

# TOTALTHEATRE

## MAGAZINE

VOLUME 18 | ISSUE 03 | AUTUMN 2006 | [TOTALTHEATRE.ORG.UK](http://TOTALTHEATRE.ORG.UK)

TOTAL THEATRE NETWORK CELEBRATING PHYSICAL + VISUAL PERFORMANCE

MONKEY BUSINESS APLenty AS WE MEET PHYSICAL COMEDY MAESTROS SPYMONKEY  
MORE ANIMAL MAGIC AS WE GET ON THE STREETS WITH THE ELEPHANT AND THE GIRL  
HEAR ALL ABOUT THE MANY WAYS IN WHICH VENUES ARE NURTURING NEW WORK  
CELEBRATE AND COMMEMORATE - RITES OF PASSAGE AND RITUAL  
AND JUST WHO IS THIS JESUS GUY? THE ANSWER IS WITHIN  
FEATURES, NEWS AND REVIEWS THAT FLOAT AND FLUTTER BETWEEN VISUAL THEATRE, LIVE ART, NEW BURLESQUE, STREET ARTS AND PUPPETRY  
+ TAKE A TRIP TO THE TOTAL THEATRE AWARDS AT THE EDINBURGH FESTIVAL FRINGE 2006 WITH OUR FREE FOLD-OUT SUPPLEMENT





EDITORIAL

Late summer is something of a low point for many venues, with programmed seasons often making way for non-curated amateur productions, or even dark houses until late September. It often seems as if the whole of the UK theatre and performance world has decamped to Edinburgh as the Festival Fringe kicks in to action in August (and this is where we will be for Total Theatre Awards 2006). The exception is the street arts sector, for whom this time of year is the busiest, with events such as the Stockton International Riverside Festival and Watch This Space at the National Theatre presenting a broad range of high quality UK and overseas companies making outdoor performance work.

For street artists, a key part of the physical and visual performance sector, Edinburgh is not the place to be. There is a fair amount of street entertainment on the Royal Mile (gold statues, stripy T-shirted jugglers et al), but street theatre companies have not, to date, played a key role in the Fringe programme – although there are notable exceptions, such as Boilerhouse and Walk The Plank. This, we presume, is because the Fringe is itself a non-programmed free-for-all – and street arts, being usually free to audience, relies on the fees paid by the presenting organisation, often working hand-in-hand with local authorities, arts funders or other government bodies. Without a ticketed show, Edinburgh Fringe isn't really a possibility.

As performing in streets and public spaces is the *modus operandi* of so many physical and visual theatre artists, how does this impact on the Total Theatre Awards? Is the focus on Edinburgh an exclusion of some vital aspects of our remit? Some think so! The question is raised at a time when there is a lot of anxiety about future support for the street arts sector. Excellent work has been done by Arts Council England in the creation of a Strategy for Street Arts (researched and written by Felicity Hall, now director of Total Theatre Network), and in their funding support for street arts – in some regions. For it has to be said that how the strategy has been implemented, and how much support is given to street artists, is something of a 'postcode lottery', to use the popular jargon. So, for example, we see new initiatives in Bristol but worthy and established projects in Manchester having their funding cut.

As we go to press, there is no further news on the proposed changes to the national office of Arts Council England. Should the rumoured scrapping of the post of a specialist national officer for street arts occur, how will the regional offices who are slacking in their implementation of the Strategy for Street Arts be guided and goaded into appropriate action? Support for street arts in the UK should be a matter of national concern, so let's hope we see positive action to ensure that arts officers nationwide are committed to the support of this vital part of the physical and visual performance sector.

*Dorothy Max Prior, Editor*

*Comments on anything in this issue of  
Total Theatre Magazine welcome to  
[editorial@totaltheatre.org.uk](mailto:editorial@totaltheatre.org.uk)*

SUBSCRIBE!

Total Theatre Subscribers receive:

- Four issues of Total Theatre Magazine
- Access to subscriber areas of the Total Theatre Website
- Priority booking for Total Theatre Network events
- Reductions and/or free places on all Total Theatre Network organised and associated events
- Reductions on display advertising costs in Total Theatre Magazine and on the cost of inserting promotional materials into the mailing service

CATEGORY

Student  
Individual  
Small-scale arts company or venue/ school  
  
Revenue funded Company  
  
Higher Education/ Library/Training School  
  
Corporate/ Commercial/ Arts Agencies

UK	ABROAD
£16	£34
£26	£40
£46	£74
£68	n/a
£68	£98
£98	£130

NEW MULTI ACCESS SUBSCRIPTIONS

Total Theatre Magazine is now available online to Multi Access Subscribers. Multi Access Subscriptions enable organisations to receive up to five print copies of each quarterly issue of Total Theatre Magazine as well as free unlimited access to Total Theatre Magazine online from any point in your organisation via Ingenta Connect, making it particularly useful for academic institutions, libraries and large organisations. For more information on MAS subscription rates and how to register see [www.totaltheatre.org.uk](http://www.totaltheatre.org.uk)

PAYMENT

Send a cheque made payable to  
**TOTAL THEATRE NETWORK** with your contact details including email address and a cheque for the appropriate subscription rate to:

Total Theatre Subscriptions  
The Power Station  
Coronet St, London N1 6HD

Further information  
+44 (0) 20 7729 7944  
e-mail: [admin@totaltheatre.org.uk](mailto:admin@totaltheatre.org.uk)  
[www.totaltheatre.org.uk](http://www.totaltheatre.org.uk)

TOTAL THEATRE MAGAZINE

Editor  
**DOROTHY MAX PRIOR**  
[editorial@totaltheatre.org.uk](mailto:editorial@totaltheatre.org.uk)

Editorial Forum  
**ROBERT AYERS**  
**FRANC CHAMBERLAIN**  
**RICHARD CUMING**  
**ANTHONY DEAN**  
**LAURA EADES**  
**BARRY EDWARDS**  
**PENNY FRANCIS**  
**DAVID HARRADINE**  
**MARIGOLD HUGHES**  
**MIRIAM KING**  
**ALEX MERMIKIDES**  
**BECCY SMITH**  
**EDWARD TAYLOR**  
**MISCHA TWITCHIN**  
**CASSIE WEBBER**  
**TOM WILSON**

Editorial Assistant  
**JOHN ELLINGSWORTH**  
[listsings@totaltheatre.org.uk](mailto:listsings@totaltheatre.org.uk)

Thanks to  
**NICK DE SOMOGYI**

Advertising & Subscriptions  
**FELICITY HALL**  
[admin@totaltheatre.org.uk](mailto:admin@totaltheatre.org.uk)  
[advertising@totaltheatre.org.uk](mailto:advertising@totaltheatre.org.uk)

Design  
**STUDIO TONNE**  
[studio@studiotonne.com](mailto:studio@studiotonne.com)

Printing  
**ANDUS**  
[andus@mistral.co.uk](mailto:andus@mistral.co.uk)

Published by:  
**TOTAL THEATRE NETWORK**  
The Power Station  
Coronet Street  
London N1 6HD

Tel 020 7729 7944  
Fax 020 7729 7945  
[www.totaltheatre.org.uk](http://www.totaltheatre.org.uk)

Director  
**FELICITY HALL**  
[felicity@totaltheatre.org.uk](mailto:felicity@totaltheatre.org.uk)

Board  
**ANTHONY DEAN**  
**DEB DURRANT**  
**CLARE FUREY**  
**JASON HIRD**  
**JONATHAN HOLLOWAY**  
**LYNNE KENDRICK**  
**DANNY SCHLESINGER**

Mime Action Group  
T/A Total Theatre  
Reg. Charity No. 1052358  
Reg. Company No. 3133599



© 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 editor or publishers. Similarly, statements made or opinions expressed by the advertisers are not necessarily shared by the editor 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.





As another Edinburgh Festival Fringe gets under way and the hunt for the 2006 Total Theatre Awards winners commences, we get an update on previous Award winners Spymonkey in **MONKEY SEE, MONKEY**

**DO** DOROTHY MAX PRIOR **P8**. How best to nurture new theatre work?

We take a look at the various ways in which venues are developing and supporting artists in **FEED ME** ELYSSA LIVERGANT **P10**. In **TWO IN**

**THE BUSH** MIRIAM KING **P13** we meet Aboriginal Australian dance-theatre artist Stephen Page and preview the London appearance of Bangarra Dance Theatre. There's an artist's diary in words and

pictures about Apocryphal Theatre's latest venture in **THE JESUS GUY** JULIA LEE BARCLAY **P14**. The arrival of the traffic-stopping Sultan's

Elephant in London this May was a seminal moment for performance in public spaces in the UK. Travel the route with Total Theatre in **I'M**

**WITH THE GIRL** JOHN ELLINGSWORTH **P18**. From London to Glasgow:

**LIVING PICTURES** DOROTHY MAX PRIOR **P20** reports on the interplay

between live presence and screen image at the National Review of Live Art 2006. Deaths, commemorations and performative tributes

in New York City are the subject of **IT HAPPENS** ROBERT AYERS **P21**.

Which leads us inevitably to **A HAND ON THE TILLER** LUCY NEAL **P22**, a reflection on ritual, rites of passage and theatre-making.

In our regular sections upfront, you'll find **NEWS &**

**PREVIEWS** **P4** and **PERFORMER & COMPANY UPDATES** **P6**

**REVIEWS** **P24** include a comprehensive batch from Brighton Festival May 2006, and from Sprint at Camden People's Theatre.

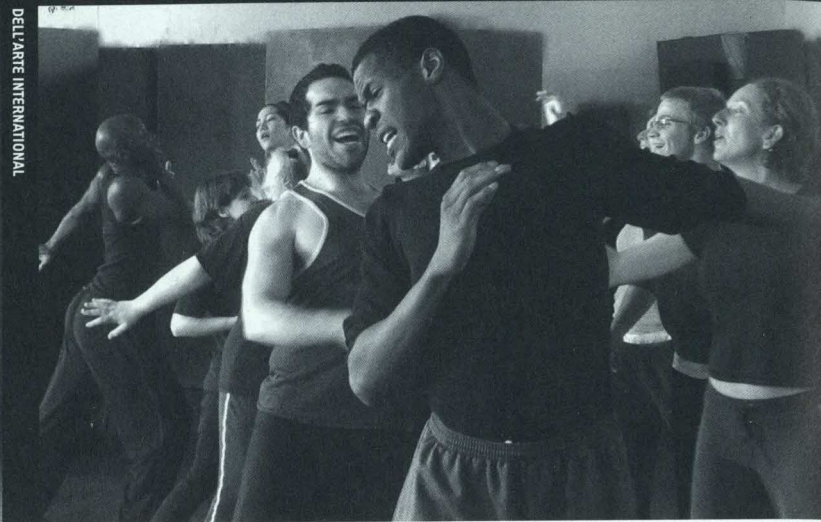
There's also the last ever gig by Welfare State International, Les Ballets C de la B, Improbable's Wolves in the Wall, Horse+Bamboo and Shifting Sands, amongst many others.

**MEDIA** **P31** brings word of new print publications and CD/DVD releases.

**TRAINING & PROFESSIONAL DEVELOPMENT** **P32** lists academic and vocational courses, workshops and classes for the autumn season.

Included with this issue is a free fold-out **TOTAL THEATRE AWARDS SUPPLEMENT**—read all about it! Past winners, future hopefuls, top tips and listings for the Edinburgh Festival Fringe 2006.





**TOTAL THEATRE AWARDS 2006** The Total Theatre Awards, first presented in 1997 are now a well-established event at the Edinburgh Festival Fringe, honouring the best in physical and visual theatre/performance. Total Theatre Awards 2006 are the seventh awards presented at Edinburgh Festival Fringe, and are generously sponsored by both Central School of Speech and Drama (who are new sponsors for 2006) and the University of Winchester (who are continuing their ongoing support for the Awards). Our team of reviewers, assessors, advisers and judges will be on the look out for movement-based or image-led theatre/performance. We will be considering a variety of different sorts of physical and visual theatre/performance work, which could include physical & devised theatre, live art, visual performance, mime, clown, street arts, circus arts, new variety, dance-theatre and puppet-theatre. Although nomination forms need to be submitted by 1 August, anyone wishing to make a Wild Card nomination (for shows seen in the first half of the Fringe that have not previously been nominated) can do so before 15 August. See the website for full details of the process. The Longlist will be announced on 16 August, details posted on our website, and the Shortlist will be posted on 23 August. The Awards will be presented at a star-studded breakfast ceremony (compere to be announced!) on the morning of Thursday 24 August at the Assembly Rooms. See also the special Total Theatre Awards supplement with this issue of the magazine. See [www.totaltheatre.org.uk](http://www.totaltheatre.org.uk)

**LANTERNHOUSE INTERNATIONAL OPENS** Taking the place of Welfare State International, Lanternhouse International opened its doors 1 April 2006. As well as many of the artists and staff from WSI, Lanternhouse welcomes Stephen Powell (writer, director, performer, television and live event producer) as creative director. The new programme at Lanternhouse will include collaborations with other major arts organisations, work in new forms such as digital media, film and broadcast, and the development of a practice-based performance research centre. The company is also committed to continuing the tradition of the unique and astonishing Lantern Festival Finale in September. See: [www.lanternhouse.org](http://www.lanternhouse.org)

## SPOTLIGHT LAUNCHES NEW DANCERS' DIRECTORY

Spotlight Dancers will be open to any dancer with recognised professional training or significant professional experience in the field. Those who join will be given an entry in the book featuring two photographs, their credits, details of their training and contact details. On the Internet, dancers will be featured on Spotlight Interactive: the UK's most popular performance website. Spotlight Dancers is being supported by dance organisations including the Council for Dance Education and Training (CDET) and Dance UK. For full information, and to apply for membership, please visit [www.spotlight.com/dancers](http://www.spotlight.com/dancers) or call 020 7437 7631.

**THE LIFT NEW PARLIAMENT** is a transportable building that will travel from East London across the city, nationally, and internationally – what goes on inside the Parliament will depend on local communities and audiences. In October, Lift will be presenting Sovereign State, a series of events in Commonwealth High Commissions by artists reflecting on colonial pasts and new global relationships and concerns. Sovereign State is only one of a series of events planned throughout 2006 and 2007, building to the opening ceremony of the Lift New Parliament at the Lift Festival in 2008. For more information visit: [www.liftfest.org.uk](http://www.liftfest.org.uk)

## FIRST RAYNE FELLOWSHIPS FOR

**CHOREOGRAPHERS AWARDED** to Adam Benjamin, Lailla Diallo, Luca Silvestrini, and Sue Smith. The awards have been set up to support and encourage choreographers who want to connect more strongly with society, widen their intellectual and emotional curiosity, and develop their entrepreneurial skills. The Rayne Fellowships are a partnership between The Rayne Foundation and Arts Council England, and are administered by Dance UK. A total of £215,471 has been allocated to the project. See: [www.danceuk.org](http://www.danceuk.org)

## MANCHESTER ENCHANTED EVENINGS CONTINUE

with French company Carabosse's Installation de Feu (28–30 September, Platt Fields Park; £1 at entrance, children free). Carabosse make glorious atmospheric structures laced with flaming terracotta firepots. From chandeliers to thematically shaped lanterns, festoons and strings of fire, giant balls and canopies. They design their installations to fit the space and animate the whole with live and recorded music. A space for strolling through, chilling out, people-watching – 30 minutes or the whole evening. For more information on this event and others put on by Manchester International Arts visit: [www.streetsahead.org.uk](http://www.streetsahead.org.uk)

**BITE FESTIVAL '06** continues at the Barbican with shows including Bobby Baker's joyful and poignant show How to Live, performed to sell-out audiences during bite04 (20–23 September); Violin Phase/Top Shot, an installation dance film by Thierry De Mey, which shows Anne Teresa De Keersmaeker dancing on smooth white sand which her feet disturb to reveal the pattern of the choreography (28–30 September); and Ursula Martinez's Me Me Me!, a highly personal trilogy of works exploring identity, self obsession and the artifice of performance. For full listings visit: [www.barbican.org.uk/theatre/](http://www.barbican.org.uk/theatre/)

## NEW ARTISTIC DIRECTOR ANNOUNCED AT KABOSH

The Board of Directors of Kabosh have selected a local candidate to take over the reins as Artistic Director when Karl Wallace leaves at the end of October. Paula McFetridge (previously Artistic Director of the Lyric Theatre) has been appointed, and will officially take over at the start of November. Karl Wallace directs his last production for Kabosh in the Belfast Festival at Queens this October; the show will be unlike any other, a thrilling live action movie where the audience travel all over Belfast in cars and into deserted locations as part of the story. See: [www.kabosh.net](http://www.kabosh.net)

IF YOU WOULD LIKE TO SUBMIT NEWS OR LISTINGS OR TO ADVERTISE IN THE NEXT ISSUE, PLEASE NOTE THAT THE COPY DEADLINE IS 7TH SEPTEMBER 2006.





MANCHESTER ENCHANTED EVENINGS CARABOSSE



ALL WEAR BOWLERS TOURING WITH AURORA NOVA

**AUDITIONS FOR MIE BY CATHERINE KONTZ**

Mie is a ninety-minute contemporary music theatre work composed and directed by Catherine Kontz. Like an 'opera without voices', this new orchestral theatre work enhances the musical text by integrating visual devices in order to narrate a story. Amongst the fifty participants are thirty-nine musicians, six mimes, a wizard and an acrobat. The premiere of the work will be held in November 2006 with six performances scheduled at the Space Theatre in East London. Auditions will be held from July to September 2006 and anyone interested in participating in the project should get in touch with: [catherinekontz@gmail.com](mailto:catherinekontz@gmail.com)

More info on:

[www.myspace.com/miebycatherinekontz](http://www.myspace.com/miebycatherinekontz)

**NIKI MCCRETTON** associate artist at Lighthouse Theatre, is currently developing Space 50, a new work charting 50 years of space exploration to celebrate the anniversary of the first living beings in space in 1957. It has been commissioned by the ICIA Bath University and is supported by Lighthouse Theatre. Niki is calling for any vivid memories people may have of the race to space for inclusion in the production. Please call her on 07867 565 880 email [nikimccretton@lineone.net](mailto:nikimccretton@lineone.net) See [www.nikimccretton.com](http://www.nikimccretton.com)

**DELL'ARTE INTERNATIONAL** was honoured as one of the recipients of the Leading National Ensemble Theatre Award from the Doris Duke Charitable Foundation and the Andrew W. Mellon Foundation to advance the company's work in the realm of ensemble-based physical theatre. [info@dellarte.com](mailto:info@dellarte.com) [www.dellarte.com](http://www.dellarte.com)

**THE DIRTY DIAMOND REVIEW** A monthly new variety night at the Komedia in Brighton is seeking acts from October 2006 onwards. Hosted by Chris Cresswell (of Voodoo Vaudeville fame), it will feature and provide a new platform for work by performers from the worlds of circus, new variety and burlesque. Interested acts please send showreels and DVDs to Chris Cresswell c/o Komedia, Gardner St, Brighton; or email: [chris@voodoo-vaudeville.com](mailto:chris@voodoo-vaudeville.com)

**LONDON INTERNATIONAL WORKSHOP FESTIVAL**

18 September–7 October 2006 The 9th IWF brings together performers and performance makers from around the world to share skills, create work, and celebrate the very best of world theatre and dance for an exhilarating three weeks. Themes this year include an exploration of the diverse cultures of the South Pacific with wonderful work from the Maori peoples of Aotearoa (New Zealand) and from Polynesia, and a celebration of body adornment in all its forms, from tattoos and body painting to merkins and nipple tassels. Workshops are open to all. For a festival brochure please call 020 7091 9666, email [mail@workshopfestival.co.uk](mailto:mail@workshopfestival.co.uk) or see [www.workshopfestival.co.uk](http://www.workshopfestival.co.uk)

**INCREASED FUNDING TO CIRCUS AND STREET ART COMPANIES**

To recognise the growth of the circus sector, youth circus company Albert and Friends, circus theatre company Company F.Z, and street theatre companies Mimbire and Nutkhut have been added to Arts Council England's portfolio of regularly funded organisations. Mimbire, Albert and Friends, and Company F.Z. will each receive £20,000 for the financial year 2006/2007; all four companies will receive £25,000 for the financial year 2007/2008.

