

total **t**heatre

The magazine for
mime, physical
theatre & visual
performance

Volume 7 Number 4 Winter 1995

£2.00 / FREE to MIME ACTION GROUP Members



INTERNATIONAL CONNECTIONS

**collaboration,
exchange and
performance**

Training Today

**mime and physical
theatre training**

THE DESMOND JONES

SCHOOL OF MIME AND PHYSICAL THEATRE



The dynamic modern alternative to conventional Drama School, offering a 3-month intensive Foundation Course and a five-term Course. Spring term begins January 15 1996.

The course includes

Decroux Mime Technique, Mime Acting, Story-Telling, Masks, Verbal/Physical/Psychological Improvisation, Style & Stylistation, Body-Balance, Colours, Timing, Caricatures, Commedia dell'Arte, Chimpanzee, Acrobatics, Stage & Body Dynamics and much more.

The school gives a thorough and intensive grounding in acting techniques based on a very high level of physical expertise, and explores the energy, creativity, excitement and power of modern visual theatre.

We are one of Europe's leading schools of Mime and Physical Theatre. Founded in 1979, it is totally international, the longest-established in Britain and one of the largest of its kind.

WEEKEND COURSES

INTRODUCTION TO MASKS : 17-18 FEBRUARY 1996
VERBAL IMPROVISATION (Keith Johnstone techniques) : 2-3 MARCH 1996

Brochures: The Registrar, 20 Thornton Avenue, London, W4 1QG. Tel: 0181 747 3537

CIRCOMEDIA

ACADEMY
OF CIRCUS
ARTS &
PHYSICAL
THEATRE,
BRISTOL

New brochure
out now
Phone
0117
9477288.

Clown-
Becky
Stanley

We offer long term
training in circus and
physical theatre to
train students for a
professional career.

Full time Courses:

One Year Introductory
and Three Month
Foundation Courses.
Auditions Spring 1996.

Short Course

Programme

March '96:

Choreographing
Routines-
Helen Crocker
Clowns, Eccentrics & Fools-
Bim Mason & John Lee
Mask Making and Using-
Bim Mason
The Fool-
Franki Anderson
Storytelling-
Tina Noble
Rigging Weekend-
Jonathan Graham

Soon Available!

THEATERSCHRIFT

Stadt / Kunst / Kulturelle Identität
City / Art / Cultural Identity
Ville / Art / Identité Culturelle
Stad / Kunst / Culturele Identiteit

10

AMSTERDAM
BERLIN
BRUSSELS
FRANKFURT
HAMBURG
LONDON

Editorial Office: Ninoofseplein 9
B-1000 Brussels
Tel. & Fax: +32 (0)2 511 43 17
E-mail: tsvzw@pophost.eunet.be



In collaboration with: Bayerisches
Staatsschauspiel / Marstall, München

Editorial

AS winter draws in, the bleakness of less daylight hours, bare-branched trees and cold frosty weather all take their toll and dull the human spirit. Positive thoughts, ideas, creative projects and fixing the mind on exciting and unknown results can all help to counteract this feeling. It is in this respect that artists are very lucky.

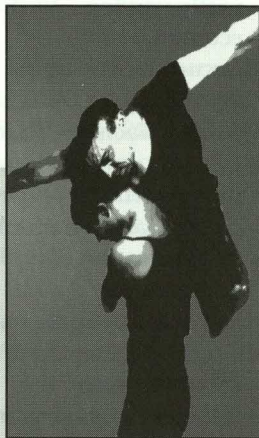
In this issue Kevin Alderson literally discusses the 'freeing of the spirit' that can come from putting ideas into practice, and Desmond Jones talks about the training needed to discipline the body, which enables the performer to enact his/her ideas.

As his school reaches its sixteenth birthday, students are continually attracted from all over the world. As anyone who has had the fortune to study there or to work or train abroad would know, the mixing of different cultures in a creative environment can be tremendously invigorating, exciting and powerful.

With such an output of energy, the performer can suffer from burnout and reach a point of stalemate. Hence there is nothing better as a cure than an injection of reaching out, travelling and meeting people from different backgrounds for fresh input. This blending of styles can make for the most refreshing and original theatre.

Therefore we can see that mime today, as it has always been, is still a stimulating world to work in, capable of constant regeneration, newness and energy. The perfect antidote to any cold winter evening.

Editorial prepared by Shani Solomons
Editorial Group



total theatre is published quarterly by **mime action group**, At The Circus Space, Coronet Street, London N1 6NU.
Tel / Fax 0171 729 7944.

Editorial Group

Andrew Ayers, Faye Chang, Mark Cunnington, Sarah Dawson, Tim Eagle, Desmond Jones, Ray Newe, Mhora Samuel, Shani Solomons, Brendan Stapleton, Paul Vates

Editorial Production John Daniel

Design, Layout & Production Melissa Alaverdy
01246 551 384

Printed by Multiprint 0171 733 9971

The views expressed or opinions stated in *Total Theatre* are not necessarily the views of the editorial group or publishers. Similarly, statements made or opinions expressed by the advertisers are not necessarily shared by the editorial group or publishers. Reasonable care has been taken to avoid error in the magazine but no liability will be accepted for any errors which may occur. No material in this publication may be reproduced in any way without the consent in writing of the publisher. The publishers will not accept responsibility for the safe return of any unsolicited material. We assume permission to publish any unsolicited material unless otherwise stated in writing.

© Mime Action Group 1995

Total Theatre Issn 0960-6106

mag was founded in 1984 by practitioners to advocate for greater recognition and status for Mime and Physical Theatre, providing opportunities to meet, share and bring together the views of the profession. Since its inception, **mag** has grown and developed a crucial role in raising the public profile of Mime and Physical Theatre and is an important source of information and advice for the public and practitioners. **mag** also organises and supports activities designed to develop Mime and Physical Theatre Regionally and Nationally.

mag Staffing

Administrative Director: Mhora Samuel

Information and Publications: John Daniel *Finance Officer:* Tina Ellu

mag Executive Committee

Kevin Alderson, Verena Cornwall, Emma Davie, Kath Gorman, Desmond Jones, Jon Potter, Alistair Spalding, Jane Sutcliffe, Ris Widdicombe, Jac Wilkinson, Tana Wolf, Denise Wong.

Cover: Sue Smith and David Toole: CandoCo Dance Company
Photo: Anthony Crickmay

(Article on page 15)

total theatre

The magazine for
mime, physical
theatre & visual
performance

Volume 7 Number 4 Winter 1995

contents

Feature: INTERNATIONAL CONNECTIONS

- collaboration, exchange and performance

Introduction: Crossing the Barrier by Shani Solomons and Ray Newe	4
BRIDGES by Shiftwork	5
ENDANGERED MEN by Kriszta Bodonyi, Chris Rowbury and Andrew Robinson	6
Metafoe - Labin Art Express and Griftheater by Romana Jajčević	7
Theatre of Images - Mark Cunnington interviews Compagnie Mossoux Bonté	8
Perpetual Motion/Terramobile by Jeremy Atiyah	9
Optik at Tacheles by Barry Edwards	10

Feature: TRAINING TODAY

- mime and physical theatre training

Introduction: The Relevance and Revelation (?) of the Workshop by Rivca Rubin	11
ISTA 1995 by Franc Chamberlain	12
Meyerhold and Biomechanics by Ris Widdicombe	13
Mime - A Phoenix on Speed by Desmond Jones	14
Freeing the Spirit of Movement by Kevin Alderson	15
Artistic Boundaries Crossed by John Keefe	16
Enter the Magician by Faroque Khan	17
Spacial Awakenings by Isabel Robson	18

Letters...

19

Total Theatre Check-List

Prevention is better than cure - Part two by Ris Widdicombe	21
--	----

Reviews

From Mime and Physical Theatre Performances	23
---	----

Regulars

Management News and Awards	27
Noticeboard	28
Publications	28
Performers and Company Update	29
Performances and Festivals	30
Workshops and Training	31

copy deadline

If you would like to submit news, views, letters or advertise in the next issue of *Total Theatre*, please note that the deadline for copy for the Spring issue is 14th January 1996. The next issue will cover the period March 1996 to June 1996.

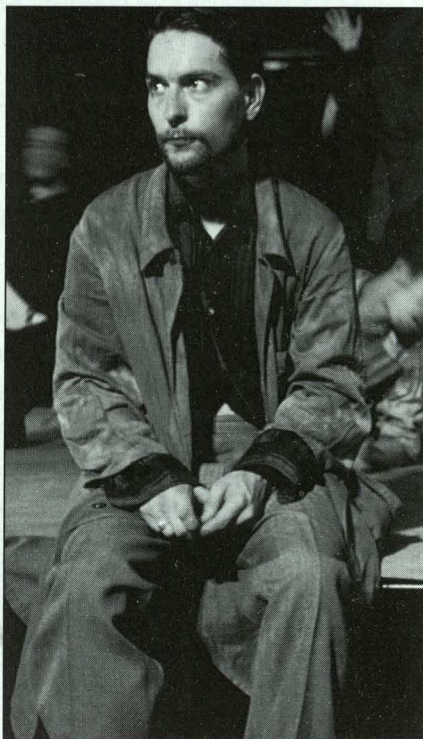
International Connections

Collaboration, Exchange and Performance

Crossing the Barrier

This feature is devoted to pan-cultural collaboration; innovative theatre companies from around the world coming together with the hope of creating a fertile environment for theatrical cross-pollination to create exciting new hybrids. Approaching towns throughout Britain we are often met with signs stating that the town is twinned with a European counterpart. If towns can be twinned, then why not the inhabitants in a cultural and artistic exchange? International exchanges are frequently found to be stimulating and creatively challenging plus they offer the participants fresh ideas to bring back home.

It is said that travel broadens the mind, hence working with people from a different cultural background broadens the mental horizon even further. International connections seem to will themselves into existence. The criteria for collaboration can be intuitive, as with *ENDANGERED MEN* or inspired by mutual admiration, as with the *Perpetual Motion / Terramobile* show. Intuition



Terramobile/Perpetual Motion (St Petersburg / London) in *KIOSK MAN*

and mutual admiration are valid criteria to be sure, but a number of companies featured talk of some difficulties in working together. Difficulties that stemmed not only from different working methods but even from differing expectations of what theatre is and should be. Misunderstandings, and clashes of artistic temperaments occur, but these can be viewed positively as one of the

many challenges that international collaboration offers. Cultures, be they British, Zimbabwean or Russian, have their own unique systems of signification, plus vastly varying economic circumstances. In his vivid essay on *Optik's* work at Tacheles, Barry Edwards reminds us of the importance of these circumstances not only in the creation of a fascinating performance space but also in the shaping of a theatrical event. It is difficult to imagine an audience in London behaving as Berlin audiences did.

In Zimbabwe, theatrical taste is simple and not sophisticated, hence a British group developing work with a theatre company from Zimbabwe may have a problem with what they choose to represent abroad. Spontaneity versus structure can also be a problem when different cultures collaborate. Without structure a project can wander aimlessly and never reach a conclusion, yet there is also a lot to be said for

spontaneity. John Wright, addressing a group of students, once said that their best ideas came when they were "mucking around". During a recent video shoot, the best and most inspired footage was that which came from the unplanned moment. Indeed, a cabaret act that performed successfully for several years was originally conceived "in the pub for a joke".

Often your attitude to what you hope to achieve is more important than what you do. If you want to meet people to collaborate with artistically, then a "connection" often occurs, as Krizsta Bodonyi discovered. It is undoubtedly the case that creating something originally sparked by a connection leads to a terrific buzz, growth of one's art and ideas, new experience and a great deal of joy. However, the risk of creating universal theatre is that we might create a grey theatrical Esperanto rather than a living theatrical language for our time. A language born of necessity which can talk of the world with poetry, vulgarity and authority.

Shani Solomons and Ray Newe

Bridges

Bryan Angus of Shiftwork Theatre Company, Aberdeen, describes their recent artistic and cultural exchange with NASA of Zimbabwe

Shiftwork Theatre Company were lucky to meet NASA (the Nostalgic Actors & Singers Alliance) on a cultural exchange to Aberdeen's twin city of Bulawayo, Zimbabwe in 1994. On our initial visit we were overawed by their magnetic presence, energy and very enviable ensemble style. The members of NASA had had no formal training, but demonstrated a real depth of performance experience and skills in contemporary and traditional music, drama, dance and song from southern Africa. Similarly NASA were fascinated by our work, which calls on a broad range of physical theatre, dance and music training. They had never seen a show hold an audience without the spoken word or seen an exploration of ideas through movement alone.

During our visit in 1994 we held workshops for local artists from which NASA and Shiftwork discovered the common ground of physical performance and story-telling methods. Shiftwork invited NASA to come to Aberdeen to create and tour a show in the UK. Being impressed by their work would not have been enough to commit to such a collaboration, but the workshops proved we could work together.

The development of the project content before NASA arrived was limited to deciding on a working structure, the groups each electing a representative to view the growing material, while a decision to have no outside director was made due to lack of funds. As rehearsals started, the company of nine proceeded to exchange stories, telling them in their own way.

One area that immediately became common ground was the blending of African rhythms as they easily underscored traditional Scottish music. It was as if they were made for each other.

There were other similarities, for example between traditional Scottish dances and NASA's own township Jives. The physical comedy and mime elements from both companies also fused without a seam, proving its universal nature.

The project was not without its problems. The skills available were formidable, but working methods proved not so universal. NASA's background in drama required a structured, script based approach, the physical theatre/dance of Shiftwork, a looser devising method. There were confusing moments, when both companies wanted to go in directions that would not necessarily converge.

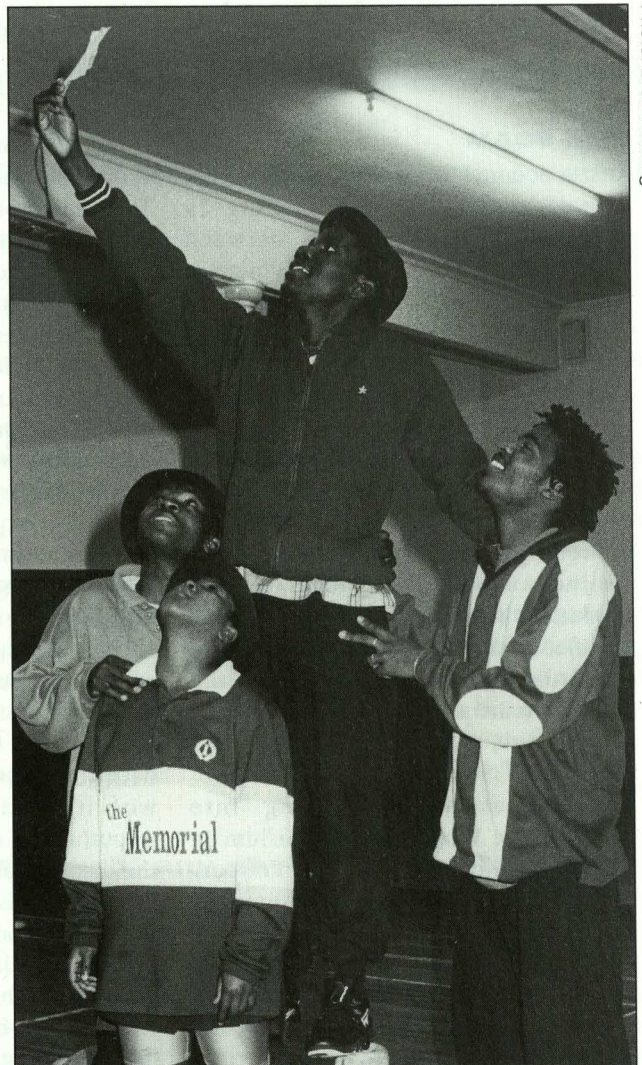
But the greatest challenge for the Zimbabwean performers was creating for an unknown audience. Director of NASA, Mike Sobiko, said "Theatre in Zimbabwe is very simple, our audiences don't have very sophisticated tastes. I was concerned about the degree of abstraction coming through the contemporary dance elements of Shiftwork until I realised it was because of the audiences we're used to creating for."

That degree of abstraction caused a conflict of opinion at times. Having a direct and even naïve style sitting alongside the subtlety of contemporary dance techniques caused a struggle as to how they were used. So, in constructing the show the two groups stayed to a certain extent, in their own idiom. The threads of the show moving off in the direction of one style, moving back to cross with the other, to swing back, crossing over again.

The addition of an outside director for the last week proved invaluable in focusing the shape of the whole piece, giving continuity and a rounded shape to BRIDGES. With the time available it was

almost inevitable that the show's story would reflect the origins of the project itself. Given more time the physical passage from one continent to the other would have been less relevant to the work, and could perhaps have led to a more complex and subtle examination of the performers lives.

International collaboration can be the most enlightening of artistic and personal experiences on all sides, opening avenues of approach to work and life, not before anticipated. Looking back we're impressed by the faith we had in pursuing BRIDGES. The workshops were the key. Wherever you are if you meet another artist, and you feel you can work with them, that is truly universal. ■



NASA, The Nostalgic Actors and Singers Alliance: BRIDGES

Endangered men

Kriszta Bodonyi, Chris Rowbury and Andrew Robinson worked together in Australia last summer. Here they consider their collaboration

THE SCAM

Kriszta Bodonyi, (Australian of Hungarian origin), conceives of producing "a challenging collaboration between genders, exploring the specific, vulnerable and delicate subject of men". She plans to make a performance "in defence of men and for the better understanding of men's current state of mind (and soul)". She has pre-production fears, "As a woman, how do I dare to initiate a topic about masculinity? What do I know about the deep secrets, fears or doubts of men? Are my concepts relevant or biased? Will the feminists kill me?" However, having produced two sons, she feels eminently qualified to produce *ENDANGERED MEN*, and dedicates the show to her two sons and their fathers.