**AURORA NOVA TOURING** Aurora Nova has announced three companies for its 2006 tour: Familie Flöz, Rainpan 43, and Jo Stromgren Kompani. Familie Flöz's show Teatro Delusio is a wordless theatre that blends acting, dancing, acrobatics, the clown, mask and music. All Wear Bowlers, by Rainpan 43, melds physical ventriloquism with visual metaphor, stage magic, filmed images and vaudevillian patter. The Hospital, by Jo Stromgren Kompani, is a physical theatre piece about three bored duty nurses that delves into the themes of isolated people in forgotten places, of hope and nostalgia and abnormal substitutes for real life experience. Shows tour September–October; for full listings, see <http://www.auroranova.org/>

**PERFORMANCE MIX FESTIVAL 2007** The festival presents the developing work of over 30 experimental choreographers, composers and multi-disciplined artists in the Spring. Choreographers are encouraged to collaborate with composers for live music and/or the use of video. Artists receive a fee, complimentary video documentation, rehearsal space and eligibility to be presented through the NDA Exchange, multi-city touring. For information on how to apply, see:

[www.el.net/nda](http://www.el.net/nda)

**THE OPEN SPACE** is a monthly showcase of new work in physical theatre, movement, and dance organised by the International Workshop Festival. As part of its commitment to help create and support new work, the IWF are looking to schedule up to 4 pieces per performance. To participate, please email: [lexi@workshopfestival.co.uk](mailto:lexi@workshopfestival.co.uk)

**THE OXFORD SAMUEL BECKETT THEATRE TRUST**

**AWARD 2007** is inviting applications up to 4 August 2006. A grant of up to £32,000 (£5,000 of which should be spent on a R&D period) and a run at the Barbican (The Pit) as part of BITE in September 2007 will be awarded to an individual or company for a production of their choice. Artists from all disciplines are encouraged to apply, but specifically those who work in dance or dance theatre. See: [www.osbttrust.com](http://www.osbttrust.com)



# PERFORMER & COMPANY UPDATES

DYNAMIC NEW ANIMATION



BAGROOF THEATRE



TOTAL THEATRE MAGAZINE | ISSUE 18 | VOLUME 03 | AUTUMN 2006

**1157** are developing their project *Cul de Sac*, three new works concerning Suburbia. This work will be presented over the next year 2006-2007 and will involve a touring performance/installation (*The Living Room*), a mixed media theatre monologue (*Stories from Suburbia*), and a site specific performance in a newly built house (*The House*). Details will be on the company website: [www.1157.org](http://www.1157.org)

**CHRIS GOODE** began 2006 with two new solo pieces: *Yeah Boom*, an exploration of the 1970s work of the New York writer and visual artist Christopher Knowles; and *We Must Perform a Quirkafleeg!*, a documentary storytelling show for home performance. This summer he begins work with frequent Signal to Noise collaborators Tom Lyall and Jamie Wood on a new piece, *Longwave*, which is being developed at New Greenham Arts and will open there in late September before touring. He welcomes correspondence at [chris\\_goode@graffiti.net](mailto:chris_goode@graffiti.net), and the awesome flux of his passing enthusiasms and enduring anxieties can now be monitored at: [www.beescope.blogspot.com](http://www.beescope.blogspot.com)

**DYNAMIC NEW ANIMATION** has received an organisational development award from Arts Council England and is now undergoing some company restructuring. DNA's touring puppetry marquee *Puppets A Go Go!* is appearing in London, Gloucester, Nottingham and at the Green Man festival, Wales. The theatre and street performance '*Puss in Boots*' tours throughout Autumn and culminates in a Christmas run at the Green Room, Manchester. Projects under development include: a new touring performance for under 5's *Ball Pond Baby*, a piece for adults called *Change of Heart*, an international collaboration for 2008, and a research project on interactive performance for early years in non-theatrical spaces. E-mail [DNA@dynamicnewanimation.co.uk](mailto:DNA@dynamicnewanimation.co.uk) or see [www.dynamicnewanimation.co.uk](http://www.dynamicnewanimation.co.uk)

**EPIPHANY4'S** new show *Wolamaloo* premieres in September, and will tour through the Autumn and beyond. *Epiphany4* was formed in 2005 to create transformative and spiritual multi-disciplinary performance, and this debut show features a solo performance by artistic director David Hallen. *Wolamaloo* is described as a striking piece of physical and visual theatre set in a beautiful installation of over 4000 handmade objects and pieces of sculpture which explores overcoming the regrets of the past through play, puppetry, movement and music. The tour starts on 14 September at The Mill Studio at the Yvonne Arnaud Theatre in Guilford and takes in a range of other venues. See [www.epiphany4.com](http://www.epiphany4.com)

**FOURSIGHT THEATRE** Following its highly successful premiere in February 2006 at Warwick Arts Centre, *Thatcher The Musical!* now embarks on its first national tour. What was behind the triumph, the power, the betrayal, the men and the passion? An all-singing, all-dancing cast of ten women romp through the life and times of the Iron Lady and her Government...exploding the political and the personal... revealing the contents of the most famous handbag in history! The 2006 tour runs 3 October to 18 November, and a Spring tour will also follow in February/March 2007. E-mail [foursight.theatre@boltblue.com](mailto:foursight.theatre@boltblue.com) or see [www.foursight.theatre.boltblue.net](http://www.foursight.theatre.boltblue.net) [www.thatcherthemusical.co.uk](http://www.thatcherthemusical.co.uk)

**JONATHAN KAY**, the world famous fool, has been developing his work with the incredibly challenging and revelatory art form of improvisational fooling for the last 36 years and can truly be described as a master of his art. He will be performing for three evenings at this year's Arundel Festival Fringe in the Norfolk Arms Hotel on Arundel High Street at 10pm on the 28 - 30 August. Box Office 01903 889821. For more information email: [info@jonathankay.co.uk](mailto:info@jonathankay.co.uk)

**MATILDA LEYSER** The aerial artist Matilda Leyser will be touring her production *Line, Point, Plane* in Spring 2006. Matilda was nominated for a Total Theatre Award last year for her short performance *Lifeline*. The full length piece *Line, Point, Plane* combines physical theatre with aerial skills to dramatise many of the metaphors we use to describe our lives on the ground. *Line, Point, Plane* was commissioned by the London International Mime Festival, the Royal Opera House and Pegasus Theatre and features a creative team that includes Annabel Arden, Annie Castledine, Andrew Dawson and Rosemary Lee. E-mail [simon@simonchatterton.co.uk](mailto:simon@simonchatterton.co.uk) or see [www.matildaleyser.co.uk](http://www.matildaleyser.co.uk)

**METRO-BOULOT-DODO** have spent the summer touring *Spring*, their outdoor Installation, and creating *Autumn*, the second installation within their *Four Seasons* program of work. *Autumn* is launched at the City Gallery, Leicester on 13 September and will run until the end of October 2006. *Autumn* is an interactive gallery installation that investigates the later years of the life cycle and promises to be a truly atmospheric installation. For up to date information on *metro-boulot-dodo* please see: [www.metro-boulot-dodo.com](http://www.metro-boulot-dodo.com)

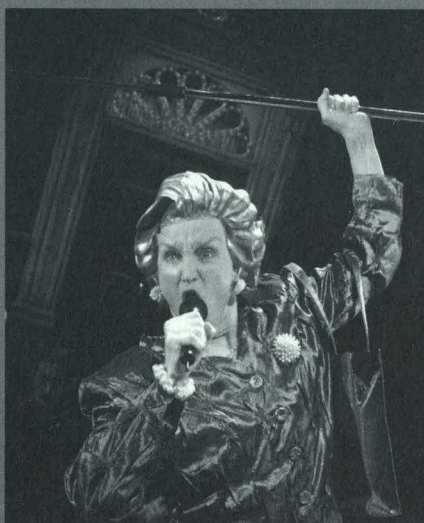
CHRIS GOODE/ SIGNAL TO NOISE PHOTO ANDREW FLEMING







FOURSLIGHT THEATRE



MATILDA LEYSER



**MIMBRE** has been granted support from Arts Council England as a regular funded organisation (RFO), and will spend the next two years continuing its development of acrobatics, physical theatre and dance. Trip-tic, sprung and Fables will tour worldwide in the summer, destinations including Spain, France, Ireland and Sweden as well as many different festivals around the UK. The company is also planning its next big outdoor production for summer 2007, a series of sketches based around various meetings on a bridge. For more information email [info@mimbre.co.uk](mailto:info@mimbre.co.uk) or see Mimbres website (to be overhauled early Autumn) at: [www.mimbre.co.uk](http://www.mimbre.co.uk)

**NOLA RAE** will take her latest show Exit Napoleon Pursued by Rabbits to Herisson mid August for her annual visit to Foothill Theatre. Mozart Preposterous!, still much in demand, will appear at Lincoln Drill Hall on 8 September, followed by Mainz and Meppel on 15 and 17 September. After playing at the Kilis Puppet Festival on 4 October, Mozart tours Norway from 24 October to 1 November. In France, Exit Napoleon plays in La Roche sur Foron on 6 November and Mozart at Bonneville and Issoire on 8 and 10 November. Home-made Shakespeare with Lasse Arkelund premieres in Stockholm on 17 November and Mozart plays Southport Arts Centre 23 November. See [www.nolarae.com](http://www.nolarae.com)

**RAGROOF THEATRE** Dust off your dancing shoes! Shall We Dance? is an outdoor show inspired by the memories of older people about ballroom dance, from the roaring '20s to the thrifty '50s. Composed soundscapes entwined with old favourites and recorded memories deliver a memorable soundtrack for a visual feast. The show recently premiered in Tunbridge Wells, and goes to Brunswick Square in Hove, 2.30pm on 29 July; Hastings Pier, 5pm on 31 August; and the National Theatre 2 September, where it will be performed twice, at 1.15 and at 10.30pm as the grand finale of the Watch This Space festival. Email [ragrooftheatre@yahoo.co.uk](mailto:ragrooftheatre@yahoo.co.uk) See [www.ragrooftheatre.co.uk](http://www.ragrooftheatre.co.uk)

**REJECT'S REVENGE** Liverpool's cult improvisation show Hoof! embarks on its first UK tour in October. Following an intensive collaboration with The Hothouse Improvisation Studio in Los Angeles, Rejects Revenge and Spike Theatre have joined forces to present a sensational style of long-form improvisation previously seen only in the USA. Six of the country's top physical comedy performers present an entirely improvised play. No hesitation. No conferring. No audience intervention. This is NOT sketch comedy or impro games but a single fantastical tale created quite literally 'on the Hoof'. For updated tour dates see: [www.rejectsrevenge.com](http://www.rejectsrevenge.com) / [www.spiketheater.com](http://www.spiketheater.com)

**SHAMS THEATRE** Following sell-out tours in Canada 2003 and the Southwest in 2004, Shams is taking Jonathan Young's acclaimed (and revamped) solo show The Garden to the Pleasance Dome for the Edinburgh Fringe. A powerful story of shell-shock, lost love and the power of memory, The Garden combines stunning video projections with imaginatively simple staging, physical comedy and multiple characters. The show will then tour nationally in September and in early 2007 with Makin Projects. E-mail [jonathan@shams72.fsnet.co.uk](mailto:jonathan@shams72.fsnet.co.uk) or see [www.makinprojects.co.uk](http://www.makinprojects.co.uk)

**SPRUNG** sprung movement theatre presents its first piece since the conclusion of their acclaimed trilogy Capsize/seep/Abound. Their newest creation, And I, introduces sprung's signature movement style into the world of clowning. It examines how men form friendships and understand their masculinity, and looks at what changes when a woman enters their lives. Performing Saturdays in September at Prop Theater. See [www.sprungtheatre.com](http://www.sprungtheatre.com)

**THE DELL'ARTE COMPANY** and the acclaimed Jomfru Ane Teatret of Denmark have embarked on an exciting international collaboration to create a new work inspired by the Ibsen classic Peer Gynt, bringing a unique vision to this powerfully resonant work of theatre on the 100th anniversary of Ibsen's death. The Liar: The Peer Gynt Project will run in Dell'Arte's Carlo Theatre in Blue Lake, Calif. 7 - 9 September before embarking on a tour to Minneapolis, Minn., New York City and then to Denmark to open the Jomfru Ane's season, 12 - 29 October. E-mail [info@dellarte.com](mailto:info@dellarte.com) or see [www.peergynt.org](http://www.peergynt.org)

**THE WORLD FAMOUS** is a company of extraordinary pyrotechnicians with a passion for playing with fire. Their new large-scale show, Crackers? launches on 23rd September 2006 as part of the Royal Tunbridge Wells 400th anniversary celebrations. Crackers? is about Risk. Its audience of 12,000 people is completely surrounded by fireworks, flames, video projection, performance and music. Crackers? is loud, disorientating and cacophonous, but with moments of delicate beauty. Go if you dare! E-mail [info@theworldfamous.co.uk](mailto:info@theworldfamous.co.uk) or see [www.theworldfamous.co.uk](http://www.theworldfamous.co.uk)



# FEED ME

HOW BEST TO NURTURE ARTISTS AND ENCOURAGE THE DEVELOPMENT OF NEW WORK? ELYSSA LIVERGANT REFLECTS ON THE VALUE OF SCRATCHES, AUDIENCE FEEDBACK SESSIONS, AND VENUE-LED PROGRAMMES OF SUPPORT

In making theatre work, we aim to communicate with an audience. A live performance requires an audience presence to complete the process, to enliven the exchange. Like many other artists creating new work, I've often been involved in showing it to an audience at different stages in its development. Trying out or 'scratching' a work in progress can be an incredible opportunity to see how an audience responds to what you're making. Venues, organisations and artists throughout the UK – often inspired by Battersea Arts Centre (BAC), the London venue which has pioneered a development ladder where 'scratches' are the first rung – are creating varying models to support the development of new work. Within these approaches, they are exploring different ways of including an audience, and different kinds of audiences, in a development process.

But how best to use these opportunities for feedback? David Jubb from BAC points out that 'it is for the artist to interpret feedback'. But Ant Hampton from performance company Rotozaza, organiser of the mini-festival A Life Affirming Joy Ride, a showcase of invited work for producers and audiences, feels that 'listening to an audience's feedback to half-finished work can be confusing' when you are still trying to formulate your ideas.

At the BAC, scratch nights have been a regular occurrence for many years. Famously, Jerry Springer The Opera started life as a BAC scratch; established performers such as Ridiculusmus, Kazuko Hohki and Marcello Magni from Complicité have taken the opportunity to try out new ideas. Recent 'scratchers' have included Patrizia Paolini (preparing for her production *Words, Words, Words*), Tassos Stevens and Flywheel Productions. During scratch nights, artists are invited to have a beer and a chat after the performance in the theatre bar. The feedback forms circulated earlier in the theatre will be copied on to the artist



but this bar session is an immediate and more informal chance for the audience to share their responses with the artist. However, it is questionable how well this serves the artist in the development of new work: the lack of meaningful facilitation often leaves artists shuffling around with their pint or congregating with those they've invited along in the bar afterwards, and later making their own way through generalised feedback forms.

At the Nightingale in Brighton, where the BAC-inspired ladder of development is re-articulated, scratches convene in a similar social set-up. Audience members are invited to feedback directly to the artists about what they liked and what they didn't – with the addition of a mentor

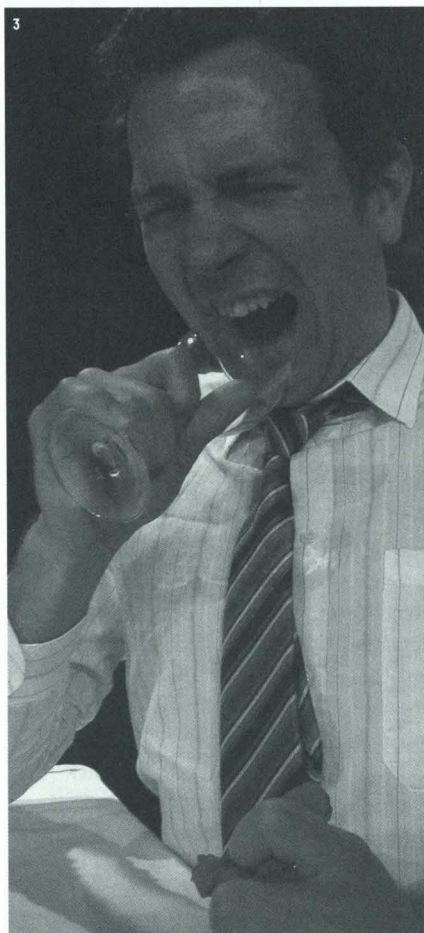
facilitating, questioning and recording their feedback. This is based on the premise that to unpack audience feedback requires some mode of structured and supported facilitation if an artist hopes to benefit. Alister O'Loughlin of Nightingale believes that it is important to find the right moment in a works development to enter into a relationship with an audience. 'It isn't always the right thing to do, but at specific moments the presentation of your work in progress and the resulting feedback – if gathered correctly – can help enormously to improve a performance.' In both of these venues, scratches may be the beginning of a potentially longer development process, where the theatres support the artist or company to realise





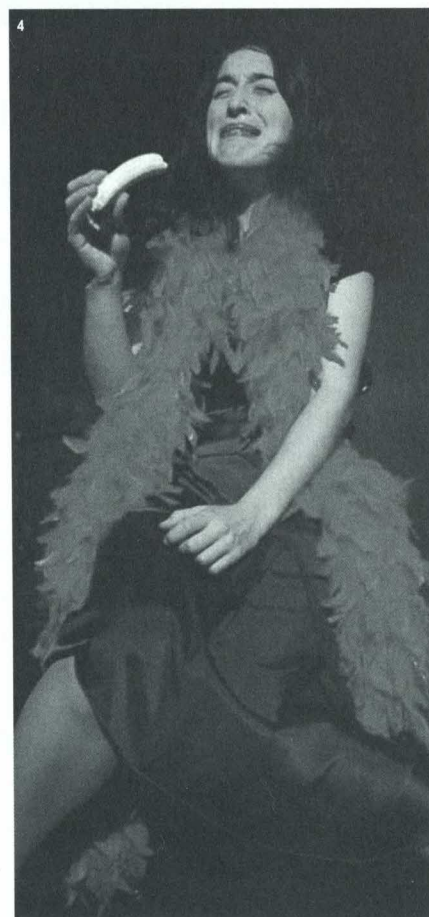
the piece in a full production. And it is this aim, to find a partner to support your work and reach a wider audience, so that the work is heard once made, that provides a challenge not only for artists but also for venues and producers. As Alister points out, 'a venue must take responsibility for developing a reputation for excellence in developing new work.'

But in presenting work-in-progress, is the aim to experiment with form or to sell an idea to an audience? Martin Sutherland of Newbury Corn Exchange/New Greenham Arts acknowledges the dilemma: his venue's Cultivating Ideas programme was created as a link in development, to guard against a production hierarchy which can often discard some of the most exciting ideas. He often sees 'devised shows where the ideas haven't been interrogated before getting on with making the show', and Cultivate thus encourages the exploration of artists' working practices. This model is also about cultivating a gathering of artists, creating opportunities for them to stimulate and be stimulated. The audience is invited free of charge into a social environment at the venue, complete with free wine, with an opportunity for a



structured feedback session if wanted by the artist. Cultivate has supported artists like Chris Goode of Signal to Noise and Lindsey Butcher's Gravity & Levity, allowing them to challenge their working practices through research and development. Martin acknowledges there is 'a natural pull... to produce work' but the programme aims to encourage open dialogue and freedom for work to be provocative.

It was the desire to counter this natural pull to produce work that sparked the creation of the Dark Room at the Hurst, which is supported by the Arts Council England West Midlands and The Arvon Foundation. Set in a rural location, the Dark Room provides development space where you can do anything you like – except make a show. Companies are invited for a week of development, which removes 'trying out' for an audience from the equation, while maintaining an informal dialogue with project mentors.



Paul Warwick explains that 'often the only way you can afford to get together to work is to make something new' and this can often lead to an 'over-reliance on methods you've worked with in the past'. In the comfortable environs of an artistic retreat, companies test and reassess their relationships to each other and their process of production. It is this focused time that collaborators and the project mentors, Paul and Ed Collier, spend discussing and watching work throughout the week: an investment in creative process rather than product – although some



companies, like Sound and Fury, have gone on to integrate findings from the week into shows. Other companies that have taken part in the programme are Cartoon de Salvo and Talking Birds. The Dark Room, like Cultivating Ideas, responds to a fear that projects created for scratch may contribute to 'a culture where companies just develop work for scratch which will stand only in that context', and as such may promote 'conservative approaches' or generate material that never gets interrogated. It raises the question of whether scratch culture is a healthy environment for companies to make work in.

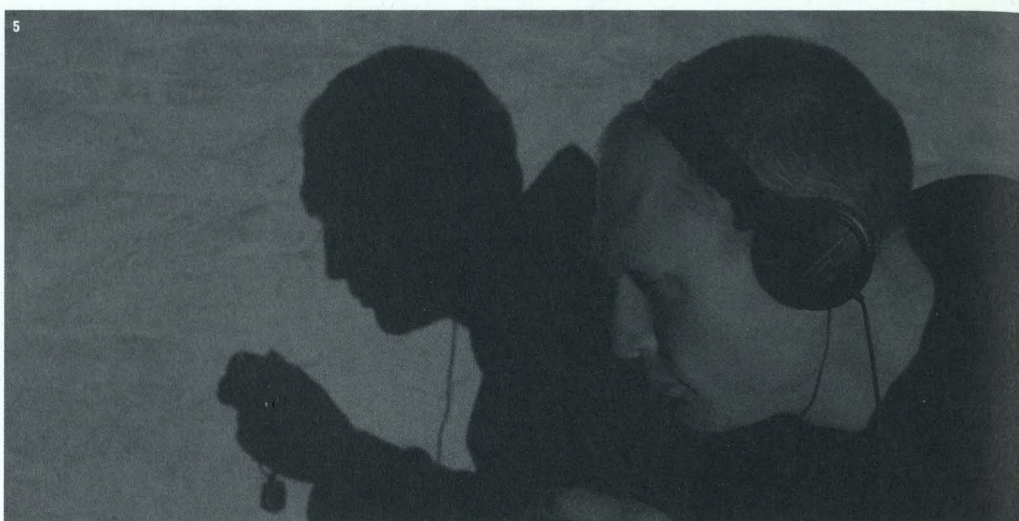
However, it is exactly this kind of rough and ready scratch culture that B-theatre believes can invigorate theatre and broaden the community of theatregoers. It stages a regular 'Pilot' night in the Midlands where audiences are invited to come out to a local pub, gallery or community centre to see new and developing work in a cabaret context with a live band playing between acts and the bar open throughout the evening. As Simon Day explains, 'All theatre, even work-in-progress theatre, is still theatre and can be entertaining. It's about increasing the amount of activity that's happening, increasing audiences' exposure to artists and vice versa.' B-theatre's activities – which include programmes that create spaces for artists to share skills, collaborate and find free or discounted rehearsal space throughout the region – are exemplary of initiatives from artists and independent producers, an essential element for the culture of new work to continue to develop. The desire is to propel regional venues to 'take risks and provide genuine, imaginative and regionally specific support to young artists and producers'. At Pilot, the audience is invited to join artists like The Other Way Works and Augusto Corrieri in different areas of the venue as the night continues to feedback in ways devised by the participants. Yet its biggest contribution to development is 'simply by being there'.

At Camden People's Theatre (CPT), another London venue committed to providing audiences with the opportunity to see and respond to new work, artistic director Jonathan Salisbury explains that audience feedback is worthwhile 'if self-determined by artists and structured by us and them'. CPT's Sprint festival provides companies and artists with the opportunity to showcase a new work to an audience while its Tonic programme and Re:fresh season provide artists and companies, such as Apocryphal Theatre, Indian Runner Production and Pleasure Seekers, opportunities during a work's development to reach out to audiences. The scratch culture promotes a quick turnaround

of feedback and he, like Paul Warwick, questions whether audiences and artists can process and reflect meaningfully in that time. 'You need decompression for reception,' he says, 'the way you give and receive feedback is really important.' ChoppedLogic, currently working at CPT, sought an alternative way to integrate feedback into their creation process by bringing in six different professionals as audience to support the development of their work. 'Artists need spaces where they can do new work and cultivate a sustained relationship to venues and funders. To do that you need a culture of genuine reflective and informed feedback.'

Festivals like CPT's Sprint, BAC's Octoberfest and Rotozaza's A Life Affirming Joy Ride attempt to provide space for new work to be seen – or even more importantly re-seen. As David Jubb explains, the biggest challenge artists face when developing new work is 'finding the right environment, time, space and support'. There is a dual challenge for venues, producers and organisations in supporting the development of new work. They are encountering and responding to the pressures associated with creating a strong market, an audience and support for new work on a local, national and international scale whilst also finding the time, space and resources to be able to listen and respond to artists and new work in process.

It is essential that the latter does not become swept up in the pull of the former if a dynamic culture of new work in the UK is to continue to develop with integrity and power. A commitment to human engagement and communication, which is often messy and time-consuming, rather than a production-line mentality demanded by current economic structures, needs to be at the forefront of our approach to developing new work. As Jonathan Salisbury points out, 'To talk with an artist, to really talk to anyone, takes time.'



Battersea Arts Centre Scratch programme continues, with coming events including *Anti Cool's Role Model for a Store Clerk* 15–16 August, *24/7/52* by Bill Aitchison 15–17 August and *Moonhag's Something Fishy* 17–18 August. See [www.bac.org.uk](http://www.bac.org.uk)

Camden People's Theatre Tonic, Sprint and Re:refresh [www.cpttheatre.co.uk](http://www.cpttheatre.co.uk)

The Corn Exchange & New Greenham Arts Cultivating Ideas [www.cornexchangenew.com](http://www.cornexchangenew.com)

A Life Affirming Joy Ride produced by Rotozaza [www.rotozaza.co.uk](http://www.rotozaza.co.uk)

B-Theatre Pilot [www.b-theatre.co.uk](http://www.b-theatre.co.uk)

The Dark Room's Paul Warwick and Ed Collier have set up a partnership called China Plate which will be focused on supporting artist development and creating opportunities for collaboration. Paul is currently running a development project, *Experiment; GROW*, supporting devising theatre companies in the Midlands. Ed is currently working on *Tangle* by Unlimited Theatre, touring autumn 2006. [www.unlimited.org.uk](http://www.unlimited.org.uk)

Dark Room participants Talking Birds [www.talkingbirds.co.uk](http://www.talkingbirds.co.uk)

1 | CULTIVATING IDEAS: CHRIS GOODE'S SIGNAL TO NOISE PHOTO ANDREW FLEMING  
2 | SONG THEATRE'S IRREVERSIBLE DEVELOPED WITH SUPPORT FROM CPT'S TONIC  
3 & 4 | INSPECTOR SANDS AND STAMPING GROUND THEATRE'S HYSTERIA DEVELOPED AT THE NIGHTINGALE  
5 & 6 | TALKING BIRDS AT THE DARK ROOM



# TWO IN THE BUSH

MIRIAM KING MEETS  
ABORIGINAL AUSTRALIAN  
DANCE-THEATRE ARTIST  
STEPHEN PAGE OF  
BANGARRA DANCE THEATRE

Australia's highly acclaimed Bangarra Dance Theatre are coming to London with their latest work, *Bush* – a lush and hypnotic celebration of beauty, ritual and music inspired by the Aboriginal Dreamtime creation stories of Arnhem Land in Northern Australia. Bangarra is renowned for its unique fusion of contemporary dance and Aboriginal culture, inspired by traditions going back at least 40,000 years, yet also reflecting the lives and attitudes of indigenous people today.

I recently met with Bangarra's artistic director Stephen Page, who was born in urban Brisbane, a descendant of the Nunukul people and the Munaldjali clan of the Yugambeh tribe from southeast Queensland. In his work with Bangarra, Stephen embraces traditional song, dance and ritual, working intuitively in an organic process to create a physical and visual theatre that uses storytelling through the body, combined with a strong visual arts sensibility. Bangarra embraces the essence and value of traditional stories and brings them to a modern presentation – 'celebrating identity, and cultivating a form birthed from indigenous tradition bridged with the contemporary'.

*Bush*, choreographed by Stephen Page and Frances Rings, takes traditional music and arts as a starting point, but doesn't shy away from contemporary theatre techniques and devices. This is most definitely live theatre: Stephen sculpts everything like a visual artist, then allows it to breathe. *Bush* has a spiritual core: Stephen hopes 'to have all the combined artforms breaking through to a spiritual consciousness'.

Each section of *Bush* is a vignette built on an ancient story. The first story, a

creation myth, sees six women with ochre on their faces crawling onto the stage on their knees, like spirits coming from the earth. The performers 'must embody the travelling as if they have been doing so for 200 days, crawling into common ground, into creation'. Mother Earth Spirit is played by the show's cultural consultant and guest performer Kathy Marika, a traditional elder from Arnhem Land (a traditional elder is someone from a strong, sacred and spiritual family who is still practising customs and rituals). *Bush* is less a piece about indigenous culture than 'an indigenous theatrical experience'.

Stephen Page aims to rekindle a sense of culture and identity, working on 're-establishing cultural knowledge through the medium of dance-theatre'. *Bush* celebrates the stories and customs, the kinship and relationships between land, creature and human: traditional indigenous culture 'acknowledges and celebrates the full circle of life, death and regeneration'. Important to the piece is the notion of Dreamtime, a 'passage of rituals and stories to do with land, creature and human'. Each clan has its own significant story that embeds and gives it the depth of their kinship, customs and law. Art is a huge part of traditional indigenous life: music plays a vital role – there are songs to the land, songs for healing, medicine songs, survival and domestic songs... *Bush* uses both traditional song and contemporary composition to take the audience on a theatrical journey.

Stephen Page has an enormous range of experience: he choreographed the Indigenous segments of the opening and closing ceremonies of the 2000 Sydney Olympic Games, involving a thousand

indigenous people in an 11-minute show which was a myriad of languages and stories; he's made work on social and political issues, such as the Stolen Generation; he's taken Bangarra shows out into the Central Desert, and made outdoor work in Adelaide Botanical Gardens.

He treads a tightrope, or indeed a precious bridge, in creating a meeting point between indigenous dance and urban culture. He also embraces his work with Bangarra as 'an opportunity to be a voice through dance for the indigenous people of Australia', the first nation, who are still fighting to have their voices heard.

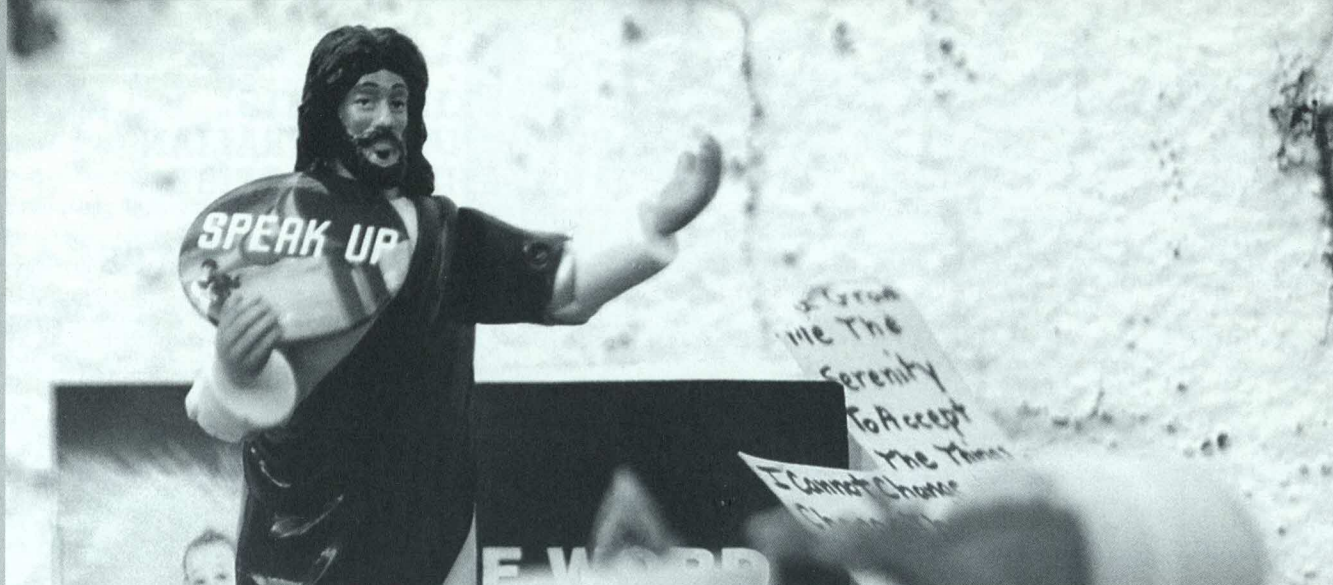
It's sadly ironic that the Australian Government and the Australia International Cultural Council, an initiative of the Department of Foreign Affairs and Trade, support this tour and are happy for Bangarra to represent Australia overseas when this establishment is recalcitrant in acknowledging its past evils against the Aboriginal nation. The wealth of languages and cultures that makes up the indigenous culture of Australia should be respected and declared national treasures immediately – there's no time to waste.

*Bush* by Bangarra Dance Theatre will be at Sadler's Wells in London on Thursday 14, Friday 15 and Saturday 16 September 2006.

See [www.sadlerswells.com](http://www.sadlerswells.com)

1 | BANGARRA DANCE THEATRE  
BUSH PHOTO GREG BARRETT





# THE JESUS GUY

APOCRYPHAL THEATRE PRESENT AN  
ARTISTS' DIARY IN WORDS AND PICTURES, COMPILED  
BY THE COMPANY'S DIRECTOR JULIA LEE BARCLAY



*'to submit to a moment of complete awareness'  
in order to do this need to:  
undermine false gods of now –  
show them for what they are:  
constructions we rely upon –  
out of fear of the unknown + awareness of our complete selves –  
especially our dark side (or in some cases, light side)  
complete awareness = being able to hear, see, smell, touch, feel, think, sense –  
new stuff that doesn't fall into old patterns or even more important:  
old stuff in a new way –  
open senses – aware – allow –  
witness – witness this – submission to complete awareness –  
we, audience – all – submit + witness*

There are five performer/collaborators: Bill Aitchison, Lukas Angelini, Zoe Bouras, Rachel Ellis and Theron Schmidt. All five performers have worked in Apocryphal's ongoing research lab together for a year or more. They begin with 40 pages of memorised text, knowing that the lines will not be pre-assigned and that who says which line and how will be improvised each night. Lucy Avery is the assistant director, production manager and light board operator. Birthe Jorgensen (Bib) is a photographer and sculptor. Her role is that of 'live' visual artist who creates objects during rehearsals and performances and improvises her responses to the piece as it unfolds. As a photographer who can disrupt, witness, ignore or support the action she brings the problem of documentation into the centre of the performance, as a subjective process open to public scrutiny rather than a shadowy process with a pretence of objectivity. During rehearsals, performers create gestures in response to their associations with the text, which are then filtered through Apocryphal's 'tool kit', developed in labs, especially regarding levels of presence, address and masks. These creations are then used and re-shaped during performances, improvising the use of these gestures, found and made objects and costumes in response to the armature of the text and the necessities of the moment.

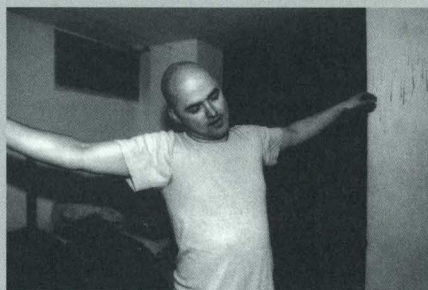


**02.03.06: JULIA**

The most obvious thing, and I keep forgetting to write about it: the American English versus British English issue. Jesus Guy written in America, and there are a lot of American tropes in it, language-wise, image-wise... and here, lots of those words, especially such words as 'shrinks' and 'cops' sound like a movie. I asked: so, is America a movie to you? And they all said yes, except for Theron of course, who's American...

**04.03.06: LUCY**

We are creating a shadow play... web of associations, the grid upon the text grid and associations between the performers: child vs. adult, memory vs. present, enigma vs. fascism. There is cruelty implicit in this play.

**04.03.06: LUKAS**

Lots of emotions with the text. Clarification and telling about the unexplainable in a world where everything seems to be badly explained as if we've been taught ignorance.

**UNDATED ENTRY: ZOE**

What is a strong belief?  
Do I believe anything now – after my Christian childhood?  
... Even daily decision about where to buy a loaf of bread and whether to buy milk (organic – soy better – why etc.) – a myriad of questions spew out and decisions must be made. There is no fence on which to sit...

**12.03.06: JULIA**

By 'working' I mean, you can hear the text, see the movements and the inter-relation of players to each other and audience – there is space to breathe and the rhythms of the text and movement is varied... there is a sense of 'something' being caught by this, a kind of music heard and played that wouldn't be heard or played otherwise – a way in which it works that no other way of working would get to...

**UNDATED ENTRY: BIB**

My gestures are too big. The nerve of the play is that ultra thin line which is the everyday. Jesus without the miracles. I need to turn down the big prop/theatre/gallery mode. This is not about that. This is about the urgency of right now. How can an artist fit in here? My work is heavy and still... the subject matter is heavy but constantly shifting... Avoiding... Surfing... Asphalt...

**UNDATED ENTRY: RACHEL**

I realised with one gesture, the skipping, that what I thought was a simple easy one that would need little discussion was a bigger issue and that I shouldn't assume anything about the work at all.

**28.03.06: JULIA**

What I did say that was helpful, I think, was that this show was not about perfection, but about imperfection, about the geeky kid on the playground, the awkward one that doesn't fit in...

**31.03.06: ZOE**

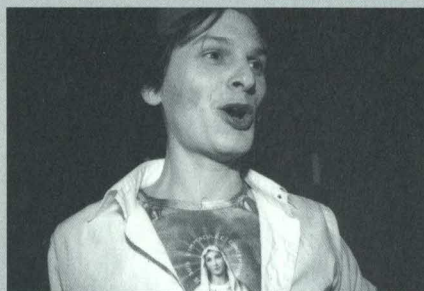
My response is emotional – I cannot... be left untouched by what happens. Like in the making of the Shame gesture I had an unexpectedly strong emotional reaction. I am human – I have a history – I have reactions – my own, real reactions – deep felt sometimes.

**UNDATED ENTRY: LUKAS**

It starts to feel like a home, as if we arrived to a place, which is not unknown any more, and still life is just different in every minute. But for the first time I look, really look, at other performers and see the performing... There are moments I am far away from it all and then I am in the middle of it. There is no escape.

**09.04.06: ZOE**

Trying to describe this show to friends/family –  
'a poem with a gallery of images'

**UNDATED ENTRY: THERON**

As always, I think, the thing that gets me excited is the echoing, the invocation of absences – two people doing the same gesture in different parts of the room but with entirely different emotional resonances – different levels of presence – but was echoing in time – occupying the space that someone occupied before...

**11.04.06: BILL**

...We've had good nights and bad nights, days that were more enjoyable than others and various sizes of audiences. There is not any clear connection between any of these despite the desire for a system, a set of causes and effects. It all seems far too intricate and slippery for clean explanations. So too is it too slippery for a set of rules that as a performer will guarantee a good show. I'm always aware that whatever worked before is always subject to change. This doesn't invalidate the work we have done, it just makes me aware that it should not be regarded as a system that insulates me from the moment.

**13.04.06: THERON**

One audience member described a sense of liberation at not having to watch for meaning, as one might in narrative theatre – that liberated watching-ness is a really great thing to strive to enable.

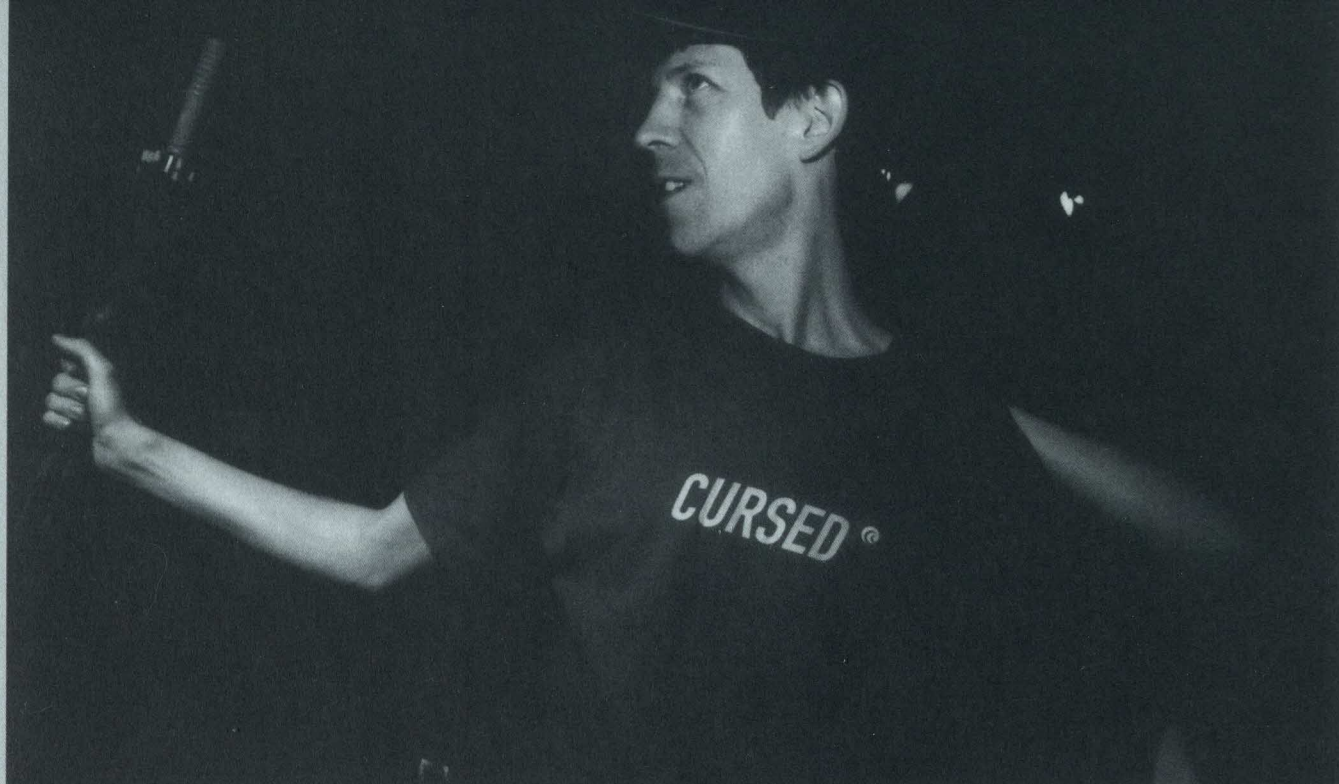
**16.04.06: RACHEL**

We are now finding things that push boundaries further... We are allowing things to play out as far as they need to. Quite a lot of conflict in the improvs. More mixture than ever before between the performer persona and our 'real' selves.

**17.04.06: JULIA**

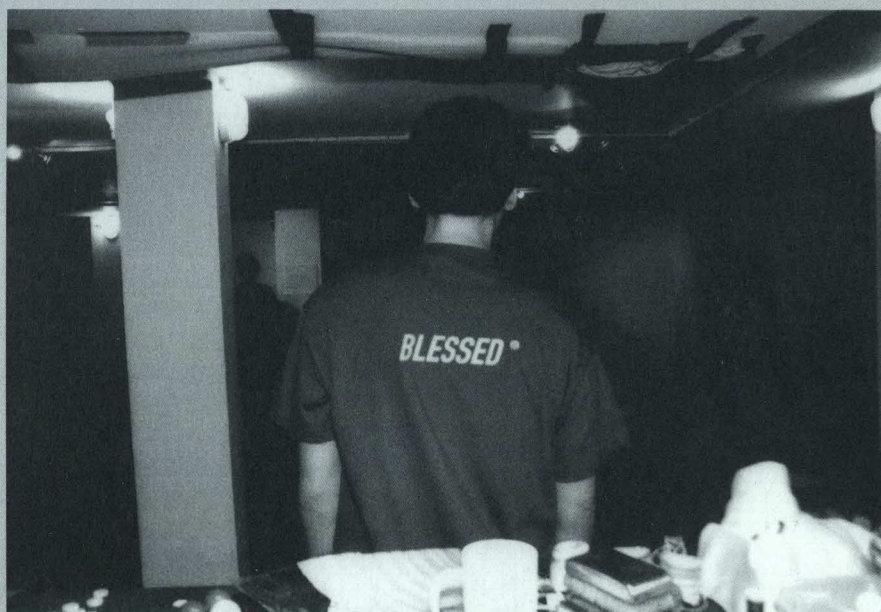
Dreams last night of offices and people with wings, people running from the law, doing strange gestures with tennis racquets, tiring but exciting dreams... running into therapy too, this image, of Zoe, of Theron, with the little angel wings... guardian angels, standing there, just doing their job.





### IT ENDS HERE – A POST-PERFORMANCE POSTSCRIPT FROM THERON

The most valuable thing for me about the process was the way that resonant moments – moments of synchronicity, or particularly aesthetically charged moments – could resonate not only through their own moments but also through a wider circle, to lend a kind of grace or authenticity to moments which would not, on their own, necessarily demand any particular attention. Why are we improvising this? Why are we starting from scratch every night – yes, we're free to bring in what worked in previous nights, but why aren't we automatically bringing in what worked previously? It's because prepared resonant moments announce only the aesthetic framework from which they derive their particular beauty – the intentionality of the author, the accomplishment of the performer, the range of available technological aids. They serve to transport, as part of a planned itinerary, to an emotional destination. Whereas these moments that we stumble across transport you to the place you already are, only more attentively so. The moment of unexpected synchronicity, when for example everyone is trying to enact some form of magic trick at the same time, announces that every moment thereafter might be watched with the same delight and wonder as that particularly resonant moment – because all moments are arising out of the same conditions, the same imaginations at work, the same room with the same people – and what's wonderful is not what we might stumble across but the very manner and generosity and creativity of our stumbling.







## A VIEWING POINT – CHRIS GOODE

I was a huge fan of *The Jesus Guy*, and seeing (I think) four performances of it made it all the more fascinating and compelling. One of the things that really excites me is of course the variability. It made me realise how comparatively unprepared I am for that level of variance, both in my own work and as an audience member. This is where the connexion with free improvised music is particularly strong: because most theatre that considers itself part-improvised or builds in a lot of latitude, the variation still takes place within one tonal region or there's still some kind of pre-ordained 'shape' or dynamic or whatever. But because the only constant is the text, and the text is so brilliantly supportive of almost infinitely multiple readings, it really can feel like a different piece each night, rather than (even) a series of extreme variations in the performance of a single piece. So the text isn't even a score, really, the change quotient is so high: which is funny – it's all words but it works like a graphic score. Neat!

I want to reiterate what I said in my remarks at the post-show discussion. What I think is valuable and progressive about *The Jesus Guy* – and this has been seeded through Apocryphal's previous work, but I hadn't seen it work as fully as this before – is that the company create a place rather than a space. The systems the actors and company are working with are of a sufficient complexity and the rules are (at least initially) so out-of-sight that the closest model we have for confronting and comprehending the work is not other theatre or other artforms or any kind of specious metaphor, but rather, real life as we live it, simply with a permeable frame around it. It is vastly more like the 73 bus at 11pm than it's like, say, Ibsen... *The Jesus Guy* is people living under the terms and conditions of a theatrical contract: some people in the room volunteer to be looked at, to have attention paid to them. In that respect, with TJG you've got closer to my aspirations for theatre than almost anything I've seen – including pretty much all of my own work.