THE SET UP

In 1994 at MAG's Moving Into Performance Workshop Symposium in Manchester, Kriszta meets Chris Rowbury (English). They make a 'connection'. Then, back in Perth, Australia, in a workshop run by a friend of Chris's, she encounters Andrew Robinson (Australian). Andrew is waiting for a connection, the plot thickens.

But what makes a connection really connect? In the realm of theatre, the world is small enough for luck, or fate, or whatever it is, to touch everyone sooner or later. Perhaps. Suddenly there can be a voice out of the blue, telling us that somehow, out of all the people floating around in this ocean our flare has been noticed. So Kriszta phones Andrew and suddenly the theatre world in Perth seems very small indeed. You are bound to run into someone sooner or later. So the question now is not so much one of chance but of trust, because simply 'running into' someone when the world is so small does not constitute a connection. So will it work?

THE EXECUTION

No matter how many times you've done it, this time you know it's **not** going to

work. But of course it always does, sometimes more painfully than others. This time though, it's pain free. Pain-free not because it was easy, or that we were on exactly the same wavelength, or that we knew each other well, in fact none of us had worked together before. It was a successful collaboration because of trust - trust in each other, but more importantly, trust in the mysteries of the process. We didn't know where we were going and we had no maps, but we did have all the necessary equipment and skills and training of a bloodhound unerringly closing in on its prey.

Independently we wrote down the themes and specific ideas we wanted to explore, imagining the kinds of places we wished to visit. All three of us reduced this list to a manageable size, working with the material on the floor, playing with it, making our imaginary places colourful and alive. Finally we structured the material, planning our trip, sometimes deciding to visit a place more than once, sometimes choosing a different road. By agreeing to disagree at every stage we ended up with a piece that we all agreed with, though not the piece we had initially set out to make.

It worked out because we laid the groundwork properly, then gave ourselves up to the process, enabling us to create something unexpected, unpredictable and unique, resulting in a product which was more than just a collaboration of three people.

THE PAY OFF

ENDANGERED MEN was presented in Perth, Western Australia in June 1995. It was, to quote the publicity,

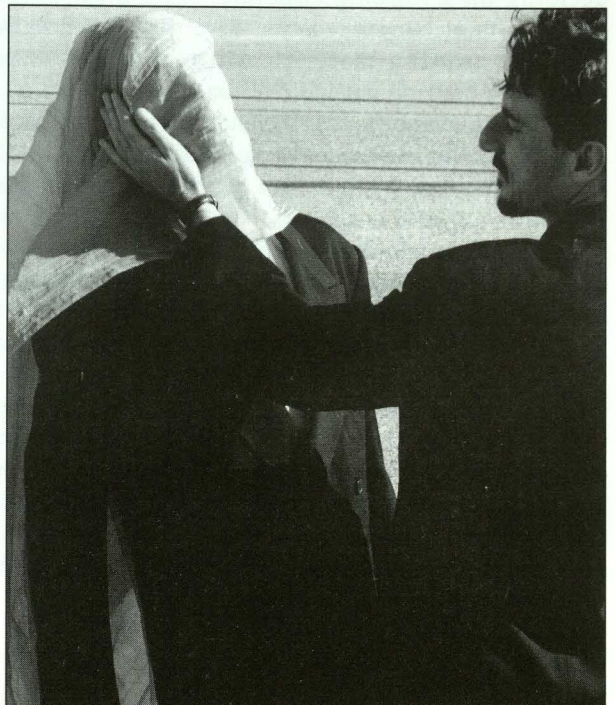
ENDANGERED MEN:
Performed by Chris Rowbury and Andrew Robinson, directed by Kriszta Bodonyi, devised by the Company, Perth, Australia, June 1995.

'a poignant, poetic and passionate piece of physical theatre about men and manhood!' Devised by the company, it was performed by Andrew and Chris, directed by Kriszta and funded by the Western Australian Government and the British Council. There was an enthusiastic audience response (approx. 400 tickets sold) and numerous positive reviews.

Andrew: "And how is it possible to evaluate the connection forged between Kriszta, Chris and I in the brief, but very fruitful time we worked together on *ENDANGERED MEN*? One can look at the product and ask, 'What did it reflect?' One can remember the party afterwards and ask whether it was worth it. One can think about the amazing power of desire to make connections and the space you need to make them in, which for me is the magical power of collaborative theatre."

Chris: "Collaboration needs trust and respect, the ability to let your own ideas go whilst at the same time hanging onto them tenaciously, working well within the limitations of time and resources, but above all determination to maintain the joy of creation. I'd do it again tomorrow."

Kriszta: "I went along on an incredible full-on journey. We started the journey as absolute strangers, but we trusted our intuition." ■



Metafoe

Labin Art Express and Griftheater

Romana Jajčević reports on the Labin Art Express and Griftheater Performance Project held in September in Croatia

METAFOE was a theatre performance project which took place in the abandoned Lamparna mine of the Labin region of Croatia. The project was developed as a co-production between Labin Art Express and the Moving Academy for the Performing Arts (MAPA) based in Amsterdam and its Croatian branch office MAPAZ which operates within the Croatian Dance Institute.

Since its establishment in 1993, the Croatian Dance Institute has been developing through MAPAZ projects, a professional infrastructure for the development of independent dance and

of the Dutch theatre group Griftheater, mimographer and artistic director Frits Vogels and his assistants, were in charge of the artistic direction.

Griftheater was established in 1975 in the Netherlands. The production of site specific performances (usually in empty mines, shipyards etc.) is a recent development in their work and today they are one of the leading companies of their kind. Site specific theatre is created on carefully chosen locations and uses the space for basic source material during the working process.

The Lamparna mine was considered to be a stimulating environment for all

and the lives of the coal miners. Soil, black, coal etc. were rejected in order to avoid any obvious connotations of the dirt or the hard-work in the pits. Moreover, the performers wore white overalls, while the ugly and devastated rooms in the Lamparna were lit with intense white and pale yellow light. Consequently the mine was transformed into an aestheticized space for the imagination. The unique spatial qualities of the mine were emphasised by revealing the performance through windows, openings, stairs, holes in the ceiling etc. The audience moved through the space, becoming active participants in the

Soil, black, coal etc. were rejected in order to avoid any obvious connotations of the dirt or the hard work in the pits

movement theatre in Croatia. Labin Art Express was established in 1991 as an independent association to deal with art and cultural promotion. It is working towards revitalising the Lamparna site, trying to turn it into an International Multimedia Art Centre. It is hoped that the Labin district, which was once an important industrial area and is now a holiday resort, will grow through this initiative into a centre for contemporary arts in Croatia. The METAFOE project was the first step in the establishment of an International Centre for Site Specific Theatre.

The project took place in two phases. The first phase was concerned with project conceptualization, the training of performers and preparation of music and light. The second phase dealt with the performance and subsequent project analysis. The actors, mimes, dancers and musicians came from the Czech Republic, Switzerland, Italy and Croatia. Members

participants. It suited Griftheater's working style and provided a challenging environment for all the other participants in the project. Jan Taske, mime and mimographer, assisted Vogels in the pursuit of artistic perfection in the performance workshops which preceded the performance. The music workshop was led by composer and cello-player Paul Stouthmer with assistance from Zagreb-based composers Stanko Jusbasić, Dalibor Bulvić and Darko Rundek. The light design workshop was conducted by Erik van Raalte assisted by lighting designer Rijeka Denu Sesnić. Five weeks of workshops led to an extremely impressive visual performance.

The performance was divided into three parts. Each part taking place in a different room in the Lamparna. METAFOE is a compound of metaphor and foe, it signifies the intentional rejection of narration and metaphors on events directly associated with the Labin mine

performance. Numbers were restricted to a maximum of fifty. The space was further activated by hammer kicks, percussive movements, Istrian folk song... A sculpture of a boat made from wood and plastic left over after the exposition in the mines of The First International Art Workshop Lamparna '93, became a functional part of the scenery. Its original reference to the nearby sea and to tradition was taken-up. It has become an architectural element of the space, as relevant as the iron hooks hanging above the ship which used to lift cargoes of coal.

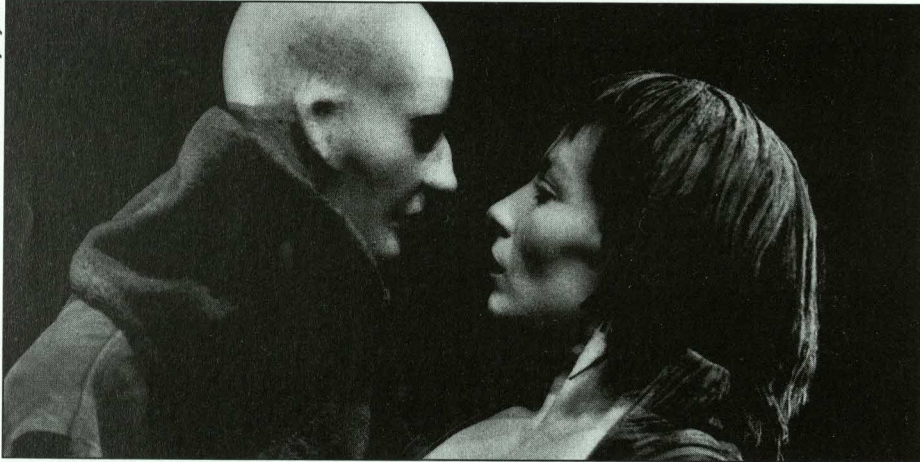
As important as the performance itself was the process which created it, the exchange of ideas and experiences, the improvisation process and association of all the project participants. During the three evenings of public presentation the audience not only saw the final result of the working process but also became part of it. ■

Theatre of Images

The universal performance language of the Compagnie Mossoux Bonté

The Belgian dance theatre company Compagnie Mossoux Bonté open the 1996 London International Mime Festival with TWIN HOUSES. *Mark Cunningham* interviews Patrick Bonté about their attempt to create a universal theatre language and considers how their work is received by British audiences

Photo: M Wajnyrch



Mossoux Bonté: TWIN HOUSES

Actress and dancer Nicole Mossoux and Patrick Bonté first appeared at LIMF with LAST HALLUCINATIONS OF LUCAS CRANACH in 1992. TWIN HOUSES opens the 1996 festival. The piece is a seamless blend of movement and illusion driven by a haunting soundtrack conjuring suspense and eerie secrets. Nicole Mossoux comes from the world of dance and Patrick Bonté's background is in the theatre. They have been collaborating since 1985 and work with a shared desire to find a new performance language to express the themes they develop in their work. Patrick Bonté categorises the company's performance style as 'theatre-dance' or 'theatre of images'.

"We start off with so-called 'intentions' or 'states of being', mainly in a theatrical context, which we subsequently develop through movement. We have often tried to give a name to our style of theatre but nothing satisfies us really."

Their style evolved out of dissatisfaction with previous working methods. Patrick explains, "we decided that by deviating from choreographic traditions and by avoiding text-based traditional theatre we could evolve a style which could attain to the performer's misty zones of sensibility."

Mossoux and Bonté rejected text, not deeming it an appropriate tool to attain the intimacy they strove to achieve in their work. "Text led to a structured explanation of an inexplicable action, what we could call madness and incomprehensibility suddenly became too rational. In the same way we discovered that 'pure' choreography prevented the body from adequately exploring the intimate side of being, blocking access to the inner mind where we can truly lose ourselves."

TWIN HOUSES incorporates five dummies which Nicole Mossoux manipulates on stage. She explains, "I do not wish to present a lonely image on stage, and as I have always been fascinated by dolls, dummies and all kinds of anthropomorphic forms of representation, I have incorporated the articulated dummies into the show, linked to my body in various Siamese positions."

Both Nicole and Patrick accept the quintessential limitations of the human body, as Patrick states, "we only have two hands, two feet, two legs etc. But once we abandon the familiar choreographic and mimographic codes, we discover a lot more possibilities." Are the dummies merely outer manifestations of the

performer's hidden personality? Or are they characters in themselves? Nicole explains, "I wanted to evoke with them the feeling of increase in our being. I wanted to give birth to all the rascals who overcrowd our ego. I regularly meet them in the studio where they live. I creep amongst their hidden personalities, disturbing their sleep. I ask them to arouse in my ego the gestures that will give them credibility." Patrick adds, "We have always aimed at integrating, through play and movement, the complexity of life into our work. Certainly in TWIN HOUSES the dummies take over a certain part of the principal character. They become extensions of her fantasies and fears. They all represent the feeling of not being alone in oneself, of being inhabited by many voices and contradictions."

Patrick Bonté is enthusiastic about their return to Britain in January. He is particularly effusive when asked about the reaction of the British audience to their work. "What struck us most with regards to the English audience is their sense of humour and their refined sensibility in perceiving the non-spoken, the non-explicit."

It would seem that the company's attempt to create a universal performance language is successful, Patrick comments, "with our performances we are trying to translate clear signs, a vision of the world that is personal to us. I know this is not very original. It is the intention of all art. If we are succeeding in this or not I don't know, but it remains a priority to make things universal and not to censure what is personal."

Does Patrick Bonté believe he has discovered the 'divine essence' of theatre, or is he still searching? "The most divine essence, I can't tell exactly what this is. We explore what seems essential to us but maybe we find the devil in the end - Grinning!" ■

Perpetual Motion and Terramobile

An Anglo-Russian collaboration in physical theatre is currently taking shape in London. Journalist *Jeremy Atiyah* investigates

Since the meeting of Terramobile and Perpetual Motion Theatre, St Petersburg and London have never been closer. Collaboration in physical theatre between these two companies dates back to Em Slater's first trip to Russia in 1990. Em, with colleague Laura McCormack, co-directs Perpetual Motion Theatre.

"Considering the Cold War, Russian theatre was amazingly important for us," she explains. "The three people we studied were Shakespeare, Chekhov and Stanislavski. Two of them happened to be

When I first saw them they were doing a production version of Gogol's, *THE COAT* with break-dancing and words. It was so beautiful. They could hit the fine line between stuff that nobody could relate to, and stuff that was still very spiritual."

During his subsequent stay in London, Terramobile's director Vadim Mikheenko also had the chance to watch Perpetual Motion in action. He immediately suggested a collaborative project. "They gave me a magical feeling," he explains. "What I liked was that I understood everything they said, even though I didn't

made it to St Petersburg and work on a joint project, *KIOSK MAN*, finally began, with Vadim as overall director.

Everyone admits that initially there were difficulties, particularly in Vadim's leadership style. Vadim acknowledges this: "We needed to fuse their tenderness and sensitivity with our energy. It took me a while to see that."

"It was much more authoritarian than we were used to," elaborates Em. "His actors worshipped him - our actors didn't even know him. It led to a big blow-up at the end of the first fortnight and Vadim stormed off. That focused our minds. Since then everybody began compromising. And in fact we've all learned a lot from Terramobile: Unlike most of us, Vadim comes from a tradition

We needed to fuse their tenderness and sensitivity with our energy

where directing is actually studied as an art. The same goes for the actors who are technically ahead of us."

Currently rehearsing *KIOSK MAN* in London for the Hard Currency '95 Festival, the parties have nothing but praise for each other. Even the practical arrangements are working out: both companies agreed to feed and house the other on their respective visits to each other's city, and nobody seems disposed to fret over the shortage of money. The personal chemistry between Emi and Vadim is undoubtedly an important factor.

The future? "For Hard Currency '95 we've invited all the funding bodies and Arts Council people," says Em. "If we get the funding we'll travel together, maybe in Europe."

"*KIOSK MAN* is going on forever," agrees Vadim. "It will evolve over time, as we find different audiences. But we are going on." ■



Perpetual Motion and Terramobile: *KIOSK MAN* in rehearsal, St Petersburg. L to R: Yasha Malkine, Roland Powell, Andre Panikhine, Julia Rayner, Olga Chramko, Laura McCormack, Martina Korovchine, Julie Driscoll, Tanya Vagkhii, Toby Hughes.

Russian." Other things attracted Em too: Meyerhold's bio-mechanics, as well as Agit-propoganda theatre. "But to tell you the truth it wasn't only theatre. I also wanted to see Russia."

And originally it was not a question of looking for a collaborative partner, but of finding companies to invite to a festival of Russian theatre in London, the Hard Currency Festival of 1991. One of the companies she invited was Terramobile.

"Russians in high places warned me about them, because they had long hair.

It was literally cross-border theatre."

It was not that Vadim and his actors were desperate to come to England: In fact they had already worked in several other West European countries. "You English are supposed to be snobs," chuckles Vadim. "But Em taught me otherwise. It's just that you have so much history and culture that foreigners feel excluded."

A lot of mutually appreciative feelings then: But not until this year did anything concrete emerge. Then Perpetual Motion

OPTIK at Tacheles

In May this year Optik performed at Tacheles in Berlin. *Barry Edwards* describes the volatile reaction to their work in this unorthodox and exciting space

Tacheles is no ordinary theatre. The outside of the building looks as though it is falling to bits. It is huge, made up of at least three blocks in one of Berlin's main streets. With rusting ghost-like reminders of its origins as a department store and cinema, it is about as far removed from an eighties model of an up-market arts centre as it is possible to get. It is dirty, dusty, bare. In the open, turbulent and above all public atmosphere of this street, this building, this place called Tacheles, Optik was to find a unique arena for its work.