*Chris Goode is a writer, director and performer with Signal to Noise and with many other projects.*

## INSIDE OUT – DOROTHY MAX PRIOR

Invited in to *The Jesus Guy* rehearsals as an 'outside eye', I chose to come along with the innocent eye of the audience. I didn't read the text that Julia had sent; I avoided the company website. I came, I sat and watched and listened – scribbling down observations, responses, reactions, feelings, thoughts, with no heed to which were 'external-objective' and which 'internal-subjective'. It was all both: all inside me and all outside of me. This sort of response requires a willingness to get it wrong (which is right and good), to miss the point, to see things that aren't there, to hear things you want to hear. So – I see three kings and other triplets/trilogies, motorbikes crashing, stigmata on hands and feet, the Nutcracker lady with little imps up her skirt, an angel lost in a bad part of town. I feel a rush of air from the corner, hear street noises through a grid and the staccato clack of water poured into metal. Which of these images/imaginings were intended (planned for me to witness), which not? Does it matter? No. By allowing my perceptions, memories and imaginative flights of fancy to mingle I am owning up to the idea that theatre is about audience – the witness makes the piece what it is. It'll be different for everyone else, but it will also be different for me – here and now – to how it was/will be for me at any other point in time.

Each time the show is played, it is subject to infinite variability in the combinations of pre-learned written text, devised movement motifs, potential in-the-moment responses to objects placed in the space or to other's actions. I see the company 'run' this same section of text a second time – and I see, hear, feel, witness a completely different play. Great! And of course it must be said that this works because of the discipline and dedication of the highly skilled ensemble, who as individuals come from a variety of different trainings and previous experiences, and who as a collective work tirelessly in their improvisations to create theatre in every moment.

*Dorothy Max Prior is editor of Total Theatre and also works as a freelance dramaturg, choreographer and producer*

*Compiled by Julia Lee Barclay, including diary entries of Bill Aitchison, Lukas Angelini, Lucy Avery, Zoe Bouras, Rachel Ellis, Birthe Jorgensen and Theron Schmidt and responses to witnessing The Jesus Guy from Chris Goode and Dorothy Max Prior. For further information on Apocryphal Theatre see [www.flyingoutofsequence.org](http://www.flyingoutofsequence.org)*



# I'M WITH THE GIRL

FROM 4–7 MAY 2006, THE SULTAN'S ELEPHANT, A SHOW BY THE FRENCH STREET ARTS COMPANY ROYAL DE LUXE, TOOK OVER THE CENTRE OF LONDON. TRAFFIC WAS STOPPED AND ROADS SPECIALLY WIDENED SO THAT TWO GIANT PUPPETS, A 40-FOOT ELEPHANT AND AN 18-FOOT-HIGH MARIONETTE GIRL, COULD WALK THE STREETS AND ACT OUT A SHORT NARRATIVE BASED ON A STORY BY JULES VERNE. VOLUNTEER USHER JOHN ELLINGSWORTH TAKES UP THE TALE...

## Glossary of Terms:

**THE ELEPHANT** A giant mechanical elephant (go figure) which **THE SULTAN's** chief architect built and endowed with the property of time travel. **HORSE GUARDS** The dusty arena near Trafalgar Square where the Queen's Guard troop the colour. A circle in the centre was closed off for the duration of the show, giving the two puppets somewhere to spend their nights. **LE PETIT GÉANT** The building-size marionette, also referred to as **THE LITTLE GIANT** and **THE GIRL**. A time-traveller in the Jules Verne story, she made her first public appearance as she was lifted from a rocket that crash-landed in Waterloo Square. **MANIPULATEURS** Men and women in red-coats who looked like room-service for an old and perhaps slightly dilapidated hotel; essentially puppeteers who worked **THE ELEPHANT** and **LE PETIT GÉANT** by means of levers and ropes, expending enormous amounts of energy to give them life. **THE SULTAN** Ruling over the Sultanate of Who Knows Where, he becomes distracted by intense and real dreams of **THE GIRL**, these dreams over time growing so insistent that he has a time-travelling elephant built in order to go in search of her; acted by a Royal de Luxe crew member with an extraordinarily calm, beatific face. **USHERS** The people in yellow shirts who held up the circles of red/white safety-tape which surrounded the Elephant and Girl, doing not much more than gripping and occasionally walking in return for free meals and a brilliant view and a slight but real but honestly delicious feeling of authority.

On the last day we went through St James's Park. The volume of people was incredible, visually impenetrable, and without the aid of pavements and other delimitations understood by the English mind, the crowd needed a lot more ushering. The sides were probably hardest to control. The ushers at the back were there mostly just to hold up the tape, and the public at the front could clearly see when Le Petit Géant was oncoming and they need to make way – but the people at the sides saw the Girl, saw that she was tall and thin, and thought that her own dimensions constituted the total space necessary for safe passage, not understanding why you wanted them to get back please until the large manipulateur working the arms had come within half a foot of bumping – wait, no – whumping into them. The crowd never really disrespected the cordon, but always treated it as an unimportant, approximate and above all tactile boundary, low on the order of sensory inputs and definitely pushed way down into the unconscious by the stepping, smiling house-size Girl. It was what the organisers wanted, that kind of transparency and bubble-like impermanence, but it meant freedom of movement was threatened, and as we headed down one of the Park's slender

paths on Sunday, I discovered that I was in a dangerous position, a kind of accident black-spot roughly adjacent to the manipulateur who worked the arms, which also, as the path twisted and turned, fell often (the spot) within the zone of space required by the manipulateurs working the legs. Fencing at the side of the paved walk prevented me from moving out, and the crowd was probably compressed to the point of endurance anyway, so I had to keep moving up and down in a stop-start way, lots of waiting and then short bursts of speed – the whole fraught journey sort of like old platform games where the player has to time movements between running saw blades and falling blocks.

In Battersea Power Station, at the usher-training before the event, it was impressed upon us that the safety-tape barriers surrounding the Elephant and Girl should be able to stretch and contract, 'like an amoeba', and that the crowd should be able to come close and push at the sides if they wanted. We were also told that the cordon was only needed when the machines were out on the streets, and that when they returned to Horse Guards, the usher at the front should break the tape and dissolve the ring, a French coordinator demonstrating the alleged easiest and

most effective way to do this, which was to wind the tape round either hand, pull a section taut, then deliver it a vindictive, no-mercy stamp – just about everybody during this demo imagining a scenario where they were called upon to break the tape, and could not. Anne Tucker, who ushered at the first Sultan's Elephant in Amiens and who was now in a combined usher/coordinator role, related with a minimum of shame how the first time she was at the head of the procession at Amiens she was so immersed in the show around her that she forgot to break the tape, walking the Girl into her enclosure with the cordon still intact, upsetting the illusion of autonomy and earning what was probably a fairly severe chewing-out from the Royal de Luxe heads.

So the ideal was invisibility, but I think that really the barrier was an important sort of bridge, the ushers of course separating the crowd from the manipulateurs and allowing them to keep in character, but also dispensing information and explanation, providing the audience with the bare interaction they needed not to feel ignored. The relationship became more relaxed as the days went on. The stewards (hired security) who caught flak for being overenthusiastic





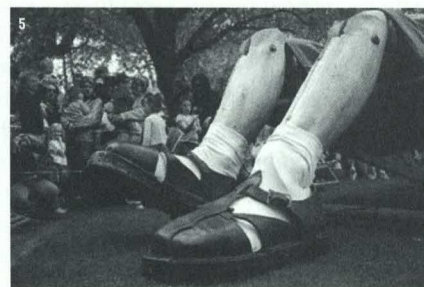
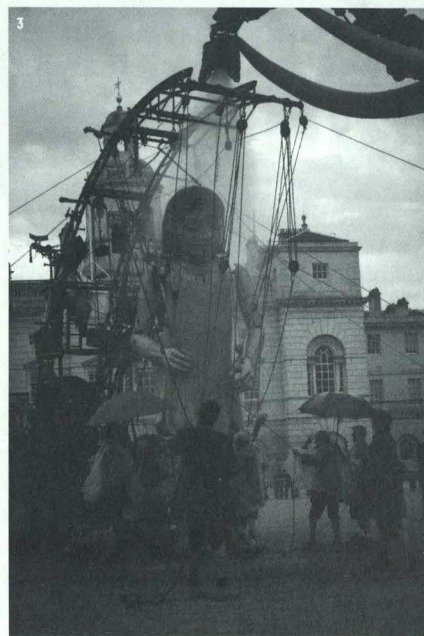


on the first day were instructed to be less vigorous, and complied; the audience were more comfortable because they had more of an idea what the hell was going on; and the kids, who obviously reflected and amplified the mood of their parents, started to accept it as just the best thing that had ever happened ever. The occasional movement problems and forced stops were the product of crowd volume rather than uncooperativeness, and on the couple of occasions when the tape did unexpectedly snap, a rush of people didn't come through the breach like a floodtide.

I think that in a way the audience were treated as accidental. The Girl was in the capital because she travels in time, it's what she does, and the Sultan and his Elephant were there for the Girl. The Sultan went to a few official functions (where he allegedly spoke nonsense-speak) and gave a speech at Trafalgar Square (also nonsense) and occasionally deigned to wave to the crowds from the top of his Elephant, but the only times when the audience were allowed to access

the inner nucleus of the performance were the three times that the Little Giant stopped, cranked down onto her knees, and a manipulator with a megaphone asked if there were any children who would like to swing on the Girl.

Two at a time, they climbed ladders braced against strong manipulators, and sat astride her Giant arms. Clinging to guide ropes attached to her hands, they were then swung gently back and forth, maybe for twenty or thirty seconds, during which time the vast majority looked up into the Girl's eyes, and she down into theirs, alternating between either child so that they both got attention. It was an extraordinary thing to watch, certainly an unforgettable memory for the children, and just a rather lovely example of what I suppose was mutual respect: audience for performers, performers for audience.



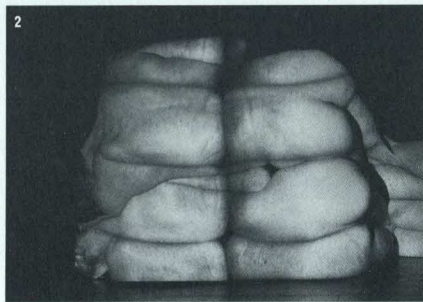
*The author of this article has also written a 10,000 word Grand Narrative of his ushering experience, small parts of which have been cut free and reconstituted here. Want to obtain the full version in beautiful hand-sewn zine form for a nominal price? Email: [sweetjesusinheavenitsjohn@hotmail.com](mailto:sweetjesusinheavenitsjohn@hotmail.com)*

*John Ellingsworth, when not ushering giant puppets around the capital or hand-sewing lovingly compiled mementos of said experience, can be found in the Total Theatre office where he is working on internship as an editorial assistant.*



# LIVING PICTURES

## DOROTHY MAX PRIOR REFLECTS ON THE INTERPLAY BETWEEN LIVE PRESENCE AND SCREEN IMAGE AT THE NATIONAL REVIEW OF LIVE ART



The National Review of Live Art (NRLA) is a vibrant and celebratory international gathering that brings together enthusiastic hordes of artists, promoters, curators and critics to witness and enjoy performances, live and to camera, as well as talks, breakfast de-briefs, networking, drinking, dining and dancing (which at NRLA 2006 was courtesy of Franko B's groovy laptop disco.)

Here we find live art in all its manifestations – from performance actions to exhibitions, screenings and installations (with and without live presence) to experimental theatre and dance, durational performance to intermedial presentations – and a few oddities that escape even these broad categorisations.

A strong current running through NRLA 2006 was the relationship between screen image and live presence, manifested in many very different ways. Running for the whole five days, and thus holding the space for this central theme, were two photographic projects. An exhibition by Manuel Vason, *Pure Collaboration*, showed us large and luscious images of performance work which was 'either restaged anew or uniquely developed for the camera'. The images in the gallery read as a who's who of contemporary live art: La Ribot, whose body is sectioned with masking tape and wooden splints; Franko B in all his chalk-and-blood glory; Ernst Fisher, whose head is wrapped and mapped in turquoise twine; a fanned and fagged Guillermo Gomez-Pena. Working with the live presence of the NRLA itself, artists in residence FrenchMottershead created a daily photo-opportunity for anyone who wanted to participate, the resulting group shots displayed on the Tramway top floor gallery.

From still to moving image: one large gallery downstairs in the cavernous Tramway housed *Captured*, an exhibition of moving-image artworks that centre on performance. The curatorial brief was 'performance to camera' – and

we encounter women, men and even dogs (in Jackie Hatfield's *Canine Staccato*) that do just that. There were many gems, including the Matt Hulse film, *Take Me Home*, which plays with elements of surrealism, primitivism and Romanticism as it follows the journeying of a noble savage communing with the animist spirits within nature, architecture and household objects.

Many of the installation pieces used film or video. Empty hotels are an ongoing artistic obsession for Geraldine Pilgrim. In *Seaview*, we encounter a life-size breakfast room with laid tables, in what looks like a half-demolished guesthouse. We then step into the installation, along a corridor. There are holes ripped in the walls, makeshift portholes through which underwater swimmers (on film, but you'd swear they were right there) peer in at the viewer. At the far end of the corridor is a bedroom, with a view out to a sea horizon, but with water dripping from the ceiling onto the pristine white bed. The below water/above water shifting perspective is disarming; being inside the house, stared at by the mer-people, it feels like we've stumbled upon Atlantis. There is something shrine-like about the space, and I wasn't the only person to return to this safe harbour again and again over the next few days.

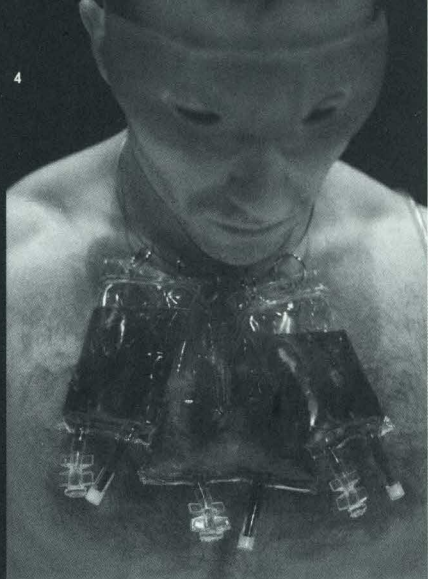
Moving on to live performances that included an inter-relation with screen images: Ivana Muller's *How Heavy Are My Thoughts* is created in collaboration with writer/performer Bill Aitchinson: she's on screen, he's there in real time, adopting a performance persona that references the 'performative lecture'. The 'lecture' in this case brings us the results of an experiment in brain lightness and heaviness. We see Muller on screen investigating the unbearable (or perhaps bearable) lightness (and indeed heaviness) of being – trampolining joyously and lying with her head on the scales thinking sad thoughts. In a playful muddling of fact

and fiction, we see filmed interviews with behavioural psychologists and other real-life experts. On stage, Aitchinson uses his very able performance skills to blend a number of modes of presentation: lecturer, actor, storyteller. A genuine interaction between live and screen presence that delivers a satisfying and complete work.

A very different sort of screen/live piece was the high-tech and smoothly performed *Discreet Deaths*, presented by Association Fin Novembre. Solo male performer Rachid Ouramdane held the space with the controlled confidence of an experienced dancer/choreographer. Three flat-screen monitors gave us an interplay of images that provided echoes or counterpoints to the live action, for example in scenes of masking and unmasking played out in filmed/live putting on and washing off of clown white-face make-up. A tangle of transparent tubing pulses as clear, red and blue fluids pump through; this echoed in the performer's donning of drip/blood transfusion bags and a turquoise eye-mask which turns him into a contemporary Harlequin, gyrating to a dance mix of *Tainted Love*. So what's it all about, Alfie? Some work, this included, is highly professional, enjoyable to witness, feels meaningful at the time it's seen, an interesting combination of images (here of identity, medicalisation, multiple selves), moving in a non-specific way – yet when reflected on afterwards, it is hard to work out what has been experienced and what value it has.

Charlotte Vanden Eynde's *Map Me* plays with images projected on, around and with the human body in space. It is a witty performance, exploring the 2D/3D relationship and exploiting all possibilities for tongue-in-cheek humour. We are first presented with two intertwined torsos serving as a canvas for images of body parts to be projected upon: lips, legs and earlobes where they shouldn't be. New scenes are introduced by the performers





holding up cardboard signs; in one stating 'Fix Me' she becomes a living wardrobe of drawers, clothes and accessories and he becomes a sort of action-man cut-out doll who is hammered, chiselled and bolted into new shapes. In a switch to 3D presence, the two lovely lithe bodies, looking like heavenly twins, tie strings to connect each other (by nipple, penis, whatever). It is an innocent, child-like exploration which becomes even more surreally playful as the two wind masking tape around their heads, then tape heads together. A mad polka-like dance ends in a ripping apart of the heads.

Another interesting and engaging multimedia work was Rajyashree Ramamurthi's Avatar. Created in collaboration with sound artist Stuart Smith and animator Jeremy Radvan, the piece investigates a relationship between movement and traces of movement left in space, using real-time animation, music and dance performance mixed with pre-recorded sound and image. Classical Indian dancer Rajyashree is witnessed first as a giant – multiple images moving across the high back wall. She emerges live onstage as a tiny figure, but as she moves, and the live animation kicks in, swirls of coloured light create memories of her movement and her presence fills the space. There are now so many pre-filmed, live-filmed, live and animated-live traces of her in the space that trying to come to any conclusion as to what is a 'live' experience and what isn't proves impossible. In its investigation of the very nature of the liveness within time-based art, Avatar was a key event of NRLA 2006.

*Plans are now in progress for the National Review of Live Art 2007, which will again take place at Tramway Glasgow. For dates and further information, See [www.newterritories.co.uk](http://www.newterritories.co.uk)*

# IT HAPPENS

## ROBERT AYERS REPORTS ON DEATHS, COMMEMORATIONS AND PERFORMATIVE TRIBUTES IN NEW YORK CITY

It was a sad day for the worldwide performance art community when Allan Kaprow died on April 5. The inventor of the term 'happening', Kaprow was a life long activist for the blurring of art and life, and a key innovator in the field of art performance. He will be sadly missed.

Oddly enough, this spring and early summer in New York City has been rich in memories of other such innovators who are no longer around. In very different circumstances and venues, artists and their supporters turned out to pay homage to Al Hansen, to Nam June Paik, and to Spalding Gray.

Hansen (who died in 1995) is the least widely known, but to those who worked with him or saw him in action, and even to those who, like myself, know his work only by repute, he was a key figure in the 50s and 60s performance scene. His legacy received deserved celebration when his bizarre junk sculptures and collages were exhibited by both the Pavel Zoubok Gallery and the Andrea Rosen Gallery, and when, on April 24, Andrea Rosen staged ~3rd Rail Revisited, an anarchic evening of video clips, restagings, and reinventions of Hansen's Fluxus gems, including perhaps his best known piece, The Yoko Ono Piano Drop. As simple as it is poetic, this involves nothing more than a piano, a great height, and a good hard shove.

The very next evening, as it happened, many of the same audience – plus hundreds of others, it should be said – turned out in the very different surroundings of the Guggenheim Museum to pay homage to Nam June Paik, who died in January. This was in the main a rather more respectable affair, with most of the evening taken up with recollections by curators and Paik's technical and artistic collaborators. Most entertaining was Jonas Mekas telling the story of Paik conspiring to have his trousers fall down in the presence of Bill Clinton, and most poignant was the wave given by an unbelievably frail-looking Merce Cunningham, who didn't actually manage to speak at all. The one contributor to the evening who really breathed something of the Fluxus spirit into proceedings, however, was Yoko Ono. Looking bizarrely glamorous for a woman in her seventies, she presented a performance called Promise Piece-Bones, which involved her knitting, and 450 eager audience members taking away a piece of a broken vase, and promising to return in ten years time to pay tribute to Paik again.

Yet more star-studded were the five evenings at the beginning of June called Leftover Stories to Tell, organized by PS 122 as a tribute to Spalding Gray, who died in 2004. Created and directed by his widow Kathleen Russo in collaboration with Lucy Sexton, these evenings brought together a small company to present examples of Gray's monologues, along with diary entries and other unpublished fragments. An indication of the esteem in which Gray was held in this city was provided by the guest appearances by Olympia Dukakis, Steve Buscemi, Debra Winger, and Joel Grey among others.

- 1 | BUBU & YOSHIKO SHIMADA
- 2 | CHARLOTTE VANDEN EYDE MAP ME
- 3 | RAJYASHREE RAMAMURTHI AVATAR
- 4 | FIN NOVEMBRE/RACHID OURAMDANE DISCREET DEATHS



# A HAND ON THE TILLER

## RITUAL, RITES OF PASSAGE AND THEATRE-MAKING: LUCY NEAL REFLECTS ON THE PRACTICE OF BEING A CELEBRANT

*Coniston Water, Cumbria, August 2002*

'Right, today we're going to think about scattering ashes. I want you to think about the practicalities of doing this. Who will be getting in the boat, which way is the wind blowing, who will be holding the urn and so forth? Think about how you're going to organise it all... And if someone comes up to us on the jetty today, just tell them you're making a film, it usually keeps people happy. Now let's get these flags up. Who'll give me a hand getting the flags from the van? Who has the bag of plastic cable ties?'

Sue Gill, director of ceremonies at Lanternhouse in Ulverston, is a dab hand at the practicalities involved in the ceremonies that mark the great transitions of our lives: birth, death, marriage (or divorce), illness, old houses, new jobs – moments after which, in big and small ways, we know our lives will never be quite the same.

Formalised rituals to usher us across these thresholds can be enriching, transformative experiences and open us to human emotion in deep and sometimes disorientating ways. Joyous and sad by turns, they can be unexpectedly testing for friends and families, sometimes overwhelmingly so. Many of our society's more institutionalised rites of passage have built-in customs to protect us from such strong emotions – conventions we can hide behind. Having a celebrant present who brings warmth, formality and sincerity to the event can make all the difference. A celebrant can be the person, to use one of Sue Gill's own phrases, 'who has their hand on the tiller'.