The theatre itself is on the first floor, the site of the original cinema. It is an amazing space, not by virtue of its architecture particularly, more because of what has not been done to it. The signs of the past are imprinted all over the space. Its current existence as a performance space maintained with a sophisticated fragility. The floor of the theatre space is a mixture of concrete, remnants of flooring, and above all, dust. Two metal skylight windows allow shafts of sunlight to pierce

the same time.

Other responses were more deliberate, clown-like. A woman, after vainly trying to stop two performers from running on the spot, tied one of the performer's shoelaces together. Another spectator, rushed in and picked the woman up and walked around the space with her screaming and yelling to be let down. In the mayhem that followed someone else came out to untie the laces after the performer had tripped and fallen several times in an attempt to run round the space.

On one occasion the relationship between spectator and performer took a particularly provocative and tense turn. A man suddenly jumped up and started to demolish the front row of seats in which he was sitting. He picked up two seats and headed towards the performers. Luckily he did not hurl the seats at them but placed a seat directly in front of each one and then stormed out of the building. Evidently encouraged by this another spectator folded his programme into a

a cloud of fine dust would be created covering everyone and everything in range. Once the performance was over (never a precise moment), people from the outside of the theatre would start to wander in again, curious as ever to look at the space and see what was going on there. This also took on a ritual dimension, with people returning to see how the performance had ended that particular night.

About a month later Optik performed in The Roxy in Prague as part of the New Wave Festival. Both spaces have striking similarities. Both were conversions from former cinemas, both in cities emerging from the Eastern bloc. They are unpretentious places without any trace of prettification. This may have something to do with money, but there is much more to it than that. Like the Roxy, Tacheles has chosen to create itself in a very particular way, juggling a self imposed simplicity, verging on crudity, with forward looking ambition. It is a very special mix, unique to those spaces and

A man suddenly jumped up and started to demolish the front row of seats and headed towards the performers...placing a seat directly in front of each one and stormed out of the building

the atmosphere. The walls, a patchwork of crumbling plasterwork and patched up pillars. The back wall looks like a map of the world.

Over the course of the week's five performances spectator and performer responses varied wildly, each performance very different. There was a volatility in the air which spilled over into direct physical responses, spontaneous running, laughing, smiling. At the end of the first night's performance, this resulted in about 15 people moving around the space in chaotic contact. Dyonisiac and daft at

little tent shape, placed it in the middle of the space and set light to it. As I was waiting by the lighting board at the time I felt I had no choice but to dim the lights. We all sat there in semi-darkness watching the programme go up in flames. This seemed to calm people down.

By the end of each performance the performers would be covered in the Tacheles dust, or a kind of mud, where the dust had mixed with sweat, water or drink. The space did not feel like an interior at all, it was like performing outdoors. At each turn of the feet, or fall,

those cultural histories. Ten years from now will Tacheles be newly painted and floored in wall to wall carpeting? Who knows. Cleaner though it may be, it would be a shame for the dust to settle too soon. ■

*Optik appear for the first time in London in twelve months when the company performs at the Union Chapel, Islington on Sunday 28 January 1996.
Barry Edwards, Optik, 38 Colonial Avenue, Twickenham TW2 7ED.*

Training Today

The second part of our two issue feature on mime and physical theatre training

The Relevance and Revelation (?) of the Workshop

Rivca Rubin has been organising workshops since the early 80's, running Physical State International since 1987. Here she considers the changes she has witnessed in the relationship between workshop provision and training needs and questions the effect of training on current arts practice

In the 70's, experimentation and developments on the international dance, theatre and performance art making scene made artists want to access these new forms and ways of working. Workshops seemed to address and respond to these needs. Today the poor level of technical and interpretative abilities of many of the 'professionally trained' participants in Britain is shocking many workshop leaders. Should we respond to new graduates as fully trained professionals or as learners half way through their formal training?

Many formal training courses today are covering too many subjects too superficially. In depth training and profound understanding of one area as an initial base has almost become extinct.

Many university courses now offer practical training, for which they should be applauded. But they irresponsibly release their proteges into the arts world with a piece of paper which claims "you are fully trained, employable and ready to go out and show the world". No-one tells them that their training and development process will be a long one and that they have only just begun.

After initial attempts at making work, these artists (finances permitting) begin to pop up at workshops and summer schools to pursue their training. And so they should. But without a clear idea of what it is they wish to attain and an understanding of how much time it takes to learn new skills, they are unlikely to chose the right project in the right context. Could colleges provide an information, orientation and guidance service for their graduates during their initial years as developing artists? Should we, the professional workshop organiser, take more responsibility for the long-term development of our client?

On-going training and apprenticeships

are part of the maturing artist's development. Do we need a network of organisers which would allow us to refer applicants and apply inter/national policies? Could we give more accurate applicant profiles and better course descriptions and aims? Do we re-introduce application forms and participant selection and should we look at the criteria used in teacher selection?

The workshop has become a marketing tool for many artists and is a way of earning additional income. The naïvety with which many artists began to teach in the 80's has now turned into ignorance and irresponsibility. We are now much more aware of the effect our input has, and carrying on regardless will not improve the performance, creativity and arts making of the next generation.

We now have a conveyor belt production of 'master classes', taught mainly by flavour of the moment artists and some master makers, but rarely master teachers. Should we bring in the teacher-pedagogue who knows how to transmit information? We know that great artists are not necessarily great teachers. They don't have the time to practice the art of teaching. However, we can't ignore that workshops with well-known names raise the profile of the organiser.

In an overcrowded market, why has it become so compelling to organise workshops? Arts workers, amateurs, festivals, venues, colleges and universities are all unable to resist adding to the over-saturation by creating their own professional summer school or workshop formula, all aiming at the professional market. But do we really care about the participant's development or are we satisfied with the notion that overall the artist will learn 'something'? Are we presently not more concerned about how our workshop programme looks; who we

have managed to entice from the inter/national market, who we are collaborating with, who is supporting us and how our publicity looks compared with all the other publicity in constant circulation? And all this is escalating in the need to make our programmes stand out in the attempt to attract more stable funding. Should funders ensure the existence of some seriously dedicated organisers with clear objectives and care for the developing artist? This is not an argument for reducing the provision of participatory events in general. On the contrary. But they should make no attempt at training professionals.

In an age where there are so many participatory opportunities - we can almost stop going out to see theatre. Has event organisation become an art-form in itself? Is participation more stimulating and rewarding than watching most new performance work? In the era of opening speeches, plenary sessions and after show discussions, has the seminar become the show?

In my opinion to use the word 'workshop' to describe a training session is essentially misleading. It clearly describes a place where something is made. We should begin to describe more specifically the particular training or participatory activity and leave the workshop at the back of the theatre for set building. I also appeal for the re-introduction of the concepts of endurance, patience and maturity into our training and arts making. Maturity comes with time, effort and the skills of craft. It is not instant. But the connoisseur will recognise and appreciate it. ■

*P.S.I. can be contacted at:
29 Beech Road, Manchester M21 8BX.
Tel/Fax: 0161 860 6528.*

The workshop in Löfvånger was held from the 10th to 17th May where the first session of each day, entitled "Digging Under the Surface", was led by Eugenio Barba and Julia Varley. Participants developed short performance scores using the word 'digging' as a starting point. Trying to avoid a mimetic response to the exercise, we explored different ways of using the body to perform the action, allowing personal resonances to arise. Thus we worked with the idea of digging under the surface rather than reproducing a surface imitation of someone digging. Barba encouraged us to view our score as the equivalent of an ideogram, identifying the individual strokes to assist its articulation. Throughout the week the ideograms were explored through different rhythms, dynamics, strength of line, displacements in space, body-parts and unspoken narratives.

The first session was followed each day by classes led by teachers on the basic principles of training in their particular forms. We had a 'First Day' with I Made Djimat (Balinese clown dancer), Sanjukta Panigrahi (Odissi dance), Tom Leabhart (Decroux mime), Augusto Omulú (dance of the Orixas), and Kanichi Hanayagi (Nihon Buyo). Occasional references were

We each received a handful of snow...

made to the (transcultural) principles which Barba considers to be the foundation of the performer's scenic bios - 'balance in action', 'dance of oppositions', 'consistent inconsistency' - but the emphasis was firmly on teaching through the body; participants were left to make their own connections.

The linking of theory/practice was addressed more explicitly during the third session, 'the Origins and the Present', when Barba led discussions and invited people to demonstrate what they had learned on the very first day of their training, questioning and analyzing what was displayed. That 'first days' were often fictional was accepted, what was important was the showing of basic principles. Members of the 'Scientific' (academic) staff were invited to make presentations on the history of actor-training in Europe in order to add other dimensions.

After lunch there was ninety minutes of

ista 1995

free-time called 'Chaosmos' which was subtitled 'individualism and synopsis', where synopsis signified the possibility of individuals connecting to develop their own work. The 'formal' group sessions recommenced in the devising of short sequences based on the opening scene of HAMLET (the key text for this ISTA). Each group's sequence was observed by a member of the artistic staff who made Directorial interventions before the piece was presented on the final afternoon in Löfvånger.

The penultimate session of each day, 'The Island of the Labyrinths', was concerned with the director's dramaturgical invention. Barba directed THEATRUM MUNDI, an intercultural mis-en-scène that has been part of ISTA since 1982 but which changes between and during each ISTA session. Barba worked on Ophelia's madness, making a montage from the scores of the different traditions represented. In terms of the dramaturgy, Barba spoke of Eisenstein's comments on El Greco who he felt didn't paint ecstatic people but made instead an ecstatic painting; in a similar way, Barba was creating a mad scene. At moments this work was exciting to watch, at others, naturally enough, it was dull.

The final session of each day allowed us to view the performers with whom we had been studying, perform a piece from their own tradition, as well as Augusto Omulú in Barba's OTELLO which juxtaposed a recording of Verdi's opera

The 9th session of the International School of Theatre Anthropology organised by Eugenio Barba took place in May this year in Northern Sweden as part of the Umeå Korsväg (Crossroads) World Culture Festival. *Franc Chamberlain*, Senior Lecturer in Performance Studies at Nene College, Northampton describes his experience in the workshop at Löfvånger, and the public session in Umeå

with live candomblé music and dance.

The week at Löfvånger ended with all the participants gathered for a final word from Barba followed by a closing ritual. We all sang a song which had been composed at a previous ISTA and, when each of us felt the moment was 'right', we were to shake Barba's hand and be guided to a covered bowl where we were to take our individual pieces of Barba's theatre wisdom. We each received a handful of snow...

The public session of ISTA at Umeå, from the 17th to the 21st May, involved a series of lectures/demonstrations, discussions and performances. In these sessions participants were much less active and there was a feeling of anticlimax after the sense of community there had been at Löfvånger. Furthermore, despite very interesting presentations from Pavis, de Marinis, Hastrup and Taviani, the discussion sessions were more like lectures and the chance to generate exciting public dialogue was wasted - a shame given the wealth of practical and academic experience at the meeting. ■

The 10th Session of the International School of Theatre Anthropology will take place from 3rd-12th May 1996 in Copenhagen. 3-8 May 1996: The Performer's Bios - 'The Whispering Wind in Theatre and Dance' 9-11 May 1996: Symposium - 'Theatre in a Multi-Cultural Society'.

*For details contact:
ISTA, Box 1283, DK-7500,
Holstebro, Denmark.
Tel: +(45) 97 42 47 66
Fax: +(45) 97 41 04 82.*

Meyerhold AND Biomechanics

Ris Widdicombe reports on the Meyerhold and Biomechanics workshops and symposium, organised by the Centre for Performance Research as part of their Past Masters project, an evaluation of the practice and theory of key twentieth century theatre practitioners

Most people have heard of the Russian director Meyerhold, often in relation to his teacher Stanislavski. However, few understand his direct contribution to theatre and actor development. Influenced by Oriental and Balinese forms of theatre as well as Commedia dell'Arte and Circus skills, he created the physical training technique Biomechanics, as a balance to the psychological approach to acting.

The first symposium on Meyerhold was held in Sweden 15 years ago, but with the Cold War still raging only one Russian expert was able to attend, thus the work was theorised but not practised. Little was known at that time about Meyerhold, as through Stalin's command he had become a 'non-person' after his murder in 1940. His grand-daughter, Maria Valenta, campaigned to keep his memory alive despite personal danger, and Kustov, one of his most prominent students, strove to continue his work and pass on the system of Biomechanics.

In the 1920's and 30's at the Moscow Arts Theatre, Meyerhold created Biomechanics as a physical way of training the actor without imposing a movement 'style' upon them, (as ballet does, for example). Biomechanics was a reaction against the naturalistic, Stanislavskian approach to acting which predominated in the Russian theatre upon the dictate of Stalin. As a director Meyerhold was openly critical of the Stalinist regime, still holding onto the ideals of the Revolution. Whilst all other directors and theatres in the Soviet Union were staging plays acceptable to the Stalinist regime, Meyerhold productions like Gogol's *THE GOVERNMENT INSPECTOR* (his only production to survive on film) held him up to ridicule. At that time he was too famous and important to ban, however, by 1938 the

dictatorship had gathered enough 'evidence' to arrest, torture and eventually execute him.

Brief seconds of his material on film have been saved, international experts have trawled the archives for his written descriptions. Kustov kept the études alive, although of the twenty eight that Meyerhold created, only five 'pure' ones now exist.

Two of Kustov's former students are now teachers of Biomechanics in their respective drama schools in Moscow. Alexei Levinski and Gennadi Bogdanov

Meyerhold created Biomechanics as a physical way of training the actor without imposing a movement 'style' upon them

ran four workshops teaching Meyerhold's training exercises and the études at the Chapter Arts Centre, Cardiff, prior to the Symposium on Meyerhold in Aberystwyth. I was fortunate to attend workshops by both teachers. A two day Introduction to Biomechanics taught by Levinski (other courses run by him were Studies in Biomechanics and Biomechanics for Directors) and Biomechanics for Performers, eight days of gruelling exercises and actor training, directed by Bogdanov.

Levinski concentrated on working with metre long sticks, various exercises in balance, focus, rhythm and dancing, the solo étude *GAME WITH THE STONE* and the duo *SLAP TO THE FACE*.

Bogdanov stretched the participants bodies to the limits, explaining through our corporeal understanding the études *GAME WITH THE STONE* and *STAB WITH THE DAGGER*, demonstrating the way to be on stage, to move, the control and physical knowledge, balance, energy,

spatial awareness, internal rhythms which must be continually present in acting.

Many of the principles of acting are similar to those of mime and physical theatre, but with different qualities and explanation to achieve vibration in performance: 'Otkaz' - refusal and preparation, going back before moving forward; 'Porsyl' - sending, the intention of the movement, knowing its end; 'Tormosa' - brakes, control, the full stop at the end of a movement; underlying each movement 'é, ras, dva' - and, one, two - rhythm and economy of all movement.

One learns the études as a formalistic way of learning to move and how to speak.

The Symposium at the end of the workshops, hosted by the University of Wales at Aberystwyth, fought hard to combine the intellectual academic debates about Meyerhold the director, the film-maker and the revolutionary with the Biomechanics that we, the performers had felt in our aching muscles and bruises, the practical actor training.

The Symposium was also a battleground between the performing styles of the soft, wiry director Levinski and the muscular performer Bogdanov, brought into direct comparison by Eugenio Barba and Julia Varley from the Odin Teatret in the closing paper.

With the opening up of Russia, hopefully there will be an increasing awareness of Biomechanics in the UK. As this Symposium demonstrated, Meyerhold's methods still remain an excellent basis for the training of the physical performer today. ■

mime

- a phoenix on speed

Desmond Jones on Sixteen Years of the Desmond Jones School of Mime and Physical Theatre - An Evolving Philosophy

Established in 1979, the School is one of the first of its kind, and a founding father of Physical Theatre. We have never auditioned. I am not looking specifically for people who already show talent, or who audition well. Nor am I looking for the 'ideal' body that dance too often requires. Mime and Physical Theatre are about life, and in life people come in all shapes and sizes. My job is to train them to make the most of their bodies and personalities.

I was trained by Etienne Decroux in Paris. He changed my life, and through him I hope I change the lives of others to some degree. Our physical work is all based on his teaching. But although I instil a strong feeling for different levels of style and stylisation, the needs of a modern theatre are constantly changing and many of his eternal truths need to be applied in different ways if they are not to become museum pieces.

As a School we need not only to keep up with demands of theatre, but to keep ahead of it. And we do.

Fifteen years ago, a shattering, highly physical RSC production of Nicholas Nickleby excited audiences all over the world. It should have sparked off a whole new physical trend. But since then, what? It took the recent, wonderful work of Theatre de Complicite to bring physicality back into drama. But even they have their physical limitations.

English theatre lacks goods actors who also have an extra-ordinary use of the

body; what we have is either good actors who can learn a routine and move a bit, or good movers that can act a bit.

Currently 23 out of 46 West End productions are musicals. Audiences want physical excitement. So where are the physical plays? The English are not great physical actors or directors. With notable exceptions, traditional drama schools do not provide them. It already takes three years to produce our physically inadequate actors.

The word 'Mime' is like a phoenix on speed - constantly dying and being regenerated. Schools, companies and individuals begin with 'Mime', then lose the word because it is difficult to sell. Others take it up, then they, too, lose it. Yet the art of Mime is the basis for all dramatic movement. All art requires specialised knowledge, and that is what I give.

Over the years I have tried to de-mystify Mime. For me Mime is a tool to be used; the body is a wonderful machine, capable of creating dreams, abstractions, poetry or hard fact. The body is not a shrine to be worshipped at.

The school does more than open up the possibility of using what you can already do - but through disciplined training and movement analysis teaches you to do things that other people can't do.

Decroux's greatest gift to me was movement analysis. One of my strengths is to be able to divorce it from its classical background and create new ways of moving. As Movement Director on the

pre-production of 'Greystoke' I trained people to move like chimpanzees, then, again, later as Movement Director on Quest for Fire.

I also try not to have a School style, though ultimately I suppose I must have one. I want to produce actors of exceptional physical ability, who can act anywhere with anyone, with no stylistic label attached. Audiences are not concerned with where actors have trained, but whether they act well.

I believe mine is the only School of its kind encompassing hard, physical Decroux-based Mime as well as more open and diverse physical acting techniques. We use the voice when we need it, a voice stimulated by, but never taking over from movement.

Half our students are non-English, which brings a vibrant diversity to the work. Through story-telling, Commedia, Masks, Children, Colour, Chimpanzees, Caricatures, Men and Women etc., they learn to explore and extend the theatrical development of their personalities. At one end we have hard physical control and at the other chaos, and Theatre of Excess. The End of Term Performance, devised, directed, choreographed, performed and publicised entirely by themselves, puts their talents on the line.

Above all, I want my pupils to have a thousand ways of being on the stage physically.

Creativity, excitement, energy, power and poetry are my guiding principles. ■

Freeing the Spirit of Movement

Kevin Alderson describes his liberating experience at the CandoCo International Summer School in August

CandoCo are one of Europe's leading integrated dance companies, touring astonishing work that is deeply moving, provocative, humorous and highly accomplished. The sheer quality and versatility of their work is striking. Able-bodied contemporary dancers often impress, but to see a man hop off his wheelchair and seemingly vanish into the floor and then propel himself at speed with his arms around the space, is just as incredible.

Several months after seeing their inspirational show at the Dublin Theatre Festival, I attended the company's first International Summer School, at Stoke Mandeville, spending a week in an integrated group exploring dance.

Dance and physical theatre often collude and flirt as art forms, and whilst many actors these days are required to dance, generally dance is held at arms length. I had no previous experience of an integrated environment having only ever been in able-bodied company. In this context, off I went, both excited and terrified, but eager to learn and discover new ways of working and integrating.

Being an apprehensive 'Non-Dancer' led me to avoid the performance and choreography options and I chose improvisation. Improvisation means many things to many people and plays a key role in physical theatre. The secrets of its success are difficult to pin-point, and often its understanding proves to be elusive and bears unsatisfactory fruit. The course was a journey of discovery. No objectives were set and there was minimal input, though there was a clear structure with solid starting points each day, a series of building blocks from which to work and develop. The starting exercises were always simple (though not always easy); leading and following with a partner; taking or borrowing a move from someone else; using energy impulses to create sequences; using an internal dialogue to generate movement. The emphasis was always on listening and

feeling, sensing, tuning in to another persons movement, making it your own. Allowing the body to follow its impulses and intuition, going with it, developing it, generating movement and making it into dance, not working from an imposed technique base. The company concentrated on ways in which the performers awareness can be broadened, enabling them to explore pathways in, through and around each other's movements and the dynamics of space. Sessions always finished with a free improvisation, giving us the crucible in which to work our alchemy.

It is difficult to describe just what happened. Improvisation is all about process and creativity and all I have are a

contradiction for someone who feels constantly constrained and frustrated by their physical state or a rigid wheelchair, but they too dream of moving beyond the immediate and exploring their physical expression and voice. This is also about validity and overturning the accepted maxims about which movement is valued and which is dismissed. This is not just pertinent to dancers - we have each picked up a stock in trade vocabulary with techniques that have been woven in to our physicality. The process of the body expressing itself beyond its normal repertoire, opening up physically and emotionally, is a common route for the actor.

When ideas float around my head, I

The emphasis was always on listening and feeling, sensing... allowing the body to follow its impulses...



Celeste Dandeker and Helen Baggett: CandoCo Dance Company

mixture of impressions, vivid memories and snapshots. The technical mechanics of the course do not explain the roller-coaster of emotions that our improvisational journey took us on. It was often commented that something was being created that was greater than the sum of its parts. Of course openness, trust and energy were all essential components, but in the space of a couple of hours just how did I find myself being led by my head, around the space on all fours by Jon in his wheelchair?

Freedom was the key. This may seem a

often imagine seeing myself moving about in ways usually beyond my practical capacity. But on the last day, in the closing free improvisations, I began to feel myself dance and move in a way that I had only ever dreamed of. That desire, yearning and will to move had been released - a spirit and energy reclaimed and rekindled. The body seems to move itself with a will of its own. To have experienced this, to have seen it in others and shared their freedom, will be my abiding memory. It was a truly liberating week. ■

Artistic Boundaries Crossed

The term 'transversality' was introduced into theatre thinking by Yves Marc in 1991-92. *Transversales* places the body at the centre of theatre making and analyses gesture as a trans-cultural and trans-historical way of making work. "Artistic Boundaries Crossed" aimed to facilitate a dialogue between European theatre makers and theatre scientists working in the field of 'transversality' and to have followed on from the Yves Marc/Claire Heggen workshop, 'The Body and its Chimeras'.

The *Transversales* project concentrates on performance, training and documentation, exploring a gestural theatre that plays its part in a European "theatre-without-boundaries". By taking as read that gesture is trans-cultural, the project seeks to find a balance between the body and the word or text and to interrogate the body in training and practice. To quote Yves Marc, "let the body travel, be a network of practice-to-

The dramaturg should be concerned with the search for languages of movement

practice, skin-to-skin".

Most of the practical work shown in the Symposium revealed the issues confronting the *Transversales* project. Pieces which married music and movement, or words and movement, created strong images but raised the problem of how to make movement more than simply illustrative. In another session we were presented with some beautiful mask/character sketches which used the body as an instrument to explore the elements of character as archetype. This was stunning work, but remained a formal collaboration of elements and forms and failed as an interrogation between the elements drawn on. The

John Keefe, was invited to speak on dramaturgy at "Artistic Boundaries Crossed", a Symposium on *Transversales* sponsored by the Theater Instituut Nederland and the Amsterdam Summer University held as part of the Amsterdam Summer University in September. He reports on the event and considers the potential influence of 'transversality' for physical theatre training and practice

exception was the TRANSLATIONS project of Belgium mimeographer, Yurgen Schoora. He had shown the first stages of this project at the European Mime and Physical Theatre Workshop Symposium, "Moving Into Performance" in Manchester in 1994. Now developed into

live performance, he showed how his project had developed an exchange of movement phrases across mime and dance, each exchange being an interrogation of the previous one, creating something that was new but which remained connected to previous phrases. This work used and explored the demands and implications of the concepts of exchange, translation, interrogation and travel across physical forms, which for me lie at the heart of the *Transversales* project.

The forum on dramaturgy and transversality attempted to set out some of the lines of enquiry and practice that run through the project. There was

agreement with Heleen Elfferich's point that each generation of movement actors has to re-invent movement (perhaps rooted in the lack of direct memory), and that this reinvention is what promotes new discoveries and that the dramaturg should be concerned with the search for languages of movement.

The claim that all theatre is both speaking and non-speaking led to a discussion about language and meaning. There was disagreement over whether the mind translates every experience into a 'verbal' reaction, or whether some things are simply sensed as emotion rather than words. I presented the theory that by its nature transversal theatre is dialectical. Its key concepts work in a dialectical relationship with each other and with gesture as something aesthetic, social and political (the 'gestus'). There was a consensus, not yet to be found in Britain, that the dramaturg plays a necessary role in the process of theatre making, and that this role has yet to be properly evolved in *Transversales* projects.

By the plenary session there was a feeling that the *Transversales* project could confront the European tendency to dismember/disfigure the body in process and performance; to look at voice and the body without a bias towards words in theatre; to explore and extend the notion of all texts as coming from the body and to see 'transversality' as a project able to make the gestural body whole again and at the centre of performance.

This was an enlightening and challenging weekend. Many new ideas and ways of expressing ideas were promoted, new paths revealed and possible routes mapped out. The *Transversales* project is a key European idea and I look forward to its growing intervention and influence in British physical theatre training, processes and practice. ■

Enter the Magician

Faroque Khan, performer and teacher, reports on 'Unidentified Flying Subjects', the Enrique Pardo workshops at the 5th Biennial Myth and Theatre Festival in France this summer

The place - La Chartreuse, Villeneuve Lez Avignon. The setting - the 5th Biennial Myth and Theatre Festival. The subject - magic. A series of workshops organised by the directors of Pantheatre - namely Enrique Pardo, Linda Wise and Liza Mayer - lasting two weeks and fronted by a variety of artistes in the fields of dance, voice and theatre. I had the pleasure of attending 'Unidentified Flying Subjects', headed by Enrique Pardo.

Enrique's work comes under the label of 'Choreographic Theatre'. Work that fuses dance, voice, mime, movement and dramatic acting. It mattered little that not everyone was to the same physical standard or of the same nationality - this actually added to the dimensions of play and improvisation, creating room for a spectrum of possibilities.

Taking a piece of text (each participant had one learnt by heart) as the basis of the workshop, Enrique guided the gathered ensemble through a process of play, choreography, mythological references, discussion, analysis, individual or group performance followed by in depth constructive criticism.

The leader, the follower, the listener and Greek gods play a huge part in the work of Enrique Pardo.

The themes took such titles as 'The Tired Soul', 'The Betrayer', 'Panic', whilst

the exercises had such names as 'the crystal ball', 'the disturbing angel', 'plucking the orange', to name but a few.

The work we engaged in travelled down many avenues of the theatrical road. Addressed and explored were the realms of rhythm, musicality, space, awareness, sensitivity, imagination, risk, distortion and discovery - the list is endless. All this coloured by the use of text, which, along with the movement, allowed for a multitude of theatrical expression - fascinating, intoxicating and revealing.

Enrique's work, in my opinion, seeks to challenge the individual in their own discipline, allowing them to discover themselves and what they are capable of achieving. Pushing the limits. What was wonderful to experience was Enrique's intuition and acute perception at play, pin-pointing each participants strengths and weaknesses. Then to see and feel these being nurtured and put to artistic use.

It is difficult to encapsulate the whole of the festival in such a short space. I only say that the two weeks were truly 'magical'. Outside of the intense workshops the days were filled with discussions, masterclasses, seminars, performances, rituals, late-nights and an over-flow of fun. ■

Enrique's work seeks to challenge the individual in their own discipline, allowing them to discover themselves and what they are capable of achieving. Pushing the limits

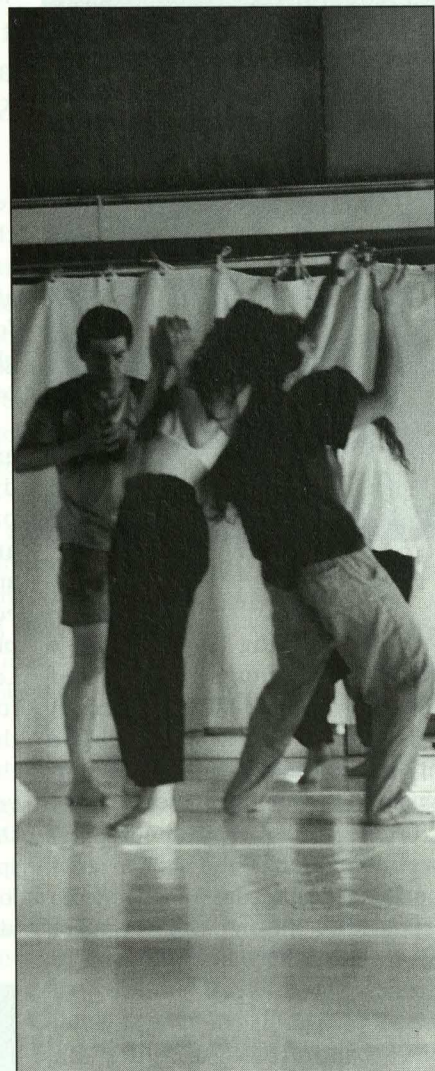


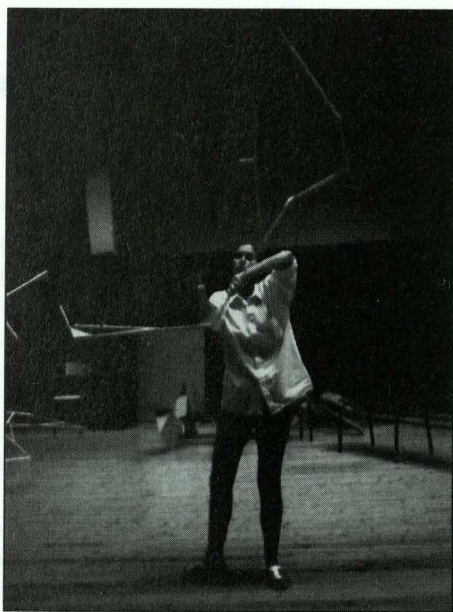
Photo: Faroque Khan

THE CRYSTAL BALL: Magic Festival

The next festival is due for 1997. Enrique Pardo teaches regularly internationally and is next in Britain in December 1995. Pantheatre also conduct an annual training programme open to professionals which last 7-8 weeks. The next one is in January 1996 in Paris.

Spacial Awakenings

the designer to movement - the performer to the plastic



Isabel Robson

Recently awarded a research grant to research visual and spacial aspects of physical theatre in France, *Isabel Robson* attended the International 'Experimental Scenography' workshop at Ecole Jacques Lecoq in Paris this summer. She describes her experience here

returning to their Lecoq origins. Despite the majority's breadth of professional experience, there was a sense of starting afresh, of entering the unknown. Actors found themselves with paintbrush and glue-gun in hand; designers were opening out to movement improvisation.

The mornings were spent with Lecoq experimenting through movement, the dynamics of space, colour and human passions. Lecoq led us through his analogies, giving us a taste of his approach to the dynamics of walking, the equilibrium of bodies on the neutral plateau and the power of the empty space. Lecoq has adopted a scientific metaphor for the work of L.E.M: we questioned through physical expression, for example, the *density* of indigo and the *velocity* of yellow. The exercises, sometimes using sheets of cardboard to metamorphize the space or manipulating free structures of long batons en masse, were a source of 'data' for the following practical studio

work. Belkian led this part of the course, encouraging a very immediate use of paint, collage, clay, cardboard and wood. Touching on geometry, art history and anatomy, his dialogue pushed us to express three dimensionally, for example, the dynamic tensions of jealousy. Rapidly a forest of life-sized structures, each expressing an individual's personal space and character, had grown in the studio from the seed of Lecoq's movement classes.

The workshop demonstrated how essential it is for performers and designers to work together in creating the dramatic space. This is the beauty of work by Lecoqian offsprings such as Theatre de Complicite. L.E.M dismisses the idea of 'decor', distilling scenography to its purest, most dynamic form. We have still to see how this liberating approach will develop further through the transition from Lecoq's laboratory to the practice of visual and physical theatre around the world. ■

The former boxing hall of Lecoq's school in early August is scattered with abstract structures, varied in scale, colour and expression. The student's bodies bend, loop and stutter to the dynamics of their semi-architectural forms, bringing these three-dimensional sketches into motion. There is a live sense of experiment at Jacques Lecoq's Ecole Internationale du Theatre, with its echo of Bauhaus theatre design. It is the result of an intensive two-week course - a condensed version of the 'L.E.M.', the school's 'Laboratoire d'Etudes du Mouvement'. Collaborating with architect Krikor Belkian, Jacques Lecoq set up the L.E.M in 1976 as a unique studio alongside the school to explore the relationship between body, movement and constructed space. Architect-theatre designer Pascale Lecoq has joined them to work with students towards an 'habitable scenography of portable structures', masks and costumes.

The summer workshop group, was made up of actors, directors, designers and teachers, many of whom were



Director Olusola Oyeleye experiments with Actress Marie-Jose Billet in the moving of her 'portable structure'

Dear Total Theatre

It was refreshing to read Christian Darley's article 'Move into Theatre' (Total Theatre 7.3) which addressed movement for the actor as an integral part of the student's training, and not as some "alternative extra".

In my four years at Mountview Theatre School I (and colleagues) have approached movement training from an anthropological base - to re-awaken the movement which is already in the students; movement which

is innate or inherent.

We offer a wide approach on both our Classical Acting and Musical Theatre courses - animals, mask (neutral and character), Buffoon, physical theatre, combat, Alexander, Tai Chi as well as a wide range of dance styles from the Dance department.

An important part of our working relationship at Mountview is talking with colleagues from other specialist subjects and when we have time, visiting each other's classes. This not

only helps me understand what my students are doing in other areas of work, but also allows me to see them as whole people and not just a First year group slithering about in unitards!