Spirited and humorous, Sue talks with enthusiasm about the role: 'I find it is the one thing I do that I feel uses all of me.' She, along with her ex-Welfare State International collaborator, Gilly Adams ('When people ask me what a celebrant is, I say it's like being a secular vicar'), are generous in passing on skills gained over the years, through workshops,

publications and practical support.

'When we look at life,' Sue continues, 'where does ceremony appear? What do we want to celebrate? How do we mark loss, change and transition? I am learning all the time about how people look at their lives, how they mark and assess them. It is intriguing and challenging.'

In August 2002, curious to find out how a theatre practitioner like myself could learn more about the devising and conducting of such ceremonies, I travelled to Cumbria for a week-long residential course, led by Sue and Gilly, at Welfare State International's home at The Lanternhouse. On day three, I stood on the shore of Coniston Water, disbelievably receiving Sue's instructions to think about how I would organise a ceremony to scatter someone's ashes. We had covered weddings in hotel gardens, naming ceremonies in nearby Swarthmoor Hall and were now onto funerals, dying and death. We did what one often does in testing situations: we busied ourselves with the process of doing, strapping up flags with plastic ties along the jetty, and standing back to admire them as they flapped, lilac and grey, comfortingly in the breeze. We scattered no one's ashes that day but we returned to Lanternhouse better prepared for the day when we might.

An exploration of ritual and rites of passage has been a natural evolution for Welfare State International, a theatre company that has always believed art can be woven into the fabric of our lives, and that the public should be creative collaborators in an event rather than simply spectators.

'Our work with ceremonies grew out of necessity,' says Sue. 'Touring large-scale celebratory theatre, we found ourselves devising smaller, more private ceremonies for the arrival of the company's new children, our own included, weddings for friends, and then as we got older, celebratory funerals for friends that had died. We learnt how

common the experience of a bad funeral was, and decided to explore how such important moments in peoples lives could be made positive and enriching.'

The company's work has been at the forefront of a move in 21st-century Britain for people to claim creative ownership of ceremonies, particularly secular ones, with new confidence. From Elton John's celebrity 'wedding' to David Furnish, through to the less public but equally celebratory example of a friend of mine who celebrated her marriage by 'jumping the broom': marking the transition from singledom to married life whilst honouring the past lives and customs of her and her husband's African slave ancestors. Inspiring all who take part, this quiet creative revolution maps significant social changes taking place in British society. It is a process described by Ron Grimes (in his book *Deeply into the Bone*) as 'transforming and renewing the real'.

Sue Gill's own skills as a director of ceremonies came to the fore when, in 2001, she conducted the ceremony of remembrance at Great Ormond Street Hospital for the hundreds of families of children whose organ parts had been taken without permission after their deaths, in what was known as the Alder Hey scandal. With the direct participation of parents, she created and held a secular ritual space for the families affected – from many faiths and cultures – in which their grief could be publicly acknowledged.

The Rites of Passage courses she leads show individuals from all walks of life that whilst the nature of ceremony is concerned with human expressions of joy and sadness, it is also inherently bound up in creative activities: lantern making, cooking, poetry writing, music making, singing, and banner printing all take their place along with the devising of ceremonies. Theatre-makers, with their inherent knowledge of 'getting the show on' – rigging lights or finding the best use of natural light, testing acoustics, projecting their voices, thinking about





the choreography – are well equipped for the creation of ceremonies. Scripts must be written, as well as noting entrances and exits, counting seats, and double-checking who will unlock the village hall. The key difference, though, with ritual is that the event is for real. You get one chance only and everything has to be right, especially anything technical.

I had been drawn to the practicalities of working as a celebrant through site-specific theatre. It seemed to me whilst working at the London International Festival of Theatre (LIFT) that when we staged site-specific events we were enacting something at a deeper level than what appeared on the surface as just a theatre show. A 'text' for the performance always seemed to be inscribed within the space we were using, particularly when the story of the building was resonant with ghosts and their unsung stories. When we worked with Deborah Warner, for example, on The St Pancras Project in LIFT '95 to create a 'fantastical walk' in and around the former Midland Grand Hotel, it felt as though we were also enacting a requiem for all the exhausted chambermaids who had died in the building, throwing themselves in despair down the stairwell of that immense gothic interior, after running between 250 bedrooms with coal scuttles and bowls of hot water. 'Art,' W. H. Auden once said, 'is a way of breaking bread with the dead.' I became increasingly interested in the idea of hidden texts and stories within sites and realised that ritual also has the capacity to make visible the otherwise invisible: our connections to each other, our stories, our relationships and our links between the past, present and future.

But context is all, and rituals, unlike theatre, cannot be satisfactorily watched. They must be enacted, embodied, and participated in.

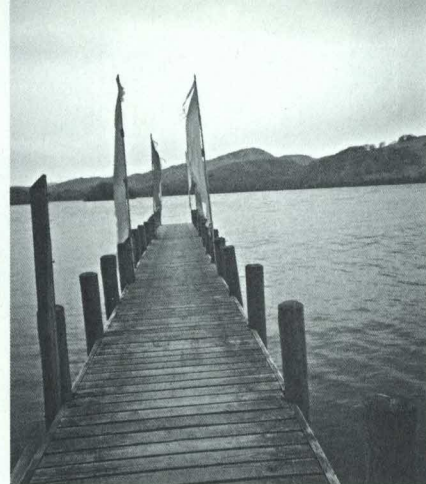
The relationship between ritual and theatre was made evident in March this year by the great Engineers of the Imagination themselves, Welfare State International, in the presentation of Longline – A Carnival Opera, the culmination of a three-year project exploring the life of Morecambe Bay. Longline involved hundreds of participants and was billed as 'the last-ever gig' of the company who were shutting up shop after 38 years. The action of closing well and saying goodbye to a whole way of being had to be embodied, and artist Hannah Fox (the daughter of Sue Gill and WSI co-director John Fox) was the show's 'lead ritual-maker'. In a large, noisy energetic show, she appeared to earth the production, directing her gaze, and therefore ours,

calmly to the task in hand: the enacting of a passage, on behalf of herself and the wider Welfare State community, through the company's last show. Through the focused placing and animating of objects, puppets, sand and stone, she took the care to do it exceptionally well.

A celebrant takes care of the space being held: a space in which people's deepest feelings of loss, grief, happiness, sadness (and also beauty) are being channelled and given meaning. At the heart of a ritual is a moment of stillness, when we become uniquely accountable to ourselves and others in ways that are not always revealed to us in everyday life. In human terms, it's not a time for sitting on the fence. It is a kind of reckoning in which people's truest feelings are laid bare. It is a vulnerable moment, and people can feel fragile, but at the same time strong and resolute in the face of their own fragility. Sometimes, says Sue, 'as a celebrant, you have to hold a lot of brokenness, but you also see a look on someone's face as though to say, I will not let this occasion get the better of me. I will rise to meet the demands being made of me.'

Back in August 2002, after the expedition to Coniston Water, I returned to Lanternhouse to think about the challenging but privileged practice of being a celebrant. That evening, I heard the novelist Ben Okri on the radio. He was talking about belief and what he found inspiring about human beings and their abilities to be resilient in the face of adversity. I remember clearly what he said about the death of his mother: 'I'd lean against a tree and it was not enough to support me. Our great visible accomplishments in life are nothing. The ropes, tricks, thoughts, achievements, things we wrap ourselves in, actually are all dust, constructions. We don't need faith. What we need is spiritual practice, for we are not as solid as we think we are. It is our sense of connection to our fellow human beings that can sustain us. We are connected in the fact that we are alive.'

Much of our lives are about coming to terms with loss, in order to embrace the exciting, the uncertain and the new. In the re-inventing and the re-imagining of ceremonies and rites of passage taking place in our society, ritual gives us more than just something to hold onto at times when 'a tree is not enough to support you'. These are times when everyone can begin to put their hand on the tiller and take creative responsibility for the telling and retelling of their own life stories, and the larger human story of which they are a part.



*Welfare State International came to an end on 1 April 2006, but their website continues as an archive of past work. The Dead Good Funeral Book by Sue Gill and John Fox, published by Engineers of the Imagination, is now in its 2nd edition. It has played a seminal part in the re-evaluation of funeral practices, and is essential reading for anyone planning an alternative funeral ceremony. It can be ordered from the website:*

[www.welfare-state.org](http://www.welfare-state.org)

*Ronald L. Grimes's book Deeply into the Bone: Re-Inventing Rites of Passage is published by University of California Press.*

See [www.ucpress.edu/books/](http://www.ucpress.edu/books/)

*Lanternhouse continues, under the leadership of creative director Stephen Powell, to offer a full programme of events, performances and courses, including Rites of Passage led by Gilly Adams and Sue Gill (who remains as director of ceremonies with the new company).*

See [www.lanternhouse.org](http://www.lanternhouse.org)

*LIFT (London International Festival of Theatre) was started in 1981 by directors Rose Fenton and Lucy Neal, introducing some of the world's most exciting artists and theatre-makers to the London landscape. LIFT events have been staged in over 30 venues as well as numerous sites: streets, disused buildings, rivers, parks and open spaces. Read stories from the first 25 years of LIFT in The Turning World by Rose Fenton and Lucy Neal, published by Calouste Gulbenkian Foundation. See [www.centralbooks.co.uk](http://www.centralbooks.co.uk)*

*Lucy Neal is an independent arts producer and practising celebrant. She can be contacted on:*  
[lucy@lucyneal.co.uk](mailto:lucy@lucyneal.co.uk)





OXFORD STAGE COMPANY PARADISE LOST



# REVIEWS FROM BRIGHTON

## Prodigal Theatre

### TEN THOUSAND SEVERAL DOORS

Nightingale Theatre, Brighton

Prodigal Theatre's Brighton Festival /Made in Brighton co-commission is a re-working of John Webster's *The Duchess of Malfi*, a story of one woman in a world of men. It is a play of doors and thresholds, entrances and exits, portals and gateways; births, deaths, and marriages; love and loss – catch the moment of opportunity or the moment at which the whole world falls apart. The action is transposed to '50s gangland Brighton and presented as a promenade piece in and around the intimate Nightingale Theatre, which is sited above a pub next to the mainline station.

On arrival, we have to get past the hi-rent pub bouncers, sharks in shiny suits who are a little too cocky for their own good. The bouncers, it turns out, are the chorus: the lads who do the business for the Duchess's brother, the 'protector' who will go to any lengths to guard her against the world, even to the point of their mutual destruction. It is a production in which the role of the audience is thrown into question. We are – what? Priests in the confessional box, therapists, hospital psychiatrists? All and none of the above. We are not invisible: we are played to and acknowledged as we move from room to room. But we are powerless voyeurs, and in the unfolding scenes of double-dealing, betrayal and violence somehow complicit in our non-intervention.

Voyeurism – getting an eyeful, peeping through the keyhole to gain forbidden knowledge – is played upon throughout. The scenography of the show is one of the main dramaturgical tools in creating this play of revelation and concealment: light, shadows and a wonderful moment of complete darkness; mirrors that give sudden shocking reflections of performers or audience; sudden glimpses into

an inner sanctum; veils, curtains and shutters opening and closing, creating frames within frames (and in one extraordinary coup de théâtre we peer out of the window to see the Duchess and her children scurrying towards Brighton Station in an attempt to escape her guards, passers-by unsure whether to intervene). In another harrowing scene in the downstairs bar, the Duchess and her puppet alter-ego are paraded and pilloried in a burlesque comedy routine featuring some of the most misogynist jokes known to man – a glorious moment of black humour that leaves a sick taste in the mouth.

Sound is an important element – the percussive footsteps of the men, the music of a rough and ready jazz combo, coarse laughter and the laboured grunts of boxers (played out in a rope ring with human corner-posts). Costume is also thought through with meticulous care: Miranda Henderson's Duchess is resplendent in a succession of '50s-inspired gowns by renowned local designers Simultane; Alister O'Loughlin's Bosola is broody and Brando-esque in his white vest.

All in all a delight. This is a piece which is not afraid to play with form, but never forgets what it is there for. Theatre is the name of the game and this is a truly total theatre: text, physical action, use of site, music and visual imagery combine to create a powerful and moving shared experience. Sex, violence, madness and lovely frocks – what more could anyone want?

*Dorothy Max Prior*

## Told By An Idiot

### THE EVOCATION OF PAPA MAS

Corn Exchange

The Evocation of Papa Mas raises issues around the difference between creating a carnival and creating a piece of theatre. The traditional Trinidadian carnival evoked here has a stock of

characters which performers make their own – as in the commedia dell'arte tradition – and this is played upon to great effect. The show's writer/director, John Wright, doesn't shy away from the racial and cultural stereotyping that is intrinsic to 'old time' carnival. Thus we meet versions of Jab Jab black devils, Fancy Indians, a hoop-skirted Dame Lorraine lady, and Midnight Robber, the bringer of death and destruction. Utilising the very ample skills of carnival costume designer Clary Salandy and set designer Dick Bird, Told By An Idiot brings this world to life wonderfully with a contemporary twist. Swirling satin hooped skirts, baby birds with rubber glove coxcombs, giant sculptural carnival mask-heads, skewed city skylines in vibrant colours, crazy cops with false noses, dancing devils with ludicrously large phalluses, shape-shifting coffins like a magician's cabinet...

This is, in essence, a piece of music theatre, and the onstage band and singing performers do the piece justice. So, visually and musically, taking the images, sounds and characters of the carnival form and exploring that playfully, it is a great success. But some of the physical acting is below par, and more vitally the dancing is lacking. Obviously, carnival-standard samba isn't a necessity in an evocation, but the choreography should at least capture the spirit of the dance. Part of the problem is the incorporation of local community participants who seem under-rehearsed, which is often a problem when integrating different people at each performance.

So Papa Mas, on this viewing, was not yet fully on form, but (with some reworking) has the potential to be a great piece.

*Dorothy Max Prior*

## Oxford Stage Company

### PARADISE LOST

Theatre Royal

John Milton's *Paradise Lost* is here adapted for the stage by Ben Power, with choreography by Liam Steele of DV8. Mixing spoken text, dance and multi-media effects, it is a richly theatrical depiction of the ultimate struggle for ascendancy and of the fall of mankind. It is a self-consciously contemporary production. Back-drop projections hold the space well, there's a (mostly good) composed soundscape and excellent lighting and special effects: with his rebel army about him after defeat in battle, Satan burns in a lake of fire. Here is Pandemonium, the capital of Satan and his cronies. They appear as shabby Michael Jackson-esque zombies, straight from the Thriller video. Thrown out from heaven and consumed by bitter revenge, Satan plots to destroy God's newest creation (Earth). The upfront staging and talk-show style use of the microphone suggests that Jerry Springer The Opera might have been an inspiration. Satan sweet-talks his way out of hell, eventually to tempt Eve and seduce humanity, which we encounter in the second half. I was absorbed more by this second half. Vivid green floor lighting glows under the innocent frolicking of Adam and Eve. So near to death grows life – they are completely naked by the Tree of Interdicted Knowledge. Satan appears as a man in a snakeskin jacket and does his deed. Adam and Eve are cursed and methodically get dressed. Driven out from bliss, they leave with Providence as their guide.

A contemporary hooded fellow is on stage throughout, as an observer, a witness, and at the end as narrator. This *Paradise Lost* is certainly highly theatrical, with a purer, less dressed second half working better than the first.

*Miriam King*



# ON FESTIVAL MAY 2006

## Dot Comedy

### GET LOST

Pavilion Gardens/Streets of Brighton

A maze has grown up overnight; it's high and we can't see in. In we go! Peter, Jane, Mother, Father and Pat the dog are having a nice picnic in there. On the tartan blanket by the hamper, I share a jam sandwich, crusts cut off. Grasping a passer-by, Peter voices his love of wrestling with this new friend. Father gives Peter a firm spanking. Jane smiles on. Moving on, I encounter a man lost and losing it, bewilderingly brushing his teeth. In a cosy corner, a knitting Ariadne offers spectators a ball of wool to help them find their way back home. Around the hedge corner a gypsy lady peers unnervingly into my eyes, thrusting a ligustrum sprig at me. Topiary teapots turn and point their spouts at me. Ah, the gardener and his potting shed! In there with him, amongst his onions and pots, and under the scrutiny of his peering silence, I feel anxious! Allowed out, I briskly move on. I stagger the final pathway past a seething hedge. Just bushes between me and the roaring Minotaur! The ground strewn with bones and... flying poo? At the end... no, I won't tell, but it's worthy of the Wizard of Oz. I loved it! I lingered, loitered and nervously laughed at each and every privet-y confrontation.

*Miriam King*

## The Circus Project

### A CIRCUS SHOWCASE

Sallis Benney Theatre

The Circus Project is a Brighton and Hove community circus and theatre organisation committed to providing opportunities for emerging circus artists. This showcase kicks off what is planned to be regular circus cabaret in the city. The evening saw eight circus artists try out new material and ideas, a cornucopia of different styles and skills. On

red silks Janine Fletcher and Hazel Maddocks presented Little Red Dress, atmospherically evolving moment by moment like uncertain newborn beings, seeking support, safety, strength. This was followed by Yogo Muller giving us a highly manic and enthusiastic crazed clown on a trapeze routine. Hazel returned with A Pensive Moment of Time in Space, an engaging monologue of thoughts performed mid-air under a mane of hair. Janine then gave us a wonderful and extraordinary solo piece presented adjacent to and on a rope, in character as a prissy librarian-type lady, Edith Entwistle, perpetually on the verge of giving us her rendition of The Smiths' Please Please Please Let Me Get What I Want! Newcomer Lindsay MacKinnon performed a solo static trapeze act, a beautifully languid Medusa, sliding serpent-like from one position to the next. Tamsin Shasha, inspired by Euripedes' Bacchae, entered like a cocky bloke to Iggy Pop's Lust for Life. Using a rope, her text-based Bacchic is a contemporary exploration of themes revolving around our fascination with heroes. Abby Evans gave us a dynamic and physically well-articulated circeaux (aerial hoop) piece, Down to Earth. Of all these diverse acts, I particularly enjoyed Angie the Disco Queen of Hula! I love a good hula-hoop routine, and this delighted me: completely gorgeous and joyfully dextrous, set to Blame it on the Boogie. An adventurous evening of new acts, and a good start for the Circus Project Cabaret.

*Miriam King*

## Unpacked

### NO OBVIOUS TRAUMA

Nightingale Theatre/Brighton Festival Fringe  
May 2006

Both of Unpacked's productions – the first, Fourth Violin from the Left, and their latest, No Obvious Trauma – explore and exploit the

play between truth and fiction, the blurring of identities, the assuming of roles versus role play and where the line is drawn between paranoia and persecution (am I being paranoid, or is someone persecuting me?). The first production was a dark comedy, referencing the Film Noir genre, but this second show is a more serious affair – and genuinely disturbing, despite (or maybe because of) the replacement of the gloomy torch light, shady characters and shadows of Fourth Violin with clinically clean medics, classical music, white screens, and a brightly lit stage. Set in an institution (nursing home, hospital or asylum?), No Obvious Trauma investigates the interplay between 'real' memory, 'false' memory, 'recovered' memory and imagination. We meet an assortment of human and puppet characters. The central figure around whom the questions revolve is a mute patient whose trauma causes her to freeze in contorted statue-like poses (a phenomenon I have recently read about, which made the idea less bizarre than I might otherwise have found it, but which nonetheless is a fantastic opportunity for physical performance!). As her 'hysteria' is investigated, with nice little interludes from puppets popping out of desk drawers giving us an alternative reality, we suspect that there is more here than we are being told, and wonder: who is more insane, doctor or patient?

It's early days for this new production and it doesn't yet (for me anyway) have the pull of the previous show. Although initially a nice touch, I found the recurring visual motif of spinning screens became irksome, and the male performers (the doctors) seemed a little unsure of whether to play this in the tone of a regular psychological thriller or as a stylised melodrama. But the central female character is played beautifully, and I like the use of

the puppets – an ironic play on the role of puppetry within therapy.

*Dorothy Max Prior*

## Wired Theatre

### PARK PLAY

St Anne's Well Gardens, Hove  
Brighton Festival Fringe

We enter an enclosed scented garden in a public park. I'm unsure and curious about who is audience and who is actor in this site-specific open-air performance. A girl rides a chopper bike across the grass. An elderly blind lady sits alone on a bench. A woman meditates on a blanket. Real birdsong is all about. Glorious. Gradually, scenarios build up all around. We are free to move from one to another, listening in, being a spectator, occasionally a participant ourselves. A woman carries Binky the dog. Stevie the chopper bike girl asks about him. He's rather 'stiff'. The ageing woman explains that he IS a real dog, it's his real skin, it's just that the rest of him has had 'treatment'. A girl carrying a violin is anxious. She wants money to get to London. A pent up middle-aged woman has a loud conversation on her mobile phone. Echo, the meditating do-gooder, gives her a card – she offers therapies. The pent-up woman unwillingly voices her bad nightmare, of endless defecation in public! A married couple make the most of their companionship. The husband has had a stroke. His speech is slurred and he can't walk properly. Strange, sad and ridiculous scenes and interactions build. Conversations and confrontations grow up and dissipate. A touching, natural, fantastic performance traversing the very real to the hyper-real. I found Park Play thoroughly enjoyable, engaging and curiously moving.

*Miriam King*





# Vélo Theatre

## THERE'S A RABBIT IN THE MOON/ Y'A UN LAPIN DANS LA LUNE

Old Market Arts Centre, Hove

# Dynamic New Animation

## PUSS IN BOOTS

Pavilion Gardens/Streets of Brighton

# The Circus Project and Bandhaz

## THE PERSIAN CINDERELLA

Sallis Benney Theatre

It was great to see a children's piece programmed as one of the headlining attractions of the main Festival. Vélo Theatre are a well-established French 'object theatre' company. Found objects always play a vital part in the company's productions – the 'vélo' (bicycle) of their name a constant from show to show. Charlot Lemoine and Tania Castaing are the company, with Lemoine its principal performer. Here he plays Tomás Snout, and in this role he is the antithesis of the TV-driven 'children's entertainer' seen depressingly often on our stages. He is quiet, calm, dreamy, rather loopy (loony even!) and sometimes a little stern. All in black, with a battered top hat, he steps from a wardrobe and takes us on a journey through the night, transforming the stage into a magical landscape. From his pockets, his bicycle (transformed into a calico moon) and the sparse furnishings of table and drum, he produces a cornucopia of objects: a watch, a dancing ballerina, a key, a toy car, stars, a trombone, a tiny house, a fabric fish on a platter... each is handled carefully, invested

with power, and placed within the landscape. We are on a journey to discover the night-time secrets of our dreams and fears; eventually the piece turns into a story within a story – of Andersen's Tin Soldier (discovered inside the fish, of course). Along the way, we get to wear cosy winceyette pyjamas; to name, let go of and bury our worst fears; and to meet the rabbit who lives on the moon. Once we meet the rabbit it's time for us to go, exiting through the wardrobe to leave dreamtime behind and embrace daytime consciousness. It's a delightful piece – my only slight reservation being that this show relies far more heavily on spoken text than previous company productions, and Lemoine's English is sometimes a little hesitant, with stresses occurring in odd places: when he reverts to French his delivery gains vibrancy, making me wish that I had seen the production performed in his native tongue.