I was particularly impressed by C. Darley's confession "and a little nerve wracking for me". If we as teachers continue to be surprised and scared by our work then all it can do is make us more open, more imaginative, and hopefully more exciting teachers.

Let's also not get bogged down with titles, styles or practitioners too much, but make the work our own. As a rather naïve teenager in 1970 when I began my training, I was exploring exciting work (animals, Mask, Buffoon) taught by exciting teachers, yet I'd never even heard of Jacques Lecoq or physical theatre, (I knew who Lindsay Kemp was though!)

Ziggy Marsh
Senior Movement Tutor
Mountview Theatre School

Dear Total Theatre

Christian Darley's assertion that movement training in drama schools fits "into some hierarchical system that has acting at the top and movement and dance at the bottom and voice somewhere in the middle" ('Move into Theatre', Total Theatre 7.3) may be true of some schools, but by no means all. The Drama Department at the Guildhall School have been attempting to develop the

training here on a much more integrated basis for quite a few years now.

Ultimately, it all depends on communication - with voice teachers, with acting teachers and directors, with other movement staff - and last, but by no means least, with students. Regular staff meetings provide a valuable cross fertilisation of ideas, exercises and techniques. It is very useful, for instance, for a

movement teacher to know what kind of physical work negates what the voice staff are trying to achieve and vice versa. We have, in the past, even run workshops for other members of staff who teach in other areas.

One of the most common difficulties acting students have is in translating what they have learnt in voice and movement classes into performance, so voice and

movement teachers go into rehearsals and work alongside directors on productions.

As Christian Darley argues, students will only be able to integrate those "three vital ingredients" if the training they receive emphasises and embodies their interdependence. Teaching any of them in isolation is pointless.

Jackie Matthews
Movement Department
Guildhall School of Music and Drama

Dear Total Theatre

Sometimes it's important to remember the obvious, perhaps even to recognise the obvious, something which is in front of us all the time which we think we know. Thinking we know this ordinary thing, we fail to notice that it holds the key to the extraordinary. The result is that we go searching elsewhere for what we've missed.

My argument is an old argument. Struggling to find a word to describe makers of theatre, to describe my role when I made pieces of theatre which weren't written, I was pointed towards the obvious. These pieces were not written but 'wrought'; they were formed, shaped, fashioned, worked. The people who made

theatre were playwrights, wheelwrights don't write wheels, shipwrights don't write ships. Wheels and ships are wrought not written. The same is true of theatre pieces. Sophocles, Aeschylus, Euripides, Shakespeare, all 'wrote' plays but they were also wrights in the fullest sense of the word; they created theatre out of the materials of theatre, which means they shaped of the action of live bodies in space. It is an historical accident that the word playwright has come to mean play-write, that the scratchers (for the old English source of our word write meant 'to scratch runes in the bark' [Collins English Dictionary]) have stolen the

word which belongs to all makers of plays, all makers of theatre. Makers, not interpreters. Sometimes there will be many playwrights for one piece, sometimes one.

I am not suggesting that those who write plays should have to find another word to describe what they do, although there would be a kind of justice in that; let them suffer the insecurity of not knowing what they are. I don't want to narrow the meaning of the word but to liberate it: if we make plays then we're playwrights. We're shapers of plays in whatever form we chose, whether it's traditional or radical or experimental, physical or mimed or whatever. We may

want to band together with people who create performances in similar styles and according to similar principles but we're makers of plays, playwrights.

I've written about the obvious, I've repeated an old argument. But old arguments are always reborn. When Kriszta Bodonyi writes "Physical theatre has its own special and unique dramaturgy, individually tailored to each performance" (Total Theatre 7.3), Croce's claim that "each play is its own genre" returns. We recycle, we repeat, we discover new variations. I'm underscoring an old tune.

Franc Chamberlain
Nene College, Northampton

letters... letters...

Dear Total Theatre

On a recent visit to London I thought I would like to catch up on the visual theatre scene, and by chance this desire coincided with the BAC festival of that very form. I saw only one show, but had the same feelings of disappointment and frustration as after performances I saw at the London International Mime Festival at the same venue in 1992. Hence this letter, which is mainly concerned with Lecoq work, and which is written in the full awareness of the delicate implications of a performer criticising other work. I'm also pretty sure that I'm not addressing any issues which haven't already occurred to other practitioners; nevertheless I felt impelled to communicate these thoughts to somebody.

In brief then: I paid £8.50 to see a performance of amateur standards, and had the

feeling that I was virtually the only paying member of the public (everyone else there seemed to be part of the 'inner circle' of the world of visual theatre). I asked myself where were the members of the larger public? And had to conclude that with material of this quality, movement theatre is doomed to remain marginalised. The piece was performed by actors who seemed terrified of acting, and all the visual and sound effects seemed designed to enable them to avoid contact with the public. The only skill in evidence was in the set, which had been made by someone who was good at woodwork, but when story construction is catastrophic and the basic skills of acting are lacking, all the rest is irrelevant.

The performers were graduates of Lecoq, like myself, and again I begin to question the virtues of a school which has become more and more

popular in the UK. Lecoq is emphatically not an acting school and people with no acting experience are readily accepted on the course. There is no real voice training or rigorous text work, yet this has long since ceased to be 'merely' a mime school. The creative potential of each student is of prime importance, but the concomitant danger is the belief in the fallacy that everyone has the potential to 'write' (in the broadest sense) and to contribute to a democratically constructed professional theatre piece. It seems to me that to write without some awareness of physical theatre may lead to stuffy, wordy plays. To come from Lecoq without a thorough acting training and without real writing experience is all too likely to lead to pointless performances for people in the same field as yourself, which may well provoke a wider

reaction of 'why bother'?

As someone who regrets the infrequency of his visits to the UK, I'd just like to add that while the MAG initiative is admirable and has no equivalent in France, one danger of the creation of a physical theatre 'community' seems to be an inward looking mentality where less than good performances is accepted with tolerance (and even occasionally funded). The feeling I had at BAC and later in the bar was of a ghettoised circuit from which few groups (Complicite being the obvious example) have managed to escape and reach a wider public.

Since this letter is based on the viewing of only a few performances, it could well be that I've missed the compelling stuff. I hope so. In the meantime thanks for the ever increasing quality and diversity of MAG.

Alan Fairbairn

Dear Total Theatre

Over the past five years BAC has established itself as the natural home of visual and physical theatre in London. Since arriving as Director in May this year, I have been seeking to build on this reputation, and to clarify and consolidate it with themed seasonal programming. As well as the hugely popular British Festival of Visual Theatre (October), therefore, BAC will now also stage a yearly Spring Season of Visual and Physical

Theatre in substantial, audience-building runs.

The 1996 season kicks off with the cream of the London International Mime Festival, which includes Edinburgh smash hits *Rejects' Revenge*. But this year the festival will overflow into a ten week season including work by *The Changeinspeak*, Alison Andrews and *Manact*.

This is more than a themed showcase of visual work. It also links with BAC's aim to develop work and audiences

alongside each other within the building. Two works - in-progress, born of the Sights Unseen programme in the British Festival of Visual Theatre will have full premieres in the spring season. Phelim McDermott's *ANIMO* and the Clod Ensemble's *FIVE MUSICAL PIECES*, both excited huge audience demand in their fledgling stage. Now they return in full plumage for the London Mime Festival and run thereafter at BAC. The point of seasonal

programming is to build audiences by marking clearly when and where particular kinds of work can be found. If you would like to hear more about BAC's spring programme, contribute to its development in future years, or have any comments on this programming approach, please write to me and say so.

**Tom Morris, Director,
BAC, Lavender Hill,
Battersea, London SW11 5TF**

Total Theatre CHECK LIST

Prevention is better than cure

part two

How to Cope with Rehearsals

We all know rehearsals can be up/down, stop/start things and structuring them when devising, improvising or being taken-over by inspiration is difficult.

Warming-up 1-2 hours before working and then stopping is a waste of time, the body will get cold again, but having done the preparatory work and thinking that you will be fine you may start moving when in fact you're not ready. It is at this point that you are more prone to injury.

Here are a few suggestions of how to avoid injury during rehearsal:

- A warm-up is about good physical and mental preparation, cooling-down is giving your body and mind time to relax. Try to do both, in performance and during rehearsals as it will

enable you to cope with the demands you place upon yourself.

- Chat and plan before the warm-up so that you can start rehearsal straight away.
- Try to make the move from the warm-up into rehearsal a natural progression.
- Start with something not too demanding, both your body and brain need to adjust to being creative.
- When working with people remember you need to warm-up the group, as well as the individuals, psychology. Game playing is often a good exercise for this!
- Plan your rehearsal so that you are not doing something intense and then sitting down, try to make the pace consistent. If you do

- stop for discussion try to keep standing and keep moving.
- Try to stagger physical/intense work, so you don't go from extreme to extreme. Remember, when you are tired, co-ordination is greatly reduced and more accidents are likely to happen.
- Don't do anything too demanding at the end of a rehearsal for the same reason.
- Warm-up again after lunch or after a long break and don't eat a heavy meal when you stop for lunch.
- Choose the safer option especially early on in the

- rehearsal schedule, ie. use crashmats if throwing yourself round when improvising, it doesn't matter if you aren't using them in performance, you can work up to that.
- If possible use first couple of weeks of the rehearsal schedule to concentrate on improving the level of fitness of the whole group, experiments have shown amazing reduction of injury. Start slow, build-up and don't be too impatient!
- However, make sure you're fit before you start rehearsals. ■

In the second of our two part Total Theatre Check List on maintaining a healthier and fitter body, **RIS WIDDICOMBE**, qualified fitness instructor and mime practitioner gives helpful suggestions for injury prevention during the rehearsal process. The "Prevention is better than cure" Check Lists were brought together with the assistance of **Caroline Marsh, GDPhys., MCSP, SRP Bodywork Physiotherapist and specialist in the areas of Dance and Performance.**

Do's and Don'ts Summary

Basic Safety Points

- Always be aware of your body - its limitations, its strengths and what it is telling you. Work on your weaknesses, maintain your strengths.
- Remember, different people have different strengths and problems, try not to compare your abilities to others.
- Think about your breathing: generally don't hold your breath and breathe out

on effort.

- Think about your posture, especially holding the abdominals in.
- Know what to do for a warm-up and how to adapt for specific areas of the body.
- Try and do things with control rather than with speed and momentum.
- Don't do anything if you feel ill or are very tired as your co-ordination is greatly diminished and your risk of injury

is massively increased.

- Be fit, take regular exercise.
- Be careful of diet and fluid intake.
- If you have an injury, try remedial exercises (non-aggressive) or complimentary therapies - Pilates, Feldenkrais, Alexander - keeping the rest of your body working.
- Be sensible. if you don't know something ask someone who does.

Exercises to Avoid / Controversial Exercises

This doesn't mean you can't do them. After all physical theatre is about extending the possibilities of movement, but be as safe as possible, think, be aware and make sure that you are prepared for it.

Exercises Include

- Anything that gives you a lot of pain, you should stop - "no pain, no gain" is at best ineffectual and at worst dangerous. Pain is your bodies warning alert!
- Movements with straight legs, hinging from the pelvis with a straight back puts a lot of stress on lower back - e.g. either stretching forward (hamstrings) or lifting both legs up (most people's abdominals aren't as strong as they'd like to think!).
- Over complicated stretches of the back - changing direction and plane (legs apart and straight into side twist). Back extensions especially off the side of table/bench where torso goes below the horizontal.
- Hyper-extending the neck backwards.
- Full sit-ups (with straight legs, flat on the floor and a stiff back). These are a waste of time as you end up using *psaos* (hip flexor) muscles. Also, abdominal exercises when the muscle domes upwards are ineffectual and give you a pot-belly!
- Prolonged plie movements or squats where the angle of the knee moves beyond 90 degrees.

Some Do's and Don'ts

- Don't try to do too much too soon.
- Don't be competitive with yourself or with others.
- Do make sure you are fit to exercise if on regular medication or have asthma. Get advice.
- Don't smoke!
- Don't drink too much alcohol or coffee, or do anything to excess.
- Don't stay up until 3 am every morning and expect to feel alright! Sleep is very important.
- Don't do anything before you have prepared yourself for it.

Remedial Exercises / Complimentary Therapy

This is a very brief summary of three people who, finding that conventional medicine did not work for them, developed their own methods and philosophies about movement and the body, to keep it fit and healthy. Obviously there are others, but these encourage an alliance between mind and body in a non-competitive manner.

Exercises from each can also be adapted to assist the recovery of injuries or weaknesses. Find one which suits you, different people are ready for different things at different times and, contrary to belief,

using one does not preclude the others.

Pilates

Pilates is a form of body conditioning / control developed by Joseph Pilates, a Czech circus performer. It is a series of non-weight bearing exercises, specific to individual muscles. It is isokinetic, but unlike gym work (heavy poundage and linear) you can use it to strengthen up certain muscles within the framework of your own performance and in the movement style needed for your work. It is concerned with alignment, breathing, posture.

Feldenkrais

Feldenkrais was an Israeli structural engineer. He developed a method which is a cross between Pilates, ie. strict, regimented exercises and Alexander's more cerebral work. Feldenkrais is about body awareness. Where there is a restriction or lack of energy or movement, small specific exercises focus, for example, on the lower back, making you freer and able to perform movements which no longer cause problems.

Alexander

Alexander works on a very different concept. In Pilates and Feldenkrais you do things physically in order to change your structure. In Alexander the process is about thinking about an area of your body, 'freeing' it, becoming aware of its position in space. Thereby the nerve pathways will open, the muscles will relax and your bearing will change. Being aware of it but not doing anything. There is often a reason why you are in that position, ie tired or tight muscles. If you 'push' your muscles into another position you can create secondary problems.

Common Injuries and Basic Treatments

Lower Back

The lower back is an area of the spine where there is an acute curve. It is where the spine joins the pelvis and all your body weight is compressed and concentrated. It is also the centre of the body's gravity and hence is very vulnerable.

Injuries in the ligaments and discs tend to be caused by repetitive strain and weaknesses in the back and abdominals. If you know you have a weak back it is imperative to strengthen your abdominals.

Upper Back

Injuries here are generally caused by muscle tension, poor breathing patterns, anxiety and emotional problems. (Relieve your financial worries by getting a large grant from the Arts Council!)

Hips and Groin

Injuries to the hips and groin tend to happen if you work in turn-out a lot. If the *psaos* (hip flexor) muscles become too tight they arch the back. It is important to work on the

psaos muscle to keep it flexible.

Knees

Inner ligament injuries are usually caused by turning the feet out or in further than the knees, so that the joint is not supported. To counter this make sure you warm the knees up well, get lots of synovial fluid pumping around, make sure you bend your knees over the line of your feet. Knee injuries can also be caused by a muscle imbalance between the quadriceps and the hamstrings. Often the hamstring is weak, and so it is important to make sure these muscles are worked and stretched.

Ankles

The ankle is vulnerable when it is bent over the line of the little toes, rather than keeping it in the line of the big toe. If you work out a lot on the balls of the feet make sure the calf and tibialis anterior (front of the lower leg) muscles are worked and stretched.

Shin Splints

The burning sensation in the front of the lower leg is often caused by calf muscles being too tight and pulling on the bone. This bruises the outer surface of the bone, and in the worst cases can fracture it. If doing a lot of high impact work try to ensure your support heel is on the ground, stretch the calf muscles (especially lower calf) and build up the tibialis anterior (e.g. by flexing the feet, toe taps, etc.).

First Aid

Muscle Sprains and Joint Sprains

R.I.C.E.D. within 24 hours.

Rest, Ice, Compression, Elevation, Doctor. If you can not weight-bear, move the joint or get any nerve/referred pain GO TO CASUALTY.

If you can move it, rest for 24 hours, don't carry on rehearsing. With the endorphines pumping you may not notice some of the pain but you will exacerbate the problem. No heat, massage, or alcohol as this will increase bruising.

After 24 hours try gentle massage, apply arnica (a homoeopathic herbal remedy for bruising) and continue with ice if it is still hot. If it doesn't get better, or if it gets worse, seek professional advice.

Muscles take about 10 days to heal, tendons 4 weeks and ligaments about 6 weeks, so it's worth being careful with an injury when it first happens.

Muscle soreness

Try to keep the muscle warm internally. "Deep Heat" and similar creams tend to be superficial and aggressive and lead you into a false sense of security. Make sure you stretch gently and often.

This is very general advice, but at all times be kind to yourself and don't be a martyr, you may only be making things worse!

■ Mimos 95

Various venues

Périgueux, France, August 1995

This year's festival, entitled *Le Mime Son Cinéma*, explored the affinity between mime and the cinema through the creations of international companies and artists, many of whom integrated the legacy of the seventh art to body expression.

The Mimos 1995 was attributed to choreographer Josef Nadj and his French Hungarian company Theatre Jel for COMEDIA TEMPIO (1990), based on the influence of opium on the life and works of Hungarian author Geza Csath. While the content of Nadj's piece burst with intensity, irony and absurdity, the form, which harmonized mime with dance, was highly rigorous and precise, from the tiniest head nod to the broader ensemble movements.

Hervé Diasnas Company's *LE SOURIRE DE L'AUBE* depicted through dance, mime and circus two young men who resemble one another competing for the same woman. Diasnas masters dance, mime, magic, and juggling simultaneously with technical perfection and clownesque virtuosity, provoking humour which alternates with graceful and well executed dance sequences.

Zygom'art from France in *LES MARMOUSETS* offered spontaneous and natural mime

clowning. American clown Jango Edwards, brought his company of six clowns, actors, mimes and magicians from Holland to perform *KLONES*, a tribute to the art of the clown which incorporated burlesque, cinema and music hall along with the warmth of Edward's personality and his gift for interacting with spectators.

The French Ox Theatreland Company mixed plastic art, jazz, rock, dance, mime, film, video and laser art in a hallucinatory piece which portrayed the excesses of a turbulent lifestyle in a confused world. Unforgettable images evoked the apocalypse, Aids, drug addiction, violence, materialistic values and the quest for pleasure of the decadent nineties in a sensually rich movement theatre. Cosmos Kolej company's *ULYSSE L'ENVERS* by Wladyslaw Znorok depicts one of the misty unattainable Blasquet Islands off the coast of Ireland inhabited by a group of women and a shipwrecked sailor. This visual fantasy of movement, narration, and music challenged the imagination as well as stirred the spirit as it revealed human truths.

Dondoro, a Japanese traditional

Reviews

from Mime and Physical Theatre Performances

theatre form combining acting, masks, and marionettes which is rarely seen, was revived in Hoichi Okamoto's *LA BELLE ET LA MOINE*. Joining his movements to those of a marionette of human size, Okamoto utilized Noh, Kabuki, Butoh and the art of Bunraku marionettes with a mastery and dramatic intensity difficult to match.

From Belgium, Tim Roos and Philippe De Maertelaseere of Wurre Wurre played birds on a Périgueux street corner. Perched on a rooftop they observed passers-by, swallowed salad leaves and made authentic bird calls. Their indoor show *DON'T WURRE* was comprised of Flemish flavoured low-key humour.

The French company Hors Strate presented in *GROUDECK* two Gothic gargoyles on stilts which rubbed against the ancient stone facades of Périgueux. In a second creation entitled *AUX DÉTOURS DE LA NUIT*, three mysterious figures on stilts, search at night for a magic star in the heavens. From Colombia, Palo

Q'Sea's *JEU DE CARNIVAL* captivated spectators with lively masked monsters on stilts in colourful costumes, fireworks, giant ostriches, and awesome devils. Daniel Raffel's *Cinémariottes* utilized ragtime to accompany marionettes on a tiny outdoor stage performing *THE PHOTOGRAPHER*, which recreated the art and humour of the early silent films. The festival ended with *Profil de Face's L'ATTAQUE DU TRAIN PLEIN DE DOLLARS*, a satirical homage to silent films and to the Hollywood western of the same title.

Under the banner of mime and cinema, the annual Mimos Festival again succeeded in revealing diverse international creations. Each summer the Festival continues to build an artistic haven for physical theatre artists worldwide which is fast earning the reputation of being one of the most experimental theatre events in Europe and North America.

Annette Lust

■ Edinburgh International Festival Fringe

Various venues

Edinburgh, August-September 1995

The Edinburgh Fringe festival finally saw fit to acknowledge physical theatre in its own right this year. Now in its 49th year, the Fringe programme gave the form a billing alongside dance but, perhaps more importantly, separate from theatre. Are they trying to suggest that physical theatre, a recognised but yet to be fully defined performance art, shares more in common with the movement vocabulary of dance than that of theatre? - I cautiously refrain from speculation at this point.

As ever, the festival threw up an eclectic mix of performances, catering for most tastes. However despite all of this attention to the fringe events, one of the highlights of the festival had to be Pina Bausch's *NELKEN* (Carnations). Created in 1982, the piece does not possess such dark, psychological intensity as, say, *BLUEBEARD* (1977) or *CAFE MULLER* (1977), which came to the Festival in 1992. Performed on

a stage with 2000 carnations, one is presented with relentless images of hopeless, helpless people performing relentless and repeated movement patterns in surreal sequences. Four stuntmen are employed for this piece, along with ferocious alsatians in order to convey an oppressive, brutal atmosphere as performers search for personal and emotional liberation and freedom. Bausch's work is always a highly personal experience for the spectator and one is continuously haunted by the choreographer's imagery. Each individual will gain something different, indeed not everyone likes the work, but one cannot deny the genius and impact of this great woman.

In contrast to such epic work, Peepolykus presented their latest production *SQUID*. Cleverly and skilfully performed, the company's comic presentation of two men living and working in a lighthouse employed varied performance techniques to relate the men's

stories. Special mention here to John Nicholson's fine portrayal of the lighthouse keeper. There was an inventive use of puppetry to remove the action from the stifling lighthouse room, and the acrobatics employed to represent a storm were excellent.

This Way Up's *BURNOUT* unfortunately suffered from a lack of writing clarity. Although the choreography was well devised, the character and plot development failed to clearly emerge and one was left questioning the significance of the energetic movement sequences.

Perhaps the most visually arresting show was *THE END* by fecund theatre. A double bill comprising of *KAFKA'S LAST REQUEST* (a solo piece performed by Dominic Coleman) and *THE LAST POET*, fecund theatre presented a personal response to two philosophers. On a stage surrounded by mirrors, Dominic Coleman adeptly physicalised Kafka's vision of the lonely

individual trapped in a labyrinth of experience and memory. Providing the spectator with an unnerving parallel to modern existence. Equally disturbing was the company's portrayal of the modern day philosopher and poet, Jim Morrison. This was not, however, a direct biographical exploration of the man, but rather a striking production exploring the spirit of the highly complex and intelligent artist.

There were of course other gems at this year's festival, in particular NADA Theatre's *ROMEO ET JULIETTE*, and disappointments such as George Dillon's *HAMLET* which failed to do justice to both this fine performer and Shakespeare's masterpiece. It is, however good to see physical theatre finally being provided with the recognition it deserves - here's to even greater success in 1996!

Mark Cunningham

Boilerhouse Theatre Company No New Miracles

Traverse Theatre, Edinburgh, September 1995

Georg Buchner's novella LENZ, that inspired this play, is about madness. The deranged German writer, Jacob Lenz, journeys into the Vosges mountains to seek out help from a certain Pastor Oberlin. Oberlin is a remarkable, compassionate holy man who loves and pities this tormented soul but finally can do little to cure him.

Boilerhouse adapt this tale of angst-ridden Romanticism with skill and imagination. The elemental power of the landscape was conveyed through a set of rocks, water and back-projection of rolling clouds. The opening journey struck the right feverish note. The fractured mind was expressed through broken, non-linear narrative, bursts of sound and violent movement followed by sudden calm. Peter Grimes in the central role sustained an emotionally-charged yet controlled tension throughout, and his demonic side was played with lurking menace by dancer Andy Howitt.

Less successful was the transposition of the priest and the village community into a 'colony', a new-age type sect of two beatific girls and an annoying smiling Bhudda-like leader called 'the Founder'. This unreal, cloying world seemed in danger of making Lenz's mental state worse, as well as calling to mind recent suicidal religious cults - a contemporary echo that the company may not have intended.

Mark Saunders

Brith Gof Tri Bywyd

Lampeter, October 1995

Once more I took the road to Wales. Once again by coach to the performance site deep in the forest, the place of magic and transformation. Stages grow out of the ruined house walls and out of the trees. The trees grow out and through the stages. We sat literally in the trees looking at the array of platforms and ladders.

Five performers told the intertwining stories of victims and rooms; clambering through poles and trees, crisscrossing the stages as we were shown the life of a house, the death of a prostitute, the dying of a fasting girl with the parallels of places, event, violence. We were confronted by the sordid realities of undignified lives and deaths. A soundscape reverberated around the trees as lights swung

from one figure to another. We were surrounded by nature, but here nature does not carry salvation; it is ironic, the mute setting only for the events of a broken society.

The piece does not have the incessant pounding power and physical impact of ARTURIUS REX nor the mythic level that linked us with the events across time. There is not the physical connection between performers and audience.

Thus we are left only as observers. Rather it is the totality and the vision of the space that resonated this time - the sheer presence of the stages, trees, stone walls, sound and figures all intertwined and growing from each other as the space itself over-arches the action.

John Keefe

Arlette George Landing Stage

Jacksons Lane, London, September 1995

LANDING STAGE consisted of two works by Arlette George: first DOSKA!DOSKA!, made a couple of years ago; and TIDE, which is very new. Both were performed by Arlette George and Fiona Milward. DOSKA!DOSKA! is just as engaging as it was when it was first shown, with its deadpan humour and obsessive synchronisation. At first TIDE seems more cryptic. The first of its two sections is different in movement and style to DOSKA!DOSKA!: it is contemplative and more fluid - drifting and swaying as if moved by the tide - and the mood quieter and darker. The second section returns to a world closer to DOSKA!DOSKA!: with the two performers engaged in percussive patterns precisely organised in space and time. It was exuberant, and its barely suppressed hysteria may have been partly due to the newness of the work. Time will clearly give the performers a greater grasp of the organisation of the material and confidence in moving through it. Despite this, I thought that some of the less than perfect balances added to its hectic charm.

Arlette George's combination of new dance with the undertow of Scottish folk-dancing and her sense of humour make her work both engaging, entertaining and extremely satisfying.

Andrew Barker

Third Estate Music and Dance Panopticon

Bury, August 1995

Perhaps in response to an increase in public surveillance, Third Estate Music and Dance Company's PANOPTICON was a multi-media event questioning whether the camera 'protects' or 'intrudes in' our lives.

The evening event was free and outside. Viewers gathered around an extended stage in front of Marks and Spencer in Bury's shopping centre - an established home of "24 hour surveillance".

The fear of technology as an intrusion was enhanced by the urban techno music which blared out police sirens and street sounds. Unfortunately there was no live mixing as this would have highlighted the human control of technology.

The performers, with printed identity tops, were trapped in the barred stage area, watched by guards, cameras relaying their

movements onto a TV screen behind them. Their performance displayed responses to confinement. Their counterpoint routines showed a need to protect each other but also to be alone and free.

The performance also showed the absurd human compulsion to 'react' to the camera, and the authority of the mystery viewer, by sticking up two fingers and pulling a face. Technology fascinated and frightened them, but the company offered little hope that cameras protect us and implied that we live in a "prison without bars". It certainly felt like that, with a video camera filming the audience watching. But can anything be done to prevent abusive camera use? "if I am free, then why is the camera pointing at me?"

Emma Humphries

Salamanda Tandem A House is My Reflection

Bonnington Gallery, Nottingham Dance Festival, May 1995

Watching A HOUSE IS MY REFLECTION, was rather like walking around a spacious white gallery looking at an exhibition or installation; everyone very quiet, contemplating the work in front of them. The difference with this piece of work was that it moved and the viewer stayed still.

A HOUSE IS MY REFLECTION combined Butoh, dance, vocal sounds, candle and lazer created light. The dancers, Isabel Jones and Naomi Mutoh were dressed very simply and lit purely by candles, either attached to their bodies or carried on large metal sculptures.

The voices of the dancers and that of the singer, Vivian Ellis resounded throughout the space.

The performers constantly reacted to and against each other, for instance, the light created by sculptor Jo Fairfax created the impetus for a particular movement pathway across the stage which in turn, evoked a particular vocal sound.

Put together, all of these elements created a sense of beauty and simplicity, transforming moments of stillness into silhouetted movement, and silence into rhythmical, hypnotic chanting reminiscent of Gregorian plain

song.

In exploring the visual relationship between the three basic elements of sound, movement and light in their purest form, the artists created a piece which looked uncomplicated and uncluttered and yet at the same time relied on an intimate relationship between all the different forms whereby if one were taken away the piece would not have worked.

Jane Greenfield

Angels of Disorder Electroshockbladeboy

Lilian Baylis, September 1995

Electroshockbladeboy descends balletically on a rope from the heavens, naked and as unformed as a babe. Like a frenetic Buster Keaton, the companies' founder, aerial artiste Jean Paul Zacharini, mimes and dances his voyage of discovery in a world of narrow choices and constricting questionnaires. Frustrated at every turn and left rapping his alienation with the tops of his boxer shorts showing, it seems he can never grow beyond rebellious adolescence. He dreams of climbing back up the umbilicus to a glittery Pierre et Gilles heaven to find happiness, but is rewarded on earth with ECT.

This is a very personal polemic, performed with considerable physical skill and emotional conviction and with great aesthetic appeal. But by concentrating, in indulgent teenaged language, upon a conspiracy theory vision of a world of "Narcotic-Psychiatric-Control", we lose sight of the real lives, of societies' outsiders that the production claims to represent.

Jonathan Megaw

Hervé Robbe and Richard Deacon Factory

Dance Umbrella, Riverside Studios, October 1995

A giant white anthropomorphic form was suspended from the ceiling. Lit around its base, it was mechanically raised and lowered throughout Robbe and Deacon's vibrant dance and sculpture collaboration. Richard Deacon's curvaceous objects were rocked, caressed, transported and manipulated by six dancers dressed almost identically in electric blue tight-fitting androgynous costumes. To enable a union between audience and performers, the seats were removed leaving ample space to create an atmosphere of energy and manipulation. Jostled and left to the individual's choice the audience followed the action, at times within arms reach of the dancers' space. It was apparent that some spectators were intimidated by the closeness, whilst others seized the opportunities of intimacy

by moving nearer the dancers and physically exploring the sculptures. At times the reactions and gestures of the audience were as eventful to watch as the action. The music was powerfully hypnotic and aided the action. Every inch of space was explored and filled with dance and movement which varied from rhythmic acrobatics to perfectly poised gymnastics.

The sculptures and dance formed a dynamic partnership with the focus being displaced and re-focused by the dancer's gestures. The performance lasted one hour and ten minutes which was only just enough time to totally fuse the whole event. Without a doubt Hervé Robbe and Richard Deacon created a spectacular collaboration with an atmosphere comparable to that of a human circus.

Natasha Klugman

D.N.A. Cabaret

BAC, London, September 1995

Barbie dolls, toy soldiers or teddy bears; if we are honest we have all spent hours endowing inanimate objects with fantastic life. It is this visible act of creation as much as the ingenuousness by which technical hurdles are laid out and overcome, or occasionally not, which is most interesting in this cross section of animation shorts and work in progress. Watch the faces of the puppeteers or a grown woman conversing comfortably with her favourite stuffed toy, and have your disbelief suspended. Giant aliens, fire breathing tramps, drag queens with tiny but perfectly formed bodies, alternative Shakespeare, whimsical love. This is a rich and largely untapped theatrical form. Join the audience of enthusiasts fortnightly at BAC and become one yourself.

Jonathan Megaw

The Right Size Stop Calling me Vernon

Lyric Studio Theatre, Hammersmith, September 1995

Watching The Right Size's STOP CALLING ME VERNON one is reminded of the old adage that tragedy and comedy are inexorably linked. However, the chance for any real pathos to develop in the characters of Austin and Porter was swamped by the superb clowning of the two performers Sean Foley and Hamish McColl. The highly visual gags were somewhat clichéd and hackneyed, but then that was the whole

point. The two performers rattled through a series of well performed visual gags, slapstick routines, dances and songs in an attempt to explore human relations. There was a somewhat Beckettian air to the piece as the two vaudevillians tried to find solace in their repetitive existence by entertaining themselves, most notably by pretending a postman had brought them a gift. The gift merely turns out to be yet another

opportunity to explore insane clowning as the two attempt to break from their traditional routine. Maybe there is a comment here on the mundanity of life's existence, but any sense of endearment to the characters was soon overwhelmed by classic comedy. It was a highly enjoyable evening and one should perhaps question attempts at philosophising over the material.

Mark Cunningham



The Right Size: STOP CALLING ME VERNON

Mud'n Gutz Fly off the Wall

Lilian Baylis Theatre, September 1995

Ever wanted to run away with the circus? Mud'n Gutz will put you off' it boasted, and, without wishing to sling mud, or put the boot in, it was off-putting. Gum-booted and under-rehearsed performances struggled to get a grip in the treacherous terrain of a text which was provided in the first half via the startlingly ill-considered device of 'Novelty' TV journalism - a wrestling match between an offensively mocking irony and an extraordinarily lecturing tone. Neither side won and so this 'Comic Circumentary' rarely entertained or informed.

The shorter second half, a spectrum of uninterrupted circus acts, served as well as the first to demonstrate that the romance and excitement generated routinely by the uncomfortable, sometimes unpolitically correct world of traditional circus, in which performers may struggle to keep up a frenetic pace and smile cheesily through the pain, cannot be matched by pale imitations which foolishly undermine their own performance by winking 'knowingly' at the audience.

Jonathan Megaw

Tottering Bipedes

Macario

Lyric, Hammersmith, London, September 1995

By interweaving three stories from B.Traven about life in an imaginary Mexican village, Tottering Bipedes constructed a complex drama, structured with the sort of sub-plots and hidden agendas often lacking in physical / visual theatre.

Tequila flowed into the audience and the play started with an enormous amount of energy and promise. Each man had one desire to perfect their lives. In a life of poverty and hard work, these were simple things: one wanted a wife; another had the only digital watch in the village and inevitably lost it; Macario, the central figure, wanted a whole turkey to himself. However, to forestall his own demise he shared the meat with Death. His reward was bitter sweet.

Sadly, in attempting to create an atmosphere of Central America, where time passes slowly and everybody is superstitious, the play got bogged down. The simplicity of the individual stories was not able to sustain 1 hour 45 minutes, and despite their intentions, structurally it was very uneven. Too much time was spent with irrelevant words and details which tended to slow the action down rather than enrich it.