Meanwhile, out on the Streets of Brighton, DNA's reworked Puss in Boots was presented for the first time as an outdoor static theatre piece. There's a great start that fits perfectly with its outdoor setting as puppeteer-performer Adam Bennett rallies the crowds as an auctioneer attempting to sell off an attic's worth of old theatre props. His efforts are thwarted by his assistant (physical theatre performer Miriam Grau Casas from Catalan), who can't bear to let go of treasures such as the princess dress from the costume box, and the dusty red

book of Perrault's Fairy Tales. This start nicely frames the enacting of the classic Trickster tale of the cat who persuades the world that his lowly master is the Marquis of Carabas, gaining him riches and the hand of the princess, and killing an ogre along the way. A wonderfully ramshackle wooden set has boxes, flaps and shutters that reveal and conceal the performers and puppets who tell the tale with gusto. It's aimed at 5–11-year-olds, but my teenage son was just as enthralled as the little ones around him. The carnivalesque humour is robust enough to appeal to adults and older children, but never patronises younger audiences by deliberately going over their heads. There were very few new static shows at the Streets of Brighton festival, which was awash with walkabout, but here was a new piece that was both feisty and fun and I hope destined for many future festival appearances.

The Persian Cinderella mixes circus skills, narrative drama and music theatre, with a design aesthetic that brings together two different decorative arts, the Western tradition of fairground signs and painted booths, and the flat-colour cartoon-like Persian Manuscripts. An all-female cast tell the story – which as the name implies is an alternative version of the Cinderella story, a universal tale which exists in many cultures throughout the world. It's a delightful story, robustly delivered using both word and physical action, and the design (by The People Show's Jessica Worrell) is successful in its aim to capture the brightly coloured 2D effects of both the cited cultural influences. But I find that I am not as engaged as I would like to be. The choice of recorded music (particularly the use of 'Capital Gold' classic female vocal tracks – did I hear Celine Dion in there?) and the corny pantomime jokes gave the whole thing the feel of a stage school presentation. There was also the usual circus-theatre problem of finding ways to integrate circus skills into a narrative – and as is so often the case, the links were sometimes rather clunky. The show being presented in the fairly low-ceilinged end-on stage of the Sallis Benney (a university theatre space devoid of any atmosphere) didn't help – I'm sure that the aerial work would have seemed a lot stronger in a different setting. I feel that it is a real challenge to integrate circus and narrative theatre. This production doesn't rise to that challenge successfully enough, but then very few do. And there are so few indoor venues that are suitable for circus! Successful circus-theatre: it's an ongoing quest.

Dorothy Max Prior







## VARIETY AND BURLESQUE AT BRIGHTON FESTIVAL

### *La Clique*

#### **PAUL ZENON'S HELLFIRE CLUB**

#### **IDA BARR'S BINGO**

*Spiegeltent and Gaiete at the Spiegelgarten*

### **TIGER LILLIES**

#### **THE LOST WORLD OF DAVID DEVANT**

#### **GAMARJOBAT – A SHUT UP**

#### **COMEDY FROM JAPAN**

#### **VOODOO VAUDEVILLE**

#### **SKIN OF THE MOON**

*Komedia*

The Famous Spiegeltent returned to Brighton Festival – twofold, with a full programme of music, cabaret, variety and burlesque running daily in two 'tents' (for anyone who has not yet encountered a Spiegeltent, it is a glorious in-the-round construction of wooden booths, mirrored pillars and stained glass windows). On most evenings, the larger of the two hosted La Clique – the variety show par excellence that has wowed the world's festivals over the past few years. The 2006 version sees a welcome return for magical mistress of the disappearing hankie, Ursula Martinez, in-house kooky crooner Camille (La Fille du Cirque) and wide-mouthed girl Miss Behave, who now swallows not only swords but also spiked table legs. Special guests for Brighton included The English Gents, a comic stiff upper-lipped acrobalance act, and the sparkly-eyed German bathing beauty David O'Mer, who splish-splashes through a series of exquisite balances above, in and over a bathtub full of water.

In the second 'Gaiete' tent, entertainment options included Paul Zenon's Hellfire Club, which had some very nice moments in the form of a pair of rather wonderful nipple-tassel-twirling burlesque dancers, a (You're the) Devil in Disguise Elvis impersonator and a truly bizarre eat-your-heart-out-Dr-Frankenstein electrocution act by The Great Voltini, ably assisted by busty rubber-clad Nurse Electra – in which, amongst many other tricks, he powers a light bulb stuck up his bum. Just don't try this at home, kids. But on the night I saw it, Mr Z himself seemed a little below par (England were playing and I think he'd have rather been down the pub watching than entertaining a crowd of 'girls and gays'). He was not helped by his extra special guest Arthur Brown. For anyone under forty, The Crazy World of Arthur Brown had one big hit, Fire, and this was milked to the hilt, but it was truly dire despite the best efforts of accompanying musician Nick Pyn (who should steer well clear of this gig) and the 'pop star' formerly known as the God of Hellfire

seemed rather sulky and ungracious about the sound problems he was experiencing, so sent the audience flocking out in droves. My companion for the evening nipped out for a fag and was gone a while – a quizzical look from me on his return brought forth the confession that he was lurking outside the main tent listening in to the bit in La Clique where Ursula M sings her Nuevo Flamenco classic Croydon.

Afternoon treats included Ida Barr's Bingo, in which the (artificial) hip-hopping granny treated us to an interactive immersion theatre experience not dissimilar to a trip to the local Gala Bingo Hall, but with the added frisson of La Barr's re-worked Missy Eliot and Eminem songs, not to mention a truly awesome array of prizes purchased from Poundstretcher, which included heavy duty rubber gardening gloves, scented candles and 100 white envelopes, given to those amongst us who could keep up with her alternative bingo calls ('65 – my chiropodist Clive!') to reach the nirvana of a full house.

Over at the Spiegeltent's partner venue, the Komedia, could be found a number of music-cabaret evenings, including a welcome return for the Tiger Lillies – minus the circus acts and puppets of recent years, just them in all their grotesque-burlesque glory. They are so intrinsically theatrical in their macabre explorations of the darker side of life (and death) that they really don't need anything else... Brighton's own cabaret-cum-glam rock maestros David Devant and His Spirit Wife were back with an evening entitled The Lost World of David Devant, a multi-media punk pop/performance art extravaganza in which the incorrigible Las Vegas Mermaids played hostess and MC for the evening, interspersing the music sets and films from Devant (edgy arty glam rock for the 21st century) and Veldt (cool and angst B-movie soundtracks) with love 'em or hate 'em gasp-inducing vignettes – which include a drug-addled 'nam veteran's lament, a trailer-trash floozy's ballad and an appearance by a dementedly dancing giant gingerbread man. Catch them if you can...

Also starring at the Komedia in a week-long run were the Mohican-haired Gamarjobat with A Shut Up Comedy from Japan, the show that has given a new lease of life to the artform that dare not speak its name – mime. This is in effect two shows: the first half is their fantastically slick and seductive street show, visual gags and interactions with the audience

toppling into each other with frantic energy. The second part is a rather odd, slow and gently humorous re-enacting of the Rocky story. It dips and sways a little, but is redeemed by the extraordinary multi-characterisations acted out by the two performers, and their undeniable skill as word-free mime artists. Look out for their second show, to be seen at this year's Edinburgh Festival Fringe – as will be many other Komedia and Spiegeltent supported artists.

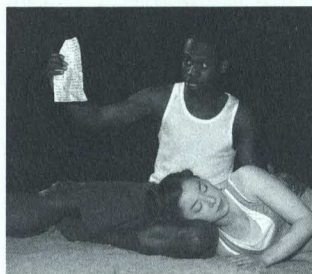
*Dorothy Max Prior*

There's this triangle of classification between theatre, circus and cabaret, with dance hovering in the centre, and Voodoo Vaudeville are on the side between theatre and cabaret, with just a smidgen of dance that curls up nicely in the heart of the production. Chris Cresswell's mad doctor impresario holds it all together with knowing, audience-aware stand-up and a real relish in his performance. Not to forget Baby Warhol, a disembodied baby oracle circling slowly in a picture frame, answering questions from the audience with razor-sharp surrealism. I saw Skin of the Moon – Voodoo's latest show – twice, an earlier version at Komedia and a later in the Spiegeltent with some changes in cast there being a structure to the show that allows for the dropping in and out of guest set pieces). Missing from the later version was Miriam King's contribution: a slow uncurling as the mermaid adding a hint of mystery and pathos. But there were other fine characters/performances such as the doctor's slim sidekick gone bad, and his/her rather breathless sister.

The Spiegeltent was not the easiest of places to perform a show that sat better in the wider spaces of Komedia – the can-can style burlesque set pieces suffered from a cramped stage, and perhaps a little too much had been added by way of plot explanation. But despite reservations about the site, it held together. It's a show that certainly has been worked over a lot (building on its trademark neo-gothic mock horror) and there's a nice balance in the entertainment, song and virtuoso stuff – it's more than pure cabaret. But the strength of Voodoo Vaudeville lies in its anarchic sprawl and spectacle, and a bit of bewilderment just adds to the fun.

*Bill Parslow*





Petra's Pulse

**DONKEY SHADOW**

Laura Griffin

**THE FLICKERING TRUTHS OF A CRUEL AND DIRTY BITCH**

Karl's Imposter

**MADNESS AND ITS CIVILISATION**

ChoppedLogic

**THE RUNAROUND**

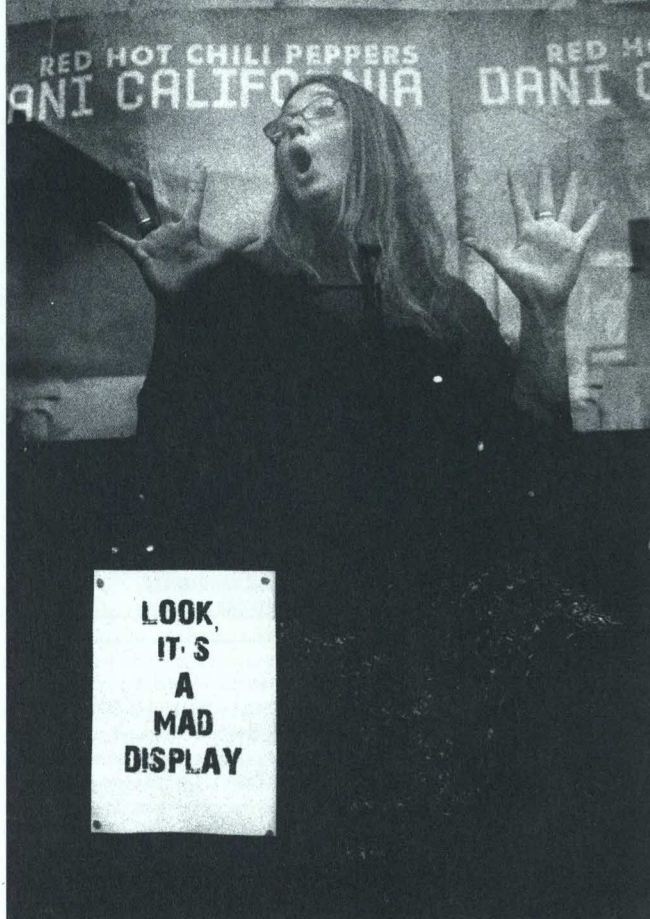
What you think is a paper rock starts to make a noise as though it is being hit by rain; then it begins to distort and pulsate, in fact breathe, warm-colour fingers pressing at the inside and reforming the surface. It breaks open, and a half-naked woman emerges.

Donkey Shadow made a game of recasting performers and props. At one point, a man and woman came out in white suits and performed a brilliant twisty dance to the tune of Quizás, Quizás, Quizás, performing it so well that you could feel the audience wanting to applaud at the end of it, like the air before rainfall – but the song played almost immediately again, this time distorted, and the dance was re-enacted as an aggressive push-me-pull-me sequence, the white suits now judo suits. The performers had impressive physical charm. Jamie Wood made for a charismatic clown. Selina Papoutseli had a shockingly mutable face; when it fell into shadow, she seemed to desiccate – she was incredibly old, and mad, then male for a time, then once again mad. The lighting was impressive, but the show's main pleasure was the way it had of switching senses, turning a sight gag into an audio joke, or letting a looped series of actions develop as a wave of scent swept the theatre. Transformations were so frequent no scene seemed final. At the end, a woman smashed a watermelon, then left the stage, then returned half-naked to eat the watermelon, then left the stage – the audience unsure whether this was the end, and therefore the right moment to applaud.

The Flickering Truths of a Cruel and Dirty Bitch, Laura Griffin's lush, funny monologue performance about her obsessive and eventually inappropriate love for a famous but unnamed playwright (GUESS: Joe Penhall), often left the audience wondering what to do. After an extreme performance of a breakdown, Laura went up an aisle and into the seating. It gave me a strange kind of disturbed feeling, as though I was being stared at, and I found myself reluctant to turn round and look at her. By removing herself from the stage, it seemed that Laura was accusing the audience of being an audience, of encouraging her dramatic self-absorption, the quality that led her to her obsessive and unrequited love. Technically, I think the play was faultless. There was some recorded material and some simple music, which was well integrated. Griffin's voice did swoops and fast-talk and rhythmic lyricism, also some singing – a very powerful voice, striking a few people, I think, as shouty, but reminding me of Emma Thompson. Thematically, a number of things in the play did not make sense: an immortal but not immortal puppet-cat; continued use of water-based SFX and water-related language (which presumably by their powers combined were meant to communicate metaphorical concepts, but meant nothing to me); some of the loud bits – and the best advice for the audience (and reviewer) came from Griffin herself: 'Do not expect to understand; best to surrender yourselves to feeling only.' I felt uncomfortable, laughed often.

*John Ellingsworth*

As the world becomes madder, it seems we must appear less mad. How mad. Approaching CPT, I see a woman hopping about in the window poster cabinet – I wave at her and she is ecstatic. Madness and Its Civilization: The madness begins. Girls running around in pyjamas get us into groups of five and ask us to invent a name for our group, preferably derived from mental health terminology. Whilst some groups are taken into the studio, others wait in the foyer. Different clusters of action are scattered around the studio, presenting weak and clichéd outbursts of madness. Though these sequences lack intensity, the performance is irrationally intense. Back waiting in the foyer, performers have been planted to 'up the ante'. So, in between staring at the clock and the flickering TV set, and making stilted conversation with each other, we are subjected to eccentric and erratic behaviour by these performers. An odd tension surfaces. We are in a



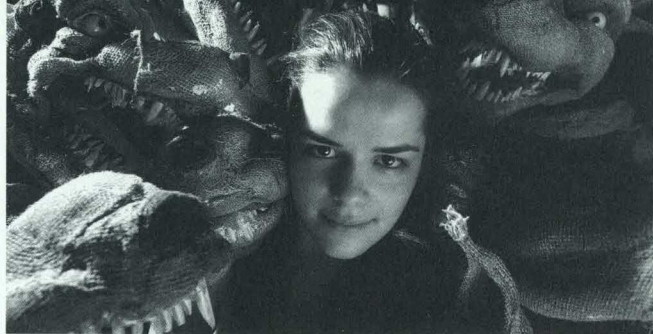
theatrical situation and are looking at each other more than ever. Who is performing and who isn't? is one question; another is: If they aren't performing, why does everyone seem so suddenly and inexplicably – mad? How we look at and talk to each other in this situation is the strength of this performance. But I feel cheated: what is inside isn't worth waiting for and waiting is, quite literally, driving me insane. A negative reaction this might be, but it is both a strong and valid one. A bonkers audience member/performer played a spades/buckets version of noughts and crosses with me. That was fun. He then wrote me a note saying 'Horrible Hair'. Their group were called the 'Compulsive Liars'. This part of the evening, at least, gave me genuine joy...

Sand covers the stage and four bodies lie in the middle of the sand, a sculpture which takes the light effectively: the sand is raw yet beautiful, just like the athletic human body... ChoppedLogic's The Runaround spans two eras: the Berlin Olympics of 1939 and the London Olympics of 2008. The strength of this performance, directed and written by Cassie Werber, is in its engaging human stories, set against an aggressively political landscape – all shrunk to one arena, one patch of sand. In 1936, Helen Mayer is seen to be protesting against learning Hitler's salute and Jesse Owens celebrates his four Olympic Gold medals, which shine out in the midst of nationalism and racism. So, too, come overlapping and converging stories exploring the cabaret scene of 1936 Berlin, as well as situations and relationships that attempt to

connect the two eras of 1936 and 2008. Presented in snatches like this, these stories are intriguing yet frustrating. Inclusion of the 1936 Berlin cabaret scene gives rise to a number of songs in the performance. But as a narrative strand, the Berlin cabaret scene lacks the hedonism and decadence that could echo the darkness of Nazism: both lurk in the underbelly of Berlin in 1936, and this would justify its place in the performance. All four actors give strong, energised performances that infuse bold dynamism into The Runaround. Maybe they would have been better off by picking fewer stories and concentrating on them, but this sporting bonanza has no sense of its own limits and attempts to run ahead of itself. And this, after all, is what SPRINT is all about.

*Marigold Hughes*





*Improbable/National Theatre of Scotland*  
**WOLVES IN THE WALLS**

Lucic, Hammersmith

April 2006

Wolves in the Wall is the first touring production of the National Theatre of Scotland, a music theatre piece designed (and co-directed) by Improbable's Julian Crouch, who takes as his aesthetic the illustrations of the book of the same name by Neil Gaiman and Dave McKean. The set is a fantastic shape-shifting house – one lovely scene has heroine Lucy in an upright bed, so that we reappraise our perspective of where the walls and floor are placed. The Wolves – who live behind the wall and, as Lucy predicts, eventually erupt to terrorise the family – are gorgeously wild and woolly, operated with hands in mouths, or placed over performers' heads to become all but whole body masks. Unfortunately, however, the production doesn't live up to the high design standards, despite co-direction from Vicky Featherstone and the blessing of author Neil Gaiman. It sounds from media reports that the process of making the piece was a lovely experience; but I'm afraid the final product doesn't knock you off your feet. There are a number of reasons for this: although it's a strong cast, Frances Thorburn, who plays Lucy, is just not convincing as a pre-pubescent girl; there aren't any really memorable tunes (and if you take the mainstream musical option you really do need tunes); the story as presented lacks any sense of darkness or danger; the wolves, despite the fabulous designs which look great in stills, are terribly disappointing onstage – mostly because there are no competent puppeteers involved to animate them, so they never become anything more than rag toys. It's not that it was a bad show, just that as a fan of Gaiman's quirky fantasy tales, and a long-time admirer of Improbable, I had high hopes of witnessing a fabulous piece of theatre as a result of this collaboration – and that wasn't my experience. Oh well.

*Dorothy Max Prior*

*Les Ballets C de la B/Alain Platel*  
**VSPRS**

Sadler's Wells, London

May 2006

I have to confess to a decade-long love affair with Alain Platel's work. Ever since seeing teenagers rampaging around a dodgem track in Bernadette in 1996, I have found his work compellingly provocative. I have come to find an intriguing voice in the dystopian sets, peopled by outcasts, whose rebellious actions are fused to driving scores. So halfway through vsprs I was somewhat miffed to think that Platel had let me down by giving us nothing but spectacular flips and twists, and a few crowd-pleasing duos; then along came a kick-in-the-mouth image that reminded me just what makes his work so affecting.

This kick-in-the-mouth, like all of vsprs, is nourished by the gutturally soaring score – a rearrangement, nay refiguring, of Monteverdi's Maria Vespers, translated into Gypsy rhythms and pained arias. This score echoes and reverberates through the ten dancers' bodies, bubbling to the surface in the guise of tics, grunts, shakes and convulsions. From these Platel crafts an image that, as in all his work, serves to shock you into recognising the humanity in the outcast. In this moment the outcasts seem to be afflicted by a range of mental illnesses, with actions that blur the lines between obsessive scratching and masturbation, culminating in a gradual disintegration into dislocated objects to be hauled about by the remaining dancers.

Vsprs is not a perfect piece, but the effect it leaves you with is striking and haunting. The spasms of lone figures desperately searching for someone to connect to is not a new theme, but a deeply moving one nonetheless.

*Tom Wilson*

*Jumble*

**22 DEATH SCENES**

The Space, Isle of Dogs

May 2006

It is a long time since I visited a jumble sale, but this company brought back memories of those excursions into the possibility of unknown gems that lie beneath a pile of old Y-fronts and vermilion cords. 'Scratched' at BAC and Fresh festival, this is the first full-length outing of 22 Death Scenes, which mixes fragments of films with autobiography, exploring a number of attitudes



towards possible ways to meet the grim reaper. Most surprising is the presence of the death of Daphne from the Australian soap opera Neighbours. The melodrama of the original is articulately undercut by simply reading from a clipboard at a microphone.

Jumble avoid the trap of self-indulgence that can be common in forays into this style of performance and at moments produce some resonant material. In particular, Mike Twedle's charming disposition as he recounts the death of a loved one belies a darker persona, carrying the material beyond mere recounting and investing it with a disturbing theatricality. The various sketches are populated by snatches on cello, guitar, trombone or drum, fleshing out understated moments and supporting others that veer towards the grotesque. Particularly notable is the finale, a musical homage to Freddie Krueger, complete with clothes peg fingers and woollen entrails. The danger in presenting a jumble is that often the choice items can get lost amongst the odd socks and ragged jumpers, and although this group steer away from this hazard at times, there are still items that aren't quite right for recycling and should be thrown away.

*Tom Wilson*

*Platform 4*

**SHIVER**

*Foursight Theatre and The Bone Ensemble*  
**AGAIN...**

**MOVING PARTS**

MAC, Birmingham

March 2006

The grief felt by the characters of Platform 4's Shiver seems unspeakable, but in their despair they offer us images of that grief that are of exceptional beauty: the young wife of Matthew, who died in a diving accident, repeats the motions of their diving trips in the bath tub, numbing herself to the pain of knowing that he is gone by physically reliving their moments together. Unable to comfort either his wife or himself, Matthew's father joins the young widow to act out scenarios which a bereavement counsellor would call 'rescue fantasies', in one scene grabbing his son's teddy bear as he protects him from a falling mast. Beautifully lit, and intensified by the inventive sound design,

the actors' movements express the immensity of bereavement in these scenes. The spoken text in Shiver, however, neither communicates the same sense of loss nor lives up to the intensity of the physical expression. Although this failure in communication may be regarded as a valid insight into the nature of grief, it means that the audience has to sit through fairly long sections waiting for the theatrical gems. It could also be argued that the slow passing of time is part of the experience of grief, yet one wonders if it would have been possible to make this point without making demands on the spectators' patience.