The performances of the eponymous Macario and his wife drew the audience in with great charm and simplicity, their tenderness and tragedy conveyed brilliantly by Uri Roodner and Clarissa Malherios.

I felt the whole play needed the same sentiment.

Ris Widdicome



Photo: xxxxxxxx

Tottering Bipedes: MACARIO

Higher than the Sun Whirlpool

Lilian Baylis Theatre, September 1995

Groovy trapeze troupe Higher than the Sun, expand their minds as well as their muscles, in this concise and well-scripted boy-meets-girl story, set against a backdrop of today's club and E scene.

Remarkably similar in its treatment of its central love theme to BBC2's recent 'Lovebites'

production LOVED-UP (transmitted two weeks later), Matt Costain and Gaynor Darbyshire's Luvdup lovers are engagingly and honestly portrayed against an urban panorama of fast moving film projection. With sections of movement and aerial acrobatics well integrated throughout,

WHIRLPOOL showed a determination to provide decent acting from within and a sustained comprehensible human narrative of the hopelessness of lives spent trying to recreate past highs. As in life, the highs are handled better than the lows, but it is admirable that one of Britain's finest young aerial companies should have

taken the risk of using the skills that have already established their reputation so sparingly, albeit intelligently and as tools for dramatic illustration. They have proved once again that physicality on stage is most effective when it is purposeful.

Jonathan Megaw

Nigel Charnock

The Second Coming

The Drill Hall, October 1995

Nigel Charnock returned to The Drill Hall last October with the culmination of his more recent exploits into solo work. This unbelievably energetic performer presented an amalgamation of his three previous shows - RESURRECTION, ORIGINAL SIN and HELL BENT - with a brief glimpse of new material to gel the whole. As ever, Nigel was prepared to push every performance ethic to its extreme - talking and providing a running commentary on some of his dance sequences; ploughing through brutally honest and cleverly written text whilst presenting strong singing skills in his playing of the desperately lonely cabaret

singer. If you have seen his previous solo shows then it is unlikely you will be surprised or shocked by his antics, but will not fail to be endeared to such a charismatic and open performer.

My only criticism of the show is that the movement vocabulary in particular now appeared to be somewhat restricted - high kicks; debunking cliched ballet moves; pseudo-mimetic sequences to accompany rapidly delivered poetry. Equally, the personal and emotional pain evident in previous performances struggled to emerge. In a section from HELL BENT where the desperately lonely

male attempts to seduce a dummy (bearing an undoubtedly deliberate facial resemblance to the performer himself), one's initial amusement is soon quashed by the pathetic image of a lonely man in a desperate situation.

However, transposed into this latest show, one fails to appreciate this so fully and instead is left more disappointed. That said, one cannot deny he is an incredible performer of great skill, courage and (yes) sensitivity, and one must, therefore, always see and admire his work.

Mark Cunningham

Earthfall Dance Forever and Ever

Riverside Studios, October 1995

Earthfall Dance used a variety of live music from rock to traditional folk to punctuate a physical portrayal of one company member's horrific ordeal during a demonstration against the brutal regime in Brazil in the 70's. The set comprised of a rectangular burnt yellow box where the three performers, one man and two women, relived Margarida Morini's account of her best friend Anna's abduction and subsequent torture. Fragility and anguish were apparent from the start, a guitarist stood in the audience rhythmically strumming, whilst the agile performers

physically attacked and provoked each other using repetition and contact improvisation. The use of verbal language was pared down to a minimum leaving narration through a language of mime, contemporary dance and gesture. Issues of confinement, oppression and compassion were explored symbolically with moments of high tension contrasting with emotional tenderness. The company acted with sensitivity and emotional engagement but ran the risk of being over-sentimental specifically at the portrayal of Anna's torture which was mirrored through the use of

Margarida's emotional responses. A burning candle, dripping water and an intimidating swinging light enabled the actors at times to extend their visual points of reference. FOREVER AND EVER was a thought-provoking insight into the brutal treatment of human captivity and was communicated tenderly through the uses of dance, live music and symbolism. Earthfall Dance used a personal and truthful approach which could have been even more effective through the use of understatement.

Natasha Klugman

Mime Action Group

*Annual General Meeting
At The Circus Space
Saturday 27 January 1996
4.00pm - 6.00pm*
Guest Speaker: Yves Marc from
Théâtre du Mouvement, France.
Yves Marc will introduce the
philosophy and current projects of
Transversales. The AGM will be
followed by a special tour of the
building and a Welcoming Reception
to celebrate MAG's relocation to The
Circus Space. Members and non-
members of MAG are welcome.
The Circus Space Cabaret follows
the Reception at 8.00pm. Advance
ticket purchase is essential for those
wishing to attend the Cabaret.
Details: MAG, At The Circus Space,
Coronet Street, London N1 6NU.
Phone/Fax 0171 729 7944.

ACE Drama Dept

Responses to the Drama Dept's
Green Paper are currently being
assimilated into the eagerly awaited
White Paper. News is that we can
now expect to see its publication in
February 1996.
Nick Jones, ACE Drama Dept
Director, who had been overseeing
work on the Green Paper resigned
from his post at the end of October.

Calouste Gulbenkian Foundation

Fiona Ellis, the Assistant Director
(Arts) for the last five years, left in
September to become the Director
of the Arts Management Centre in
Newcastle and London. Her
replacement will be Sian Ede, known
to many from her work as the ACE
Drama Dept Education and Training
Officer. Sian Ede is due to take up
her new position in January.

Eastern Arts Board

The Planning and Development
Department is hosting regular
surgeries to help organisations
develop good projects for strong
National Lottery applications. To
reserve a place call Caroline Pirrie on
01223 215355.

National Heritage Committee

*Enquiry into the Funding of the
Performing and Visual Arts*
Evidence was taken in November
and December from ABSA,
Foundation for Sport and the Arts,
South Bank Centre, AETC,
Association of County Councils and
the Association of Metropolitan
Authorities, National Federation of
Music Societies, Jazz Services and
the Association of British Concert
Promoters. Minutes of the evidence
can be obtained from HMSO
Bookshops - House of Commons
Session 95/96, Titles 23 I-IV.

**South East Arts and Mime
Open Meeting**

Aimed at Mime, Physical Theatre
and Dance artists and companies,
venue managers / promoters, arts
officers and regional marketing
agency directors, SEAB are holding
a meeting to network, exchange
information and ideas. The meeting
will take place on January 18 1996 at
The Hawth. Details: Samantha
Williams 01892 515210 ext 229.

Awards Received

Barclays New Stages

Blast Theory: SOMETHING
AMERICAN £9,962; CandoCo:
INDELIBLE ON THE RETINA
(working title) £25,000; Imlata Dance
Company: BEYOND THE WALLS
FOR MEN £10,000; Lee and Dawes:
IN THE ETHER £3, 996; NVA: PAIN
£10,000; Old Operating Theatre:
VERSALIUS £3,954; Stan's Cafe:
OCEAN OF STORMS £9,666; The
Handsome Foundation: THE FEAR
SHOW £9,995. Further information
on the annual Barclays New Stages
Awards from Gill Harrison, Kallaway
LTD, 2 Portland Road, Holland Park,
London W11 4LA. Tel: 0171 221
7883.

National Lottery successes

Commotion Theatre Company,
Derbyshire: £25,008 to purchase
a van for touring.
Dovecot Arts Centre, Stockton-on-
Tees: £16,000 towards a
comprehensive study for re-
development.
Floating Point Science Theatre,
Bromley: £42, 492 to purchase two
new vans, upgrade a third vehicle
and equipment.
International Workshop Festival:
£57,316 towards the costs of
upgrading their office equipment.
Horse and Bamboo Theatre,
Rosedale: £149,000 to help meet the
costs of a new building to house the
company.
Kathakali/Centre Ocean Stream,
Southampton: £6,859 towards new
equipment for the company.
The Natural Theatre Company, Bath:
£354,559 towards the purchase and
restoration of a building to provide
the company with administrative and
rehearsal space.
Zap Art, Brighton: £84,378 towards
a pilot project to develop an
equipment resource for street
theatre companies.
Zippo's Academy of Circus Arts,
Winchester: £48,177 towards a new
500 seat circus tent and equipment.

Peepolykus

Peepolykus were awarded £800
from the Dance Service Agency,
Bristol, in September for
administrative help in setting up a
Highland and Islands tour of SQUID!
Contact Jacqui Gee on 0117 924
8917. All other administration will still
be handled on 0181 806 4679.

**Awards and
Commissions
Offered**

**Arts Council of England
Development Funds 1996/97**

**Drama Projects and Small
Scale Touring**

Guidelines are now available for
applications to the second round of
drama projects in 1996/97. The
deadline for applications is
1 March 1996 for "Project Subsidy -
including Black and Asian Theatre,
disabled practitioners and
companies, exploration into new
forms of theatre, Mime, New Writing,

Puppetry and New National Touring",
"Black and Asian Theatre or Mime or
Puppetry Encouragement
Subsidies", "Mime and Puppetry
Festival Subsidies" and "Small-Scale
Touring Subsidy". Details from the
ACE Drama Dept on 0171 973
6484/6486.

**Independent Dance Funding
1996/97**

Guidelines and application forms for
Independent Dance Project funding
in 1996/97 are now available.
Details: ACE Dance Dept on 0171
973 6485. Deadline for completed
applications, Friday 19 April 1996.
The Dance Dept will be holding a
number of surgeries prior to each
deadline. Details: Janet Stephenson
on 0171 973 6485.

East Midlands Arts Board

Touring training bursaries for specific
skills relevant to touring provision are
now available. Venues may also
apply for Venue Promoter Awards to
improve their touring facilities and
programmes. Contact Debbie Read
on 01509 218292.

European Cultural Foundation

Support is provided to non-profit
making organisations for one-off
projects. Priority is given to projects
involving East/West European
cultural co-operation and projects
involving the mediterranean region.
Deadline 15 January 1996. Grants
are between £1,923 and £11,538.
Details Jan van Goyenkade
5, ECF, 1075 HN Amsterdam.
Tel: 00 31 20 676 0222.

European Training Bursaries

The Council of Europe supports a
Travel Bursaries System for the
training of cultural administrators
and agents for cultural development.
Activities must concern training
courses or sessions or full-time
seminars of at least 5 days,
placements which are part of long
term training programmes and in-
service training. Details from the
Marcel Hicter Fdn, Bursary Division,
14 rue Cornet de Grez, 1030
Brussels. Tel: 00 32 2 219 9886.
Fax: 00 32 2 217 6710.

Kaleidoscope

The European Commission has
decided not to proceed as planned
with the application process for
Kaleidoscope (programme of
support for cultural co-operation in
Europe) this Autumn. The
Commission did not want the
scheme to clash with the new
KALEIDOSCOPE 2000 programme
which it is hoping to launch in early
1996. Details: International Arts
Bureau, 4 Baden Place, Crosby Row,
London SE1 1YW. Tel: 0171 403
7001.

**Lisa Ullman Travelling
Scholarship Fund**

Performers, lecturers, teachers and
administrators are eligible to apply to
the Lisa Ullman Fund towards the
cost of travel to attend a conference,
course of study or pursue research
in the field of movement or dance.

Closing date for
applications 27 January
1996. Details: Miss H.M.
Wilkinson, Sec. L.U.T.S.F.,
56 Salisbury Road,
Carshalton Beeches,
Surrey SM5 3HD.

**North West Arts
Board**

Bursaries of up to 50%
of training costs to
organisations and
individuals are available
for business skills
training and to improve
skills and so benefit the
arts in the region.
Contact Lucy Lucas on
0161 228 3063 for an
application form.

Portugal Go and See

Portugal 600's Go and
See Grant Scheme is
designed to encourage
contact between artists
and arts organisations
in England, Scotland
and Wales and their
counterparts in
Portugal. Grants (£200-
£500) are offered as a
contribution towards
travel, accommodation and
preparation costs for
research and
development visits to
Portugal. Applications
are invited from those
wanting to present
Portuguese arts in the
UK, and those wishing
to embark on
collaborative projects in
the UK with artists/arts
organisations from
Portugal. The scheme
does not support artists
wishing to work in
Portugal. For details send a SAE to
Go and See, Portugal 600,
Palingswick House, 241 King Street,
London W6 9LP.

South East Arts Board

Funding Guidelines and application
forms for 1996/97 will be available
from 12 January 1996 on request.
The bulk of funds will be spent after
the first closing date.
Deadline: 1 March & 6 Sept '96
• Dance and Mime Production
• Dance and Mime Tour of Existing
Work
• Dance and Mime Training
Bursaries
• Dance and Mime Networks /
Activities
Deadline: 29 March & 27 Sept '96
• Dance and Mime in Schools
Further details from Maureen
Salmon, Performing Arts Officer,
Dance & Mime on 01892 515210.

Visiting Arts

Supports the presentation of
overseas work coming into the UK.
Grants are available to British
promoters and venues to allow the
presentation of quality overseas
work. Details: Visiting Arts, 11
Portland Place, London W1N 4EJ.
Tel: 0171 389 3019.

notice board

News

National Association of Street Entertainers

This summer saw the official launch of the NASE. Details: J. Arno, Secretary, NASE, 221 Webb Rise, Stevenage, Herts SG1 5QQ.

Opportunities

Kevin Alderson

Is looking for a fourth performer to tour THE EIGHTH WONDER OF THE WORLD on the outdoor festival circuit, rehearsals in April/May 1996 with dates to mid-September. Candidates need mask and movement skills, whilst outdoor theatre experience, a driving licence and being over 25 are distinctly helpful. Having set up Wyrd Arts single handedly, Kevin would also be interested to hear from any committed individuals who want to share artistic and business responsibilities. Details: Kevin Alderson, 4 Edward Lynton Court, Croftside, Cockermouth, Cumbria, CA13 9QY. Tel: 01900 827630.

Anima Theatre

New performance art project exploring feminine identity through physical theatre is eager to discuss themes with other women. Tel: 0181 888 2280.

International Festival of Alternative Theatre, Poland

Are looking for companies to perform in next years festival in March 1996. Details can be sent to Mr K. Lipski, UJ "Rotunda", rue Oleandry 1, 30060 Cracow, Poland.

Ophaboom Theatre

Would like to update their files of male and female performers with interest in Commedia dell'Arte. Please send cv's, photos and a covering letter highlighting

experience/interest in mask work, music and languages to 81 Besley Street, Streatham SW16 6BG.

Plunge Club

The Plunge Club takes place monthly at the Loughborough Hotel, Brixton. This 'live art' Club is open to artists to contribute. Visual artists, installation artists, performers, musicians, dancers, comedians and any combination of these mix in a club environment with live ambient sampling/mixing interspersing the performances. Upcoming dates and themes include: December 29th - NATIVE NATIVITY; January 17th - REHEARSAL FOR THE MILLENNIUM and February 21st - PET POLITICS. For details call 0171 274 6914.

Prema Arts Centre

Jacqui Whymark, Prema's new artistic director is interested in hearing from women artists, experimenting with new forms of expression, who would like to work with Prema over a season on a programme work. Details: Prema Arts Centre, South Street, Uley, Dursley, Glos. GL11 5AU. Tel: 01453 860703/860800.

Rejects Revenge

The Rejects, who are funded by the ACE and NAWAB, are looking for a company manager with at least two years experience in arts administration. Salary £13,500, 40 hours a week. Please send a large SAE to Rejects Revenge, The Annexe, Hope Street, Liverpool L1 9BH.

Takeovertv

A second series is being made for Channel 4. They want anything funny, inventive, imaginative or downright bizarre you've shot on home video. Themes include: horror, fame, obsessions, future shock, carrying on, Dada (what is art?), sex, drugs

'n rock'n roll and thrills and spills. They pay £90 for every clip that is broadcast. Details: 0171 737 2222.

South East Arts and the Local Authority Street Theatre Consortium

South East Arts and the local authorities in the region have joined together to form a consortium to develop and raise the profile of street theatre in the region. The consortium is seeking a company to premiere a new piece of work in 1996/7; developing opportunities to tour street theatre in the SEA region; planning two training weekends for professional artists in street theatre skills; and running two week long community residencies. They welcome information from companies with proposals. Details: Linda Lewis on 01892 515210 ext 224/228 or 229.

Change of Address

Hoipolloi Theatre

75 Great Eastern Street, Cambridge CB1 3AB. Tel: 01223 212406.

Foundation for Sports and the Arts

PO Box 20, Liverpool L13 1HB. Tel: 0151 259 5505.

Théâtre sans Frontières

Queen's Hall Arts Centre, Beaumont Street, Hexham Northumberland NE46 3LS. Tel: 01434 606 787. Fax: 01434 606043.

Services

Blast Theory have a LCD video projector, Kodak carousel slide projectors and a video camera available for hire at competitive daily and weekly rates. Call Matt or Ju on 0171 357 6290.

publications

Performance

Mime Journal

'Incorporated Knowledge', the latest volume of the Mime Journal is now available and features essays from Kirsten Hastrup, Thomas Leabhart, Julia Varley and Leonard Pronko, amongst others. The volume looks at aspects of body-memory, masks and expression. Priced at \$18 it is available from The Theatre Department, Pomona College, Claremont, CA 91711-6349, USA.