How can an asteroid with a 50% probability of hitting the earth in the next 857 years, and the remains of a female body preserved in ice, be combined into a theatrical poem? The Bone Ensemble has taken up this challenge in Again..., adding a range of ingredients including a honky-tonk piano, a woman who suffers from existential fear, a mysterious message attached to a brick falling onto the stage, and a fridge where these bricks are stored. Most of these elements are presented in the first fifteen minutes of the performance and I found myself intrigued, wondering how they might be linked. Not being able to find any associative connections (with the exception of a vague sense of desperation and death), my curiosity remained unsatisfied. The different stage personae, clearly delineated by Jill Dowse's body language and expression, are fascinating as an example of superb acting skills, but failed to engage me on any other level. I left the performance still wondering about the connection between the asteroid and the frozen body – but at least one could argue that Again... provoked a reflection about questions I had never contemplated before.

*Ursula Canton*





IMITATING THE DOG/PETE BROOKS HOTEL METHUSELAH



WSI LONGLINE  
*Welfare State International*  
**LONGLINE CARNIVAL OPERA**  
*Big Top, Ulverston*  
March 2006

Outside the tent is a sign that reads 'Last ever Welfare State gig' and this is indeed it: Longline Carnival Opera is WSI's last bash and the culmination of three years' work about, with, and for the people of Morecambe Bay; an everything-including-the-kitchen-sink extravaganza that brings together contemporary music theatre, agit-prop circus, moving image, puppetry and storytelling (to name but a few of the component parts) into one great soup of a show. It's a rich and full experience. The music (under the direction of Tim Fleming) is wonderful: having been to the show twice, I was particularly appreciative on the second hearing. The made objects are lovely: they include a 'model village' Morecambe Bay, a junk-sculpture elk puppet, Bunraku-style wooden puppets representing four archetypal characters, and a rag-bag metal-machine.

A trio of clown-guides (in their guises of Heron, Moon and Raven) carry us through the story, which circles around the fate of The Rock (the ancient Morecambe Bay landmark that was the focus of an installation-exhibition work in the first phase of Longline). Ultimately, the piece takes a Gaian viewpoint: if we humans are stupid enough to pollute, terrorise or otherwise trammel ourselves out of existence then that's our loss – the earth, as epitomised in The Rock, will live on, as it has for millennia.

An extraordinarily large cast is involved in the making and performing, reflecting the company's ethos of removing the distinction between professional and amateur performance. It's a rather loose-limbed piece; perhaps a bit too long and certainly with some awkward moments where things don't quite slot together properly. I also feel that some of the young performers (including the narrator) seemed a wee bit lost at times. But what does it matter? All's well that ends well – it all came out in the wash; and Longline was a fitting end for Welfare State. An unashamedly populist, entertaining, life-affirming, celebratory theatre show.

*Dorothy Max Prior*

*Horse + Bamboo*  
**JAILBIRD**  
*Haslingden High School, Lancashire*  
March 2006

Michael Davitt was an Irishman who settled in Haslingden in the late 1800s. His experiences of eviction in Ireland at the hands of unscrupulous land-owners and employment as a young boy in the

cotton mills radicalised him and he was imprisoned for his subsequent republican activities. Horse + Bamboo were contacted and asked if they would produce a show based on his life for the Exile and Exiles Festival. Jailbird is the result.

Horse + Bamboo use full masks, puppets and minimal dialogue to tell stories with mythic overtones. This one started with the adult Michael in jail looking back at his life. The jail wall turned on the spot propelling us outside and the show then chronicled key parts of his life. Each scene was presented very simply with some very well judged pieces of theatricality to ensure they didn't merely illustrate the events but drew you in to what was happening. They even managed to breathe some excitement into that hoary old favourite the factory scene where people hold mill wheels and machine cogs and twirl them round. The use of under-lighting and a big piece of white cloth turned it into an expressionist nightmare.

An important part of the performance was the music. The musical director Chris Davies, working with a five-piece band, provided a constant soundtrack of Irish music, sound effects and song. The show featured a mixture of professional performers and students at Haslingden High School. It was a seamless mix of abilities which, due to intelligent and sensitive direction, never detracted from the content of the show. Jailbird was presented in one of those huge cavernous school halls that make you feel 11 years old the minute you enter. Not an ideal situation in which to create an atmospheric performance but they overcame these potential pitfalls with considerable theatrical panache.

*Edward Taylor*

*Shifting Sands*  
**GREAT EXPECTATIONS**  
*The Rondo, Bath*  
April 2006

Some actors, just by the way they look, are destined to play certain characters. In Gerry Flanagan's case it was always going to be Magwitch, the anonymous criminal benefactor of young Pip in Dickens's Victorian morality tale of wealth and social climbing. It's no mean feat to take on one of the world's classic stories, distil it and then retell it on one of the tiniest stages in the country with a cast of only three actors. Shifting Sands have risen to the challenge and in this piece, which is a mix of melodrama, cartoon and physical theatre, take the audience on a high-speed journey through the gloomy world of poverty and

aspiration of Victorian England.

The individual performances are very satisfying, notably those of Sophie Russell, and together with the ingenious use of simple costume and set changes, convey perfectly the mood of each twist and turn of the tale. The lighting is especially good, sometimes bright and cheery but often dark and at times lit only by candle. You get the sense that you could be watching the play in a little theatre somewhere in 19th-century England. The audience in the Rondo in Bath were completely absorbed, and surely there can be no greater compliment for any piece of storytelling. Even my 12-year-old son, a fully paid up member of the computer-game generation, was engrossed throughout.

But I do have to say that I felt that the piece, at well over two hours, was too long and at times over-indulgent, with a few too many knowing winks and nods to the audience. That sort of pantomime style is inappropriate to this piece, which stands up strongly enough on its own without added frippery. But overall, Great Expectations is a compelling production presented by hugely talented performers – a wonderfully inventive retelling of Dickens's bittersweet tale.

*Brian Popay*

*Imitating the Dog and Pete Brooks*  
**HOTEL METHUSELAH**  
*Exeter Phoenix*  
March 2006

Care, precision, painstaking reconstruction, inventive elisions between screen and stage, attention to detail and a superb soundtrack from Neil Boynton; yet there is something not quite in order in Hotel Methuselah. At crucial moments, the patina of euro-cool thins too far, the dialogue creaks and stalls, and the whole thing morphs uncontrollably into Lynchisms without the dread, Kubrick hotel corridor shots without the blood-spattered twins.

For Hotel Methuselah, a collaboration between Pete Brooks and Imitating the Dog, the staging is almost royal in its perspective: a broad slit in a front screen beyond which is a second, and main, screen, and between the two a live-action area with a treadmill and sliding truck. The arrangement facilitates all sorts of enjoyable and evocative trickiness: decapitation, glorious realisations of overhead shots and 360-degree swirls, and the highlight – snatched intrusions into numerous rooms. Annoyingly, the broad slit is cut at a height that makes major players of the backs of some of the audience's heads.

The colours are beautiful:

white flies on blood landscapes, print dresses, oily interiors, mossy wallpaper. The performers adroitly carry the broad burden of acting to camera and physicalising the same presence live. Yet, in crucial respects, the script falters, not because it doesn't work as a referential narrative, but because it wants to try at all, and then can't be quite bothered enough to be subtle. A bully speaks in poetry, everyone else in mini-melos of subdued communication. The women, a bellhop's fantasy, repeatedly 'cut to the chase' to offer a fuck. There is a narrative line – an armed and anonymous woman newly arrived in the besieged city elides with the wife the night porter denies having – but the dialogue cannot quite attach the force and wonder of the production to it.

*Phil Smith*

*Metro-Boulot-Dodo*  
**FIB**  
*Undisclosed location, Leicester*  
April 2006

Metro-Boulot-Dodo's Fib unfolds in a 'Secret Basement location' in Leicester. Fourteen people have 28 seconds to choose a cubicle in which to spend three minutes on their own. The performance lasts until everyone has visited each of the 14 boxes: a room in a melancholic chaos, a dark cell reverberating with one side of a break-up story, etc. Three boxes are occupied by a human body: a young 'philosopher' encased in Plexiglas, a lad with his big mouth blown-up on the wall behind, a woman seated right opposite you. The live performances are intense; not so much because of the daily-grind narrative material, but because you enter the narrow space of another human being. The bind is much stronger than a mere suspension of disbelief granted to the performer: such a degree of intimacy with a stranger makes you feel awkward. Little white lies or fibs take on a new significance here. Fib calls upon the audience to be productive and aims to elicit a response to the question, 'Why do we lie?' You are, for instance, tacitly invited to contribute to the toilet graffiti or to use your three minutes there more thoroughly. However, since you have the choice throughout to engage or not with the proposed material, it is difficult not to reflect upon the performance itself: does it go beyond the anecdotal? Nevertheless, I keep re-entering box 14: comfortably sitting in what gradually becomes a visually striking crematorium chamber, you can truly imagine yourself going up in smoke: the lie is over.

*Fred Dalmasso*



**PRINT PUBLICATIONS**

**THE AESTHETICS OF THE OPPRESSED**  
**AUGUSTO BOAL, TRANS.**  
**ADRIAN JACKSON**

**A BOAL COMPANION: DIALOGUES ON**  
**THEATRE AND CULTURAL POLITICS**  
**ED. JAN COHEN-CRUZ AND**  
**MADY SCHUTZMAN**

**ROUTLEDGE**  
**WWW.ROUTLEDGE.COM**

Two new Boal books from Routledge. The Aesthetics of the Oppressed is a brand-new from-the-horse's-mouth communication on the philosophy and methodologies of the making of a theatre that transforms and 'enables individuals to reclaim themselves as subjects'. Sections include: A Theoretical Foundation, which looks at such topics as Love and Art, and The Necessity for the Aesthetics of the Oppressed; The Practical Realisation (The Word, The Image, The Sound, The Ethics); Theatre as a Martial Art (Art in Politics and Politics in Art); and Theatre in Prisons. Boal shows no sign of any sort of let-up – now in his seventies, he remains an inspiration to theatre-makers worldwide, continuing his explorations of the very nature of theatre, and the part that theatre can play in personal re-evaluation and liberation, and in political resistance to oppressions of all sorts.

The Boal Companion aims to go 'beyond Boal', exploring 'performative and cultural ideas and practices that inform Boal's work'. So Boal's practice, The Theatre of the Oppressed, is placed in dialogue with (to pick a few examples out of the bag) Deleuze, feminist performance art, and liberation psychology. Unlike some other essay collections, all the included material is directly relevant to the stated aim, providing a rich collection of reflections on Boal's place within contemporary culture. In a key essay, Warren Linds explores the notion of Metaxis (the 'in-between-ness' or dynamic space between two separate things) in Boal's work, in which theatre becomes the space for interplay between the real and the imagined, the stage becoming the rehearsal space for real life. In Tactical Carnival, by L.M. Bogad, creative protest within

social movements and political demonstrations is investigated. Jok(er)ing, an essay by co-editor Mady Schutzman, evaluates the role of the Joker/Trickster in Boal's work and in the broader culture. All in all, a great book if you are at all interested in Boal's work, and in its inclusion of commentators from disciplines other than theatre and performance – a worthy honouring of Boal's desire to break down boundaries of communication.

**ROSEMARY BUTCHER:**  
**CHOREOGRAPHY, COLLISIONS**  
**AND COLLABORATIONS**  
**ED. ROSEMARY BUTCHER**  
**AND SUSAN MELROSE**  
**MIDDLESEX UNIVERSITY PRESS**  
**WWW.MUPRESS.CO.UK**

This is a large-format, glossy, photo-filled monograph on artist Rosemary Butcher, who for the past thirty years has pushed the boundaries of dance performance practice through works such as Scan (2000), which is here dissected by Susan Leigh Foster. Other written texts included take the form of essays, reflections on the making processes by Butcher herself, interviews, and in-conversation dialogues with other artists – an interesting example of this last being a conversation between Butcher and New York-based performance artist (and Total Theatre US correspondent) Robert Ayers. He, like many of the other contributors, sees Butcher's work as coming predominantly from a visual arts sensibility. Similarly, fine art critic Hugh Stoddart sees her as a creator of moving paintings or sculpture: 'she tries to get as close as she can to that feeling of making things.' Other strands that emerge are her approach to collaboration and directorial control, the consistent artistic signature that pervades her work, and the various ways and means in which she uses dancers within her works. A welcome retrospective on a key artist, and a highly attractive coffee table book – although perhaps a less cumbersome format than this heavy, square-paged paperback would have made it more student- and library-friendly.

**PRINT WITH CDR/ DVD**

**ANNE BEAN**  
**AUTOBITUARY – SHADOW DEEDS**  
**MATT'S GALLERY, LONDON**  
**W/ ARTS ADMIN**  
**WWW.MATTSGALLERY.ORG /**  
**WWW.ARTSADMIN.CO.UK**

Anne Bean, one of the UK's most eclectic artists (sound art, sculpture, installation, rites of passage, pre-punk pop art groups), has lived a highly performative life. As Guy Brett says in the opening essay: 'Reading Anne Bean's CV is like following a continuous performance, a continuous response to the world... a "magification" of the world.' The book is an 'autobituary' of the Shadow Deeds project, in which thirty actions made by Anne Bean between 1969 and 1974 are revisited and performed to camera. The package is a beautiful book of images, sound bites and

short essays, together with a DVD. Open the book at random and you will find something to enchant: 'I simulated the dress, expression and cracked nose of a mannequin...' 'I froze flowers in their prime from each month of the year in blocks of ice. They melted over the day of the 10th anniversary of Stephen Cripps' death' 'I burn, wrap and saw cassette recorders, often recording their distortion in endless cycles.' What a joy! Essential reading and viewing for anyone interested in the magical meeting points of visual and performing arts.

**CDR/ DVD**

**A SHORT FILM OF SHIFTI**  
**FLUXX**  
**PRODUCERS TIM WHITE**  
**/ CHRIS JOHNSTON**  
**WWW.FLUXX.CO.UK**

'Improvisation is at the root of all creativity,' says Shifti director Chris Johnston, interviewed in this documentary film. Shifti was a short festival of improvisation, organised by Fluxx, held in January 2006 at Warwick Arts Centre and the Coventry Centre for Media, Arts and Performance. The film shows extracts from performances, footage from workshops and brief interviews with artists local, national and international (who were drawn from music, dance and theatre – and who often crossed artform boundaries). Participants include Art and Shock from Kazakhstan, Impromptu from Holland, and Forced Entertainment from the UK. A seminal event: if you missed the festival, get the DVD!

**LOST & FOUND**  
**A CURIOUS FILM COLLECTION**  
**CURIOUS INTERNATIONAL LTD**  
**WWW.PLACELESSNESS.COM**

Three shorts from London-based artists Curious (Leslie Hill and Helen Paris) which investigate a sense of place and 'the volatile, capricious nature of change'. Curious are artists who like to cross boundaries – working not only across artistic divides, but stretching their art to embrace other disciplines such as science, ethnography and social history. Film one is Lost Property, in which writer/performance artist Helen Paris creates a rather Bennett-ish monologue set in Baker Street's cavernous Lost Property vaults. Lost & Found is an art-documentary piece, investigating feelings about environment and community expressed by local residents in the Black Country (Midlands). Red Lantern House, narrated by Leslie Hill, takes us to Shanghai where a visiting American living in a 'Brilliant City' high-rise encounters a woman living in a partially demolished house strung with a row of welcoming red lanterns. An interesting selection – especially the first and third films, the second piece perhaps straying a little too far from art into straightforward documentary/social commentary.

**WEBSITE LISTINGS**  
**www.totaltheatre.org.uk**

Total Theatre Subscribers can now add their own directory information and listings e.g. for training, funding, performance dates and notice board via the website. This information is available to view by all visitors to the website. Existing TTN members/subscribers who have an email address but have not yet received an activation code, please visit [www.totaltheatre.org.uk](http://www.totaltheatre.org.uk) and click on the activation link on the home page to access your subscription and benefits online. Contact [admin@totaltheatre.org.uk](mailto:admin@totaltheatre.org.uk) for website or subscription queries.

**MAGAZINE SUBMISSIONS**

The following items can be submitted to Total Theatre Magazine: **PERFORMER AND COMPANY UPDATES; NEWS FROM VENUES/FESTIVALS/OTHER ARTS ORGANISATIONS; INFORMATION ON TRAINING/PROFESSIONAL DEVELOPMENT, CONFERENCES, SYMPOSIA; INFORMATION ON FUNDING, BURSARIES AND GRANTS; INFORMATION ON PUBLICATIONS, EDUCATIONAL RESOURCES, WEBSITES AND OTHER MEDIA.**

Copy deadline for next issue is **7th September 2006**, publication date is **1st November 2006**. The next issue will cover the period November 2006 – January 2007.

Send items to:  
[listings@totaltheatre.org.uk](mailto:listings@totaltheatre.org.uk)

**DISPLAY ADVERTISING COSTS**

Size	Total Theatre Subscribers	Non Subscribers
Mono full page	£180	£330
Full colour back page	£265	£500
Half Page	£120	£270
Quarter Page	£90	£155

**MAILOUT SERVICE**

The following prices are for mailout leaflet inserts of items up to 14g. Prices can be quoted on brochures and other heavier items.

**Rates:**  
**UK MAILOUT (550 LEAFLETS)**  
£70 subscribers rate  
£100 non-subscribers

**UK AND INTERNATIONAL MAILOUT (650 LEAFLETS)**  
£90 subscribers rate  
£125 non-subscribers.

For further information or to book advertising space or mailout service, contact Felicity Hall  
T: +44 (0) 20 7729 7944  
Email: [admin@totaltheatre.org.uk](mailto:admin@totaltheatre.org.uk)



# TRAINING & PROFESSIONAL DEVELOPMENT

See [www.totaltheatre.org.uk](http://www.totaltheatre.org.uk) for listings updates

A fuller list of full-time and post-graduate degree courses, training programmes and classes is available at: [www.totaltheatre.org.uk/explodes](http://www.totaltheatre.org.uk/explodes)

## PERFORMANCE DEGREES AND POSTGRADUATE COURSES

### CENTRAL SCHOOL OF SPEECH AND DRAMA - MA ADVANCED THEATRE PRACTICE

London  
T+44 (0) 20 7559 3901/3960  
[www.cssd.ac.uk](http://www.cssd.ac.uk)  
MA Advanced Theatre Practice  
Drawing together ten different theatre-making strands: creative producing; directing; dramaturgy; performance; lighting design; puppetry and object theatre; scenography; sound and music; visual media; writing for performance). Practice-based course that prepares students for making new and innovative theatre in companies. One year, runs October to October. The school offers a range of studentships and bursaries to assist with costs of study.

### THE CIRCUS SPACE

London  
T+44 (0) 20 7729 9522 (general enquiries)  
T+44 (0) 20 7613 4141 (degree admissions)  
[www.thecircusspace.co.uk](http://www.thecircusspace.co.uk)  
[degree.admissions@thecircusspace.co.uk](mailto:degree.admissions@thecircusspace.co.uk)  
BA (Hons) Degree in circus arts. Foundation Degree in circus arts (2 year vocational course). Also ongoing adult classes/professional training and development.

### MIDDLESEX UNIVERSITY/RESCEN MA CHOREOGRAPHY WITH PERFORMING ARTS

London  
T+44 (0) 20 8411 6148  
[www.mdx.ac.uk](http://www.mdx.ac.uk)  
[machoreo@mdx.ac.uk](mailto:machoreo@mdx.ac.uk)  
An opportunity to undertake a deep involvement in choreographic investigation across the performing arts.

### ST. MARY'S COLLEGE - BA IN PHYSICAL THEATRE

Strawberry Hill, London  
T+44 (0) 20 8240 4059  
[machonj@smuc.ac.uk](mailto:machonj@smuc.ac.uk)  
[www.smuc.ac.uk](http://www.smuc.ac.uk)  
BA Physical Theatre undergraduate programme explores the academic and practical discipline of this expanding area of performance. A challenging and extensive range of modules are on offer, throughout the three years, taught by active specialists in the field.

### UNIVERSITY OF KENT CANTERBURY

Canterbury  
T+44 (0) 1227 823338  
[p.a.allain@ukc.ac.uk](mailto:p.a.allain@ukc.ac.uk)  
MA by Practice as Research. For full details see the website or contact Dr. Paul Allain.

### UNIVERSITY OF PLYMOUTH

[www.plymouth.ac.uk/arts/theatre](http://www.plymouth.ac.uk/arts/theatre)  
T+44 (0) 1752 238106  
MA Performance Practice  
Aimed at professional theatre and performance practitioners and/or graduates who wish to advance their practice and reflect upon their creative processes within the field of visual, body-based performance. Commencing October 2006 (1 year F/T, 2 years P/T).

### UNIVERSITY OF WALES, ABERYSTWYTH

[www.aber.ac.uk/tfts/teaching/degrees/postgrad/performance](http://www.aber.ac.uk/tfts/teaching/degrees/postgrad/performance)  
[hph@aber.ac.uk](mailto:hph@aber.ac.uk)  
T+44 (0) 1970 621911  
MA in Practising Performance  
Innovative MA dedicated to the practice of performance, with particular attention to devised performance, physical theatre, site-specific work and time-based art. Start date: October of each year. Course Convenor Dr Heike Roms.

### UNIVERSITY OF WINCHESTER, SCHOOL OF COMMUNITY AND PERFORMING ARTS

[www.portal.winchester.ac.uk](http://www.portal.winchester.ac.uk)  
[performing.enquiries@winchester.ac.uk](mailto:performing.enquiries@winchester.ac.uk)  
T+44 (0) 1962 841515  
MA Theatre and Media for Development  
This course integrates community theatre and

media practices with development studies. The school offers various undergraduate courses in Dance, Drama, Theatre, TV, Performing Arts and Screen Production.

## PROFESSIONAL TRAINING – VOCATIONAL COURSES

### ACADEMY OF CIRCUS ARTS

Winchester and Touring  
<http://freespace.virgin.net/zippos.circus/>  
[zippos.circus@virgin.net](mailto:zippos.circus@virgin.net)  
T+44 (0) 7050 282624  
Diploma course – six months training in circus arts inside the big top.

### CIRCOMEDIA

Bristol  
[www.circomedia.com](http://www.circomedia.com)  
T+44 (0) 117 9477288  
Centre for contemporary circus and physical performance. Courses include:  
Two-year professional training programme  
One-year foundation (OCR Diploma)  
Three-month introductory  
Two-year BTEC (National Diploma in Performing Arts)  
Teacher Training Course (one year, part-time)  
Create and Promote – making and marketing circus art  
Circomedia will also be holding a series of evening and weekend workshops.

### DESMOND JONES MIME AND PHYSICAL THEATRE

London  
[www.desmondjones.com](http://www.desmondjones.com)  
T+44 (0) 20 8747 3537  
Regular short Courses in Mime and Physical Theatre with one of the world's leading practitioners. A unique blend of Decroux and Lecoq techniques. Classical and Modern Mime; Story-Telling; Masks; Commedia; The Psychology of Colours; Dramatic Timing; Physical/Verbal/Psychological Improvisation; Stage and Body Dynamics; Performance etc.

### ECOLE DE MIME CORPOREL DRAMATIQUE

London  
T+44 (0) 20 7272 8627  
[www.angefou.co.uk](http://www.angefou.co.uk)  
[infoschool@angefou.co.uk](mailto:infoschool@angefou.co.uk)  
Decroux technique movement theatre and corporeal mime. Professional training in technique, improvisation and composition. Students may join at the beginning of each month. Drop-in classes Tues and Thurs 6.30 – 8.00 PM

### LONDON INTERNATIONAL SCHOOL OF PERFORMING ARTS (LISPA)

London  
T+44 (0) 20 8969 7004  
[www.lispa.co.uk](http://www.lispa.co.uk)  
[welcome@lispa.co.uk](mailto:welcome@lispa.co.uk)  
Two-year professional programme based on the teachings of Jacques Lecoq: initiation course and advanced course. Evening courses and weekend workshops.

### SCHOOL OF PHYSICAL THEATRE

Three Mills, London  
T+44 (0) 208 215 3350  
[www.physicaltheatre.com](http://www.physicaltheatre.com)  
[school@physicaltheatre.com](mailto:school@physicaltheatre.com)  
One year intensive professional programme  
TheatreWorks Production Year  
Summer Intensive

## COURSES, CLASSES AND WORKSHOPS

### CIRCUS MANIACS

Bristol  
T+44 (0) 117 9477042  
[www.circusmaniacs.com](http://www.circusmaniacs.com)  
[info@circusmaniacs.com](mailto:info@circusmaniacs.com)  
Summer School and term time classes in: Trapeze, Aerial Skills (Corde lisse, Tissu, Aerial Ring, Web), Tight-wire, Chinese Pole, Acrobatics. For anyone interested in learning or improving their technique in the above skills.

### THE CIRCUS SPACE

London  
[www.thecircusspace.co.uk](http://www.thecircusspace.co.uk)  
[lis@thecircusspace.co.uk](mailto:lis@thecircusspace.co.uk)  
T: 020 7729 9522 ex 231

Summer school classes divided into three categories: Masterclasses, Show Creation and Performance, and Young Designers. 7 – 18 August. Ages 11 – 16 years. Prices start at £35 for one masterclass and go up to £250 for the full two week course. The Circus Space is able to offer 5 FREE bursary places.

### THE CREATIVE RETREAT

Gardenstown, Banffshire  
[www.creative-retreat.co.uk](http://www.creative-retreat.co.uk)  
Arts Holidays suitable for artists seeking to refresh their arts practice or find a new one. Enjoy the beautiful Banffshire Coast for a weekend of good food, good company and creative exploration.

### DANCE RESEARCH STUDIO

London, N1  
[www.jackylansley.com](http://www.jackylansley.com)  
[drs@jackylansley.com](mailto:drs@jackylansley.com)  
T+44 (0) 20 7613 0341  
Movement with Voice (Training and creative work)  
Tuesday Mornings 10.30am – 12.30pm  
One Day Intensive Workshops – The Actor  
Dancer: Interdisciplinary Performance.  
Directed by Jacky Lansley.  
Individual Sessions also available. For

information on other activities and space hire at the Dance Research Studio see website.

### EXPLORATORIUM

[www.dancenorthwest.org.uk](http://www.dancenorthwest.org.uk)  
[explo@dancenorthwest.org.uk](mailto:explo@dancenorthwest.org.uk)  
T: (0) 151 707 2446  
A unique laboratory that provides dance artists with all the elements for experimenting and for developing new work. 28 August – 3 September. £50. Places available by application only.

### EXPRESSIVE FEAT PRODUCTIONS

[www.exfeat.com](http://www.exfeat.com)  
[exfeat@globalnet.co.uk](mailto:exfeat@globalnet.co.uk)  
T+44 (0) 1227 280399  
Training opportunities for aerialists in Kent. Please contact the company for full information on class times.

### GOAT ISLAND

[www.goatlandperformance.org](http://www.goatlandperformance.org)  
[alice@nuffieldtheatre.com](mailto:alice@nuffieldtheatre.com)  
Six day workshop at Lancaster University, 14 – 19 August. Covering the disciplines of collaborative performance, as well as installation, writing, movement, structure, research, and documentation. £95 Subsidised Rate for North West Based participants; £120 Concession rate; £150 Full Price

### GLASSHOUSE MASK ACADEMY WORKSHOPS

Stourbridge, West Midlands  
Tel: +44 (0) 1384 399458  
[theatre@ghc.rmet.org.uk](mailto:theatre@ghc.rmet.org.uk)  
Classes and summer school  
Tel or email for full details

### INDEPENDENT THEATRE COUNCIL TRAINING PROGRAMME

London  
T+44 (0) 20 7403 6698  
[training@itc-arts.org](mailto:training@itc-arts.org)  
[www.itc-arts.org](http://www.itc-arts.org)  
Total Theatre subscribers save 15% on ITC one-day training courses and seminars! The majority of their courses take place in central London and cover everything from fundraising to press relations; employment law to producing and touring; finance to leadership.

### INTERNATIONAL WORKSHOP FESTIVAL

[www.theworkshopfestival.co.uk](http://www.theworkshopfestival.co.uk)  
Autumn season in London; spring season during the Brighton Festival in May. See website for full details.

### THE KELMAN GROUP

Leeds  
T+44 (0) 1484 851227  
[www.kelmangroup.com](http://www.kelmangroup.com)  
Regular workshops in the improvisational techniques of Scott Kelman. Kelmanworks Exploring is a new approach to physical and vocal skills, making discoveries in complicity, presence and composition and developing sensitivity in ensemble work.

### MOVE INTO LIFE

[www.moveintolife.co.uk](http://www.moveintolife.co.uk)  
[info@moveintolife.co.uk](mailto:info@moveintolife.co.uk)  
T+44 1297 560511  
A training in non-stylised movement practice with Sandra Reeve.

### MOVINGARTSBASE

[www.movingartsbase.co.uk](http://www.movingartsbase.co.uk)  
[info@movingartsbase.co.uk](mailto:info@movingartsbase.co.uk)  
T: 020 7609 6969  
Three workshops in August with Nita Little as part of movingbasearts improvisation programme.

### THEATRE TRAINING INITIATIVE

London  
[www.theatrettraining.org.uk](http://www.theatrettraining.org.uk)  
[info@theatrettraining.org.uk](mailto:info@theatrettraining.org.uk)  
Developing the art of live performance through challenging, intercultural practice. Weekly classes, intensive workshops and creative development opportunities. Previous workshops have included Butoh, Suzuki, Kalaripayattu and Yoga for Performers. Full details on the website.

### THE WHY NOT INSTITUTE

London  
T+44 (0) 20 7739 8363  
[whynotinstitute@aol.com](mailto:whynotinstitute@aol.com)  
Clowning courses with De Castro, eccentric dance and more.

### THE WRIGHT SCHOOL

London  
[www.thewrightschool.co.uk](http://www.thewrightschool.co.uk)  
Classes and workshop programme led by John Wright – see the website for full details.

## CONFERENCES, SEMINARS AND SYMPOSIA

### MAPPING THE STREETS

Sage Gateshead, 21 – 24 September  
NewcastleGateshead and Stockton-on-Tees  
[lauren@mappingthestreets.org](mailto:lauren@mappingthestreets.org)  
Conference to celebrate international street arts; it aims to discover its origins, and, by looking to the future, plan for action. Speakers will be a mixture of artists, promoters, academics, city managers, and health and safety specialists.

### TAPRA ANNUAL CONFERENCE

Central School of Speech and Drama, 7 – 9 September  
London

[www.tapra.org](http://www.tapra.org)  
[k.newey@bham.ac.uk](mailto:k.newey@bham.ac.uk)  
The Theatre and Performance Research Association's annual conference is a chance for TaPRA's working groups to present their research findings. Groups include Performance and the Body, Scenography and Visual Performance, and Performer Training. £150 waged; £50 unwaged.

## TRAINING AND PROFESSIONAL DEVELOPMENT – OVERSEAS

### ACADEMY OF LIVING MOVEMENT

Vienna, Austria  
T: +43 1 8892945  
[www.livingmovement.org](http://www.livingmovement.org)  
[info@livingmovement.org](mailto:info@livingmovement.org)  
Four-year professional training in performance/movement theatre. Incorporates bodywork, eurhythm, ensemble, devising, neutral mask, scenography, storytelling.

### BUTOH-CENTRUM MAMU

Göttingen, near Hannover, Germany  
T: +49 551 790 6245  
[gendo@butoh-ma.de](mailto:gendo@butoh-ma.de)  
[www.tadashi-endo.de](http://www.tadashi-endo.de)  
Intensive workshops with Tadashi Endo throughout the year.  
Join the mailing list to be kept up to date.

### CIRCO A VAPORE SCHOOL OF THEATRE

Rome, Italy  
T: +39 06 700 9692  
[www.circovapore3000.it](http://www.circovapore3000.it)  
[circovapore@tiscalinet.it](mailto:circovapore@tiscalinet.it)  
Two-year professional training. Further info (in English) available on request – email above.

### DELL'ARTE

California, USA  
T: +1 707 668 5663  
[www.dellarte.com](http://www.dellarte.com)  
[info@dellarte.com](mailto:info@dellarte.com)  
Dell'Arte is the North American centre for the exploration, development, training and performance of the actor-creator, and offers the only MFA in Ensemble-Based Physical Theatre currently accredited in the US, in addition to its one-year Professional Training Program for Physical Theatre Actors.

### ECOLE INTERNATIONALE DE THEATRE JACQUES LECOQ

Paris, France  
T: +33 1 47 70 44 78  
[www.ecole-jacqueslecoq.com/index\\_uk.htm](http://www.ecole-jacqueslecoq.com/index_uk.htm)  
[contact@ecole-jacqueslecoq.com](mailto:contact@ecole-jacqueslecoq.com)  
Two-year professional training together with the Laboratory of Movement study (LEM). English version of the school website can be viewed at: [www.ecole-jacqueslecoq.com/index\\_uk.htm](http://www.ecole-jacqueslecoq.com/index_uk.htm)

### ECOLE PHILIPPE GAULIER

[www.ecolephilippegaulier.com](http://www.ecolephilippegaulier.com)  
[ecole@ecolephilippegaulier.com](mailto:ecole@ecolephilippegaulier.com)  
The school begins in October and ends in June and includes the following workshops: Le Jeu, Neutral Mask, Tragedy, Bouffons, Melodrama, Masked Play, Characters, Shakespeare, Clowns, Chekhov, and Writing and Shaking a Snow.

### ESPACE CATASTROPHE

Brussels, Belgium  
T: +32 (0) 2 538 12 02  
[www.catastrophe.be](http://www.catastrophe.be)  
[espace@catastrophe.be](mailto:espace@catastrophe.be)  
Training in circus and performing arts.

### HOUSE OF GAMES

Languedoc, France  
[www.lamaisonverte.co.uk](http://www.lamaisonverte.co.uk)  
[houseofgames@fluxx.co.uk](mailto:houseofgames@fluxx.co.uk)  
Chris Johnston's week-long course on games, facilitation, improvisation and devising strategies within community contexts.  
September 2nd-9th 2006. £450 inclusive of accommodation, tuition and full board.

### MIME CENTRUM BERLIN

Berlin, Germany  
[www.mimacentrum.de](http://www.mimacentrum.de)  
Courses in mime and physical performance including Meyerhold's Biomechanics.

### NICA

Australia  
[www.nica.com.au](http://www.nica.com.au)  
T: +61 3 9214 6975  
The National Institute of Circus Arts (NICA) encourages applications to its Bachelor of Circus Arts from talented people with a background in circus, gymnastics, sports acrobatics, trampolining, martial arts, dance, diving, extreme sport, performing arts or physical theatre. International students are encouraged to apply by video.

### TOTAL THEATRE SCHOOL

Australia  
[www.totaltheatre.com.au](http://www.totaltheatre.com.au)  
[sophie@totaltheatre.com.au](mailto:sophie@totaltheatre.com.au)  
One and two-year intensive courses in physical theatre techniques.

### ZID THEATER LAB

Netherlands  
T: +31 20 4888449  
[www.zidtheater.nl](http://www.zidtheater.nl)  
[info@zidtheater.nl](mailto:info@zidtheater.nl)  
Training for performers and directors.  
Summer school and artists in residence programme – see website for full details.



## Faculty of Arts

School of Art & Performance

BA (Hons) Theatre & Performance

BA (Hons) Dance Theatre

(new for 2007 - subject to validation)

For further details

t: 01752 238106

e: arts.admissions@plymouth.ac.uk

MA Performance Practice

For further details

t: 01752 238106

e: artspostgrad@plymouth.ac.uk

MPhil / PhD Theatre & Performance

For further details

t: 01392 475087

e: artsresearch@plymouth.ac.uk

Please quote ref: TTM06



[www.plymouth.ac.uk/arts/theatre](http://www.plymouth.ac.uk/arts/theatre)

## Escola de Clown de Barcelona

★ THREE-MONTH FULL-TIME COURSE (OCT-DEC 2006)

★ EVENING CLASSES

★ WEEKEND WORKSHOPS

★ SUMMER SCHOOL 2007

★ RESEARCH PROJECTS

Direction: Clara Cenoz and Jon Davison

Visiting teachers:  
Moshe Cohen, Franki Anderson,  
Sue Morrison, Clown Rebel Army,  
Donny Schlesinger

[www.escoladecolown.eu](http://www.escoladecolown.eu)  
[info@escoladecolown.eu](mailto:info@escoladecolown.eu)  
tel: +34 93 304 24 88

## Summer Workshops 2006

### Dell'Arte International

The only MFA in Ensemble Based Physical Theatre plus a one-year, full-time Physical Theatre Program

### Summer Intensive in Denmark

Join us at the rural Asen retreat center for three weeks of classes with Dell'Arte Master Teachers and guest artists.

**The Dell'Arte Intensive**, July 31-Aug. 11, includes classes on the actor's presence, movement, vocal and physical improvisation and more.

**Clown Theatre Intensive**, Aug. 14-18.

Brochure available, check [www.dellarte.com](http://www.dellarte.com) for details.

### This Summer in Blue Lake

- Generating New Material
- Grand Guignol
- Physical Comedy
- Clown Coaching
- RasaBoxes™ Training Intensive
- Mask Making/Mask Performance

**30 years**  
of actor training and  
ensemble creation

**Dell'Arte**  
INTERNATIONAL

P.O. Box 816  
Blue Lake, CA 95525  
+1 707-668-5663  
[info@dellarte.com](mailto:info@dellarte.com)  
[www.dellarte.com](http://www.dellarte.com)







# The School of Physical Theatre

Founded in 1978

London, England

*"The School offers a carefully structured set of themes from the tragic to the comedic providing the technical ability and theatrical skills necessary to develop professional standards of expertise"*

**full-time professional programme** October - June  
**summer Intensive** August  
**part time classes**

**The School Of Physical Theatre**, Three Mills Film Centre, Three Mills Lane, Bromley-by-Bow, London, E3 3DU, England  
 tel +44 (0)20 8215 3350 fax +44 (0)20 8215 3482 e-mail school@physicaltheatre.com web www.physicaltheatre.com



Director: Ron East



## ECOLE DE MIME CORPOREL DRAMATIQUE AND THEATRE DE L'ANGE FOU

ARTISTIC DIRECTORS: STEVEN WASSON & CORINNE SOUM

### WHAT IS ESSENTIAL FOR THEATRE?

The response has always been to place the actor as the only indispensable element. Naming it Dramatic Corporal Mime, Etienne Decroux created an innovative method and precise technique for a new generation of creative performers wishing to transform their ideas into a physical reality. Our school offers the opportunity to study this discipline in depth from different angles, both formal and creative.

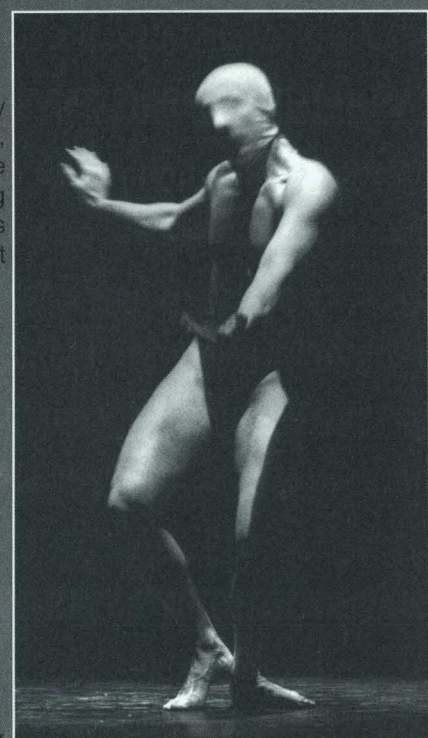
### TRAINING INCLUDES:

Technique, improvisation, composition and repertoire.

### CLASS SCHEDULE:

- 3 year, full time, professional diploma programme:  
Monday to Friday 10am to 2pm (October to June)
- Evening Classes:  
Tues. & Thurs.: 6:30pm - 8pm, Sat.: 11am - 1pm.
- Summer school in July

Enrolment is open throughout the year



UNIT 207, BELGRAVIA WORKSHOPS, 157 - 163 MARLBOROUGH ROAD, LONDON N19 4NF  
 TEL: 020 7263 9339 - INFOSCHOOL@ANGEFOU.CO.UK - WWW.ANGEFOU.CO.UK



# CIRCOMEDIA

CENTRE FOR CONTEMPORARY CIRCUS & PHYSICAL PERFORMANCE

ONE YEAR DIPLOMA  
COURSE

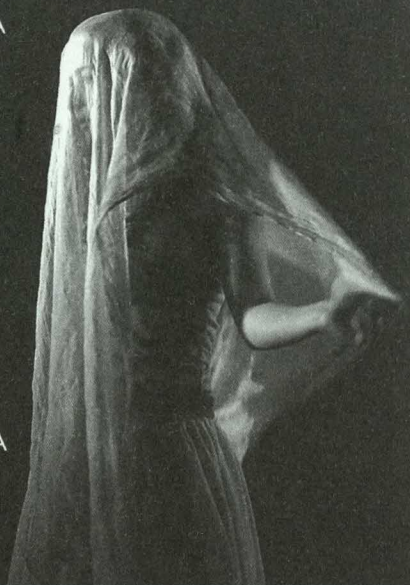
TWO YEAR  
PROFESSIONAL  
TRAINING COURSE

THREE MONTH  
INTRODUCTORY  
COURSE

ACT CREATION  
COURSE

TWO YEAR BTEC  
NATIONAL DIPLOMA  
IN PERFORMANCE

EVENING CLASSES



T: 0117 947 7288

E: [info@circomedia.com](mailto:info@circomedia.com)

[www.circomedia.com](http://www.circomedia.com)



**circus.**  
see the world from a  
different  
angle

At Australia's National Institute of Circus Arts, we train highly talented young people with strong sporting, physical theatre or circus backgrounds for careers in the Australian and international circus industry.

National Institute of Circus Arts, Australia  
email: [info@nica.com.au](mailto:info@nica.com.au)  
web: [www.nica.com.au](http://www.nica.com.au)  
CRICOS provider code: 001110  
Photography: Nicole Duckworth

International applications  
for the Bachelor of  
Circus Arts close  
Friday 10 November  
2006

To apply, visit  
[www.nica.com.au](http://www.nica.com.au) or  
call (+613) 9214 6975



ONE YEAR INITIATION COURSE  
ONE YEAR ADVANCED COURSE  
ONE YEAR TEACHER TRAINING COURSE  
EVENING CLASSES AND WORKSHOPS

CREATING THEATRE

[www.lispa.co.uk](http://www.lispa.co.uk)

"Our aim is to foster a never ending curiosity in life as it is, a strong vision of life as it could be, and a fully alive body with which to express creative visions."

Thomas Prattki,  
Founder of LISPA  
(former pedagogical  
director of the Ecole  
JACQUES LECOQ).

Tel + 44 (0)20 8969 7004  
[welcome@lispa.co.uk](mailto:welcome@lispa.co.uk)

Unit 8 Latimer Road  
London W10 6RQ (UK)

**Lispa**  
London International School of Performing Arts



# LABAN

WWW.LABAN.ORG

Laban is one of the world's leading conservatoires for contemporary dance training at undergraduate and postgraduate level, with the largest community of contemporary dancers, artists, specialist faculty and researchers under one roof.

Our graduates enjoy diverse, successful careers worldwide: freelance scenographers, costumiers, dance photographers, visual artists and teachers.

Contact Laban to discuss your requirements and arrange a visit

**LABAN**  
CREEKSID  
LONDON  
SE8 3DZ UK  
**WWW.LABAN.ORG**

Programmes offered at Laban compliant with the national framework for higher education qualifications are validated by The City University. Laban is committed to equality of opportunity. Laban is incorporated by Trinity Laban. Registered Charity 309998. Supported by Arts Council England with National Lottery funds. Design Laban 2006 Photos Tim Crocker, Michele Turiani and Agata Bogacka 'Paradise Dance Hall' by Maurice Kelliher

TRINITY LABAN

Places still available for the following  
Masters level courses

**MA Choreography**  
**MA Dance Performance\*^**  
**MA European Dance-Theatre Practice**  
**MA Scenography (Dance)**  
**MSc Dance Science**

\*audition required  
^16 month programme

**ACADEMIC YEAR**

Early September 2006 – Early July 2007  
Application deadline February 2007

**APPLICATION AND INFORMATION**

Email [info@laban.org](mailto:info@laban.org) or call +44 (0)20 8691 8600