Mimages. Photographs of Guy Charrié

Published by mimos, Périgueux- Festival International du Mime, this book catalogues photographs of performers who have presented work over the 12 years of the Festival taken by Guy Charrié. Details from Imprimerie Moderne, 29 rue des Jacobins, 2400 Périgueux. Tel: +53 08 24 26. Fax: +53 07 08 12.

De Stilte Doorbroken

The Vlaamse Mime Federation now produce a newspaper which includes articles and details on the Flemish mime scene. Published in Flemish and French. Details: Marc Crawels, Vlaamse Mimefederatie VZW, Sergeyselsstraat 6, 2140 Borgerhout, Belgium. Tel/Fax: 00 32 2 235 2330.

Performance Research

Volume 1, Issue 3 - On Illusion

The editors of 'Performance Research' are looking for submissions for the third issue of their first volume. Deadline for proposals is

1st March 1996.

Publication date October 1996. This issue will consider illusion in

relation to identity and authenticity, the nature of acting, popular magic and performance spaces. Proposals for articles for future inclusion are also welcome. Details from Nancy Clegg on 01222 345174.

Forkbeard Fantasy Dramascript

Nelsons have published a specially adapted version of Forkbeard Fantasy's 1989 touring show WORK ETHIC. It includes cartoons, sketches, notes on characterisation, set and prop building, sound FX, animation and puppetry. Price £3.75. Details Nelsons on 01264 342992. Fax: 01264 342788.

Arts Council of England

ACE Publications Directory

ACE have produced a directory of all their publications, for a free copy contact the Information Department on 0171 973 6531.

Arts Council Annual Report 1994/95

Copies of the Arts Council of England Annual Report are available free of charge from the Press and Public Affairs Unit, The Arts Council of England, 14 Great Peter Street, London SW1P 3NQ. Tel: 0171 973 6565.

Disability Factsheets

The Arts Council Library and Enquiry Service has compiled a series of factsheets on issues concerned with disability. To obtain copies, please send a self-addressed label to The Library and Information Enquiry Service at the Arts Council.

Directories and Guides

Look Before You Leap

Look Before You Leap: An Advice and Rights Guide for Choreographers by Anne Whitley is a new publication from DANCE UK. The book is available from Dance UK, 23 Crisp Rd, London W6 9RL, price £10 (£8 to members of Dance UK and the British Association of Choreographers) plus 50p postage (within the UK). For information contact Dance UK on 0181 741 1932.

Lottery Guidance Publications

A series of eight free booklets on applying for lottery funds have been published by the Voluntary Arts Network. Produced in consultation with the four Arts Councils and the Regional Arts Boards in England, they have been prepared with small, voluntary arts groups in mind. Contact Jenny Sanders, VAN, PO Box 200, Cardiff CF5 1YH. Tel: 01222 395395.

National Association of Youth Circus

Have produced a Code of Practice which is essential reading if you are talking to councils, schools and bodies with responsibilities for children. The NAYC can be contacted through Steve Ward at 1 Moorgate Rise, Kippax, Leeds LS25 7RG. Tel: 0113 287 6080.

VAN Directory

The new Voluntary Arts Network Directory is now available. It lists umbrella organisations involved in the development of voluntary and participatory arts. Copies cost £10 and can be obtained from VAN, PO Box 200 Cardiff CF5 1YH. Tel: 01222 395395.

performers &

company update

Activate Theatre Company

Set up by Sally Cook, this new company uses physical theatre techniques to integrate audience and actors in 'creative performance experiences'. Their first show, MIXED REACTIONS, recently toured the Midlands and South of England, creating a 'play within a play' as the audience became their own performers. The project also explored a practical and creative collaboration between Sally Cook as director and John Keefe as dramaturg.

Alison Andrews Company

Leeds based Alison Andrew Company toured O ISABELLA, YOU BAD BAD GIRL... through the Autumn and receives its London premiere at BAC in February. Conceived and directed by Alison Andrews with text by Lavinia Murray, music by John Stafford, design by Jacqueline Abrahams and movement direction by Rivca Ruben, O ISABELLA, YOU BAD BAD GIRL... takes as its starting point the story of Isabella and the pot of basil, and brings the improbable Italianate dream of love and morbid mourning, as told in Keats' poem of the same name, into the everyday world.

Bell and Bullock Circus Theatre

Karen Bell and Dave Bullock better known as EEZY TRAPEEZY are to stick with their fortuitous names as a double act title from now on. The twosomes enjoyed a non stop tour during the summer months of their latest show VAUDEVILLE. Their unique blend of circus and comedy was performed at thirty outdoor festivals. Northern Arts and the Foundation for Sport and the Arts provided grant aid and John Lee directed the show. Contact Bell and Bullock on 0191 482 5157.

Brouhaha

Brouhaha's new production for 1996, BLUFF, is being made with Andre Rio-Sarcey, artistic director of the ground-breaking Les Nouveaux-Nez and professor of clown at the Centre National du Cirque in Chalons-sur-Marne. BLUFF has received ACE funding and is a partnership project with BAC, Pegasus Theatre, Hemel Hempstead Old Town Hall Arts

Centre and South-South-East, a consortium of Arts Centres from the Southern and South East Regions. Contact Adrian Mealing on 01684 540366.

E-Team

Are pleased to announce that Stephen Fry is officially their Patron!

John Lang

Was recently awarded a New Beginnings Award of £1500 from Yorkshire and Humberside Arts Board towards studio work and research towards a collaboration with Indonesian performer and practitioner, Theodore Setya Nugraha.

Peta Lily

In August Peta was chosen as one of six writers to be mentored on the New Playwrights mentoring scheme for women writers. Over the following six months she will have access to advice and experience from more established writers, which include Deborah Levy, Claire Luckham, Maureen Lawrence and April de Angelis.

Might and Main

Founder members, Gail Sixsmith, Christopher Oades and Kath Radcliffe are currently pursuing their own work in the next phase of the company's development. With no immediate plans to mount a production, the forthcoming period will be designed to enhance future collaborations and develop their own journeys as practitioners. The company will still be available for workshop teaching. Might & Main can be contacted through Christopher Oades, Flat B, 11 Beckenham Road, Beckenham Kent BR3 4PL.

Optik

Optik is in residence at the Union Chapel, Islington, London on Saturday 27 and Sunday 28th January 1996 from 10am - 6pm. On Sunday from 2-6pm there will be an open session of the Training Project for observers, followed at 7pm by a performance by Optik. There will be a post-performance discussion chaired by Jack Brook and Andrea Phillips. Tickets for the performance are available from the Union Chapel on 0171 226 1686. Details of the Training Project from Barry

Edwards, Optik on 0181 894 4207.

Reflective Theatre

Reflective Theatre's director, Gari Jones' recently adapted Picasso's FOUR LITTLE GIRLS for Lost Theatre. The piece is to tour Germany next year. He has recently been assisting writer/director Nick Ward on his new play TROUBLE SLEEPING at the Warehouse, Croydon. Reflective will be touring a solo piece wRetch in the new year, as well as a new scripted piece IMMATERIAL TIME by Gari Jones dealing with the London Club 'n drug scene and the passing of Time. Contact Reflective Theatre on 0181 459 2486.

Shaker Productions

Shaker Productions, the result of a creative collaboration between Alison Edgar, The Hawth Theatre and South East Arts, aims to encourage new writing and present high calibre new and innovate work. Their fourth show, HOME TRUTHS, by Stephen Plaice was premiered in November at The Hawth. After the success of BRIEFS 95, a project devised to encourage new writers to come forward with short plays for production, Shaker are currently receiving more submissions for BRIEFS 96 to be performed at The Hawth from the 27th to the 30th of March 1996.

Station House Opera

Julian Maynard Smith will be taking Station House's new show LIMELIGHT to Copenhagen in January as part of the opening celebrations of the City of Culture. LIMELIGHT will tour to Cardiff in February 1996 and London next summer.

Talking Pictures

Continue to tour SECRETS OF THE CITY while they prepare for the next show, working title THE CLOWN. This will be written by Jon Potter drawn from the novel 'Ansichten eines Clowns' by Heinrich Böll. It will be directed by Ezra Hjalmarsson.

Théâtre sans Frontières

The company is about to start work on a new production commissioned by Bloodaxe poet Linda France and choreographed

by Tim Rubidge of The Northumberland Dance Project. DIAMONDS IN YOUR POCKETS will tour the North of England in February/March 1996.

Third Estate Music and Dance

Next year the company embark on a tour of their new show PANOPTICON which uses animated and live images, screening performers movements and audience reactions in a floodlit playground of security fencing and metal cages. The show has been designed to be sited in shopping malls or in theatre venues.

This Way Up

This Way Up are preparing to tour THE CENCI in the North West and London next year. THE CENCI was nominated for the 1995 Manchester Evening News Fringe Award. In addition the company had a successful run at the 1995 Edinburgh Festival Fringe with BURNOUT, which will also be performed at the Liverpool LEAP '96 Festival and receive its London premiere at the Brixton Shaw Theatre in the new year. This Way Up is interested in hearing from anyone who is interested in the company and is also looking for costume and set designers. Contact Joanne Haydock on 0151 708 0172.

Steven Wasson

Co-director, Theatre L'Ange Fou and the École de Mime Corporel is directing the mime aspects of the forthcoming Royal Shakespeare Company production of LES ENFANTS DU PARADIS directed by Simon Callow with Baptiste played by Rupert Graves, the production opens on the 22nd January 1996 at the Barbican, London.

& festivals

performances

Performances

Alison Andrews Company: O ISABELLA! YOU BAD, BAD GIRL...

FEBRUARY
6-25 BAC, London
29 The Theatre Studio, University College, Scarborough
Details on 0171 278 0268.

Bouge De-La: THE MAN WHO ATE HIS SHOES

JANUARY
25 Marlborough College
27 Phoenix Arts' Leicester
FEBRUARY
2 Old Town Hall A.C., Hemel Hempstead
8/9 Customs House, South Shields
16/17 The Rondo, Bath
21 The Studio Theatre, Loughborough
Details: Chenine Bathena on 01223 460075.

Brouhaha: BLUFF

JANUARY 1996
26-27 UEA Drama Studio, Norwich
31 Poole College, Poole
FEBRUARY
1 The Limelight, Aylesbury
2-3 The Drama Centre, Cambridge
6-18 Touchstone Theatre, Newark, USA
22 The Guildhall, Grantham
24-28 The Arts Centre, Newtonabbey
MARCH
1-2 Pegasus Theatre, Oxford
6 Arena Theatre, Wolverhampton
8 The Met, Bury
10-13 International Arts Festival, Dubai
Details: Adrian Mealing on 01684 540366.

Camden People's Theatre: ISA'S LIGHT

DECEMBER
7-16 Camden People's Theatre
JANUARY
9-27 Camden People's Theatre
Details: CPT on 0171 916 5878.

Commotion: DON JUAN

JANUARY
15 Jellicoe Theatre, Poole
18 Taliesin Arts Centre, Swansea
19-20 The Torch Theatre, Milford Haven
FEBRUARY
30/1-11/2 BAC Main Theatre, London
17 Queen Mothers Theatre, Hitchin
27 Tameside College, Ashton-u-Lyme
MARCH
8 Stahl Theatre, Oundle
9 Spring Gardens Arts Centre, High Wycombe + workshop
Details: Chenine Bathena on 01223 460075.

Hoipolloi: HONESTLY

JANUARY
22 UEA Drama Studio, Norwich
29/30 The Junction, Cambridge
31 Studio Theatre, Westminster
FEBRUARY
1 South Cheshire College, Crewe
8 Marlborough College
9 Northbrook Theatre, Worthing
16 Paul Robeson Theatre, Hounslow
17 Window Arts Centre, Bath
24 Bowen West Theatre, Bedford
MARCH
12 Old Town Hall A.C., Hemel Hempstead
Details: Chenine Bathena on 01223 460075.

Peepolykus: SQUID!

JANUARY 1996
9 Hurtwood House, Dorking
12 Hope Centre, Bristol
13 Exeter and Devon Arts Centre
17 Dartington Arts, Totnes
19 Norwich Arts Centre
20 The Seagull, Lowestoft

FEBRUARY
3 Harrow Arts Centre
22 Arena, Wolverhampton
Details: John Nicholson on 0117 924 8917.

Rejects Revenge: PEASOUPER

JANUARY
15-17 LIMF, BAC
18 Ashcroft Arts Centre, Fareham
19 Merlin Theatre, Frome
20 Harrow Arts Centre
22 Pemberton High Community School
23 Tameside College, Ashton-u-Lyme
24 Rose Theatre, Ormskirk
25 Blackpool and Flyde College
26 Allertonshire School, Northallerton
30-31 Unity Theatre, Liverpool
FEBRUARY
1-3 Unity Theatre, Liverpool
5 Hugh Baird College, Bootle
6 Calderstones Community College
9-10 Theatre in the Mill, Bradford (tbc)
11 Phoenix Arts Centre, Leicester
14 Plymouth University
23 Skelmersdale Arts Centre
29 Old Town Hall Arts Centre, Staines
MARCH
2 Limelight Theatre, Aylesbury
5 Guildhall Arts Centre, Grantham
6 Loughborough University
9 Goole Arts Theatre
15-16 The Theatre, Midland Arts Centre
Details: Ann Farrar on 0151 708 8480.

Salamander Tandem: A HOUSE IS MY REFLECTION (Part II of the DANCE OF LIGHT TRILOGY)

MARCH
13 The Athenian, Bury St Edmunds
16 Derby University, Mickleover, Derby
Details: Rupert Blomfield on 0115 942 0706.

Slakmac: STANSTED AIRPORT

JANUARY
26-27 The Drama Centre, Cambridge
FEBRUARY
1 Window Arts Centre, Bath
2 Gulbenkian Theatre, Canterbury
6 The Place, London
7-11 Residency in Banbury
15 The Rose Theatre, Ormskirk
22 The Gardner Centre, Brighton
MARCH
8 Riverhouse Barn, Walton on Thames
13 The University Theatre, Colchester
Details: Chenine Bathena on 01223 460075.

Talking Pictures: SECRETS OF THE CITY

FEBRUARY
27 Truro Arts Centre, Falmouth
28 Arts Centre, St Austell
29 North Cornwall Arts, Launceston
MARCH
1 Arts Centre, Bridgewater
5 Library Theatre, Darwen
6 Arts Centre, Banbury
7 Arts Centre, Fareham
8 The Gantry, Southampton
13 Wigan and Leigh College, Leigh
16 Arts Centre, Harrow
Details: Talking Pictures on 01270 501905.

Triangle: GODIVA

MARCH
26/2-4/3 Residency University of Warwick
Institute of Education, Coventry
5 Weymouth College
8 Brewhouse, Burton on Trent
10/ 13 Women's Festival, Burnley (tbc)
12 Power House 1 Theatre, Wakefield
Details: Carren Waterfield on 01203 362210.

Venues

Pegasus

Oxford
JANUARY
23 Theatre Manjana: THE HOUSE OF BERNARDA ALBA
26 Lee & Dawes: IN THE ETHER
FEBRUARY
2 Brouhaha: BLUFF
28-2 Oxford Youth Theatre: OUTRAGEOUS STEPS in collaboration with Stephen Mottram and Jaqui Malone
MARCH
7 Volcano Theatre: VAGINA DENTATA
12-16 Oxford Youth Theatre: THE VISIT directed by Mark Whitelaw
Details: Pegasus on 01865 722851.

Festivals

London International Mime Festival

Various venues, London
12-28 January 1996
JANUARY
12-15 Co. Mossoux Bonté (B): TWIN HOUSES
13-15/26-28 Circus Space Cabaret
13-15 The Clod Ensemble (UK): MUSICAL SCENES
15-27 Black Mime Theatre (UK): DIRTY REALITY 2
15-17 Rejects Revenge (UK): PEASOUPER
16-17 Wurre Wurre (B): DON'T WURRE
16-20 Raimund Hogue (G): MEINWARTS
20 DNA Cabaret
18-21 Co. Jerome Thomas (F): HIC HOC
18-19 Academy Pdns (UK): ACTS WITHOUT WORDS I AND II
19-21 Co. Rasposo (F): LE FOU DE BASSAN
20 Animo (UK)
20 DNA Cabaret
20-21 Mister Jones (Neth)
22-23 Ralf Ralf: THE SUMMIT
22-24 Scarlet Theatre (UK): PAPER WALLS
23-25 Lee & Dawes: IN THE ETHER
25-28 Theatre Manjana (S): THE HOUSE OF BERNARDA ALBA (Directed by Nola Rae)
27 MAG Annual General Meeting
Details: LIMF on 0171 637 5661.

Moving Parts 1996

MAC, Birmingham
15 February-30 March 1996
FEBRUARY
15 Banc D'Essai: SHOWCASE
16 Ricochet Dance Company
17 Reckless Sleepers: TO SPEAK AND NOT BE HEARD
23 Kaboodle Pdns: THE BACCHAE
24 Beyond the Tutu
29 Bi Ma Dance Company: SAND and LE DIT DES CHEVEUX
MARCH
1 Lee and Dawes: IN THE ETHER
7 The Charnock Co.: WATCH MY LIPS
8 Forkbeard Fantasy: THE FALL OF THE HOUSE OF USHERETTES
9 Momentary Fusion: HIGH VAULTAGE
14 Faulty Optic: SHOT AT THE TROUGH
15-16 Rejects Theatre Co.: PEASOUPER
20-23 The Old Operating Theatre: VESALIUS - A REQUIEM
21 Talking Birds Company (tbc): MAZES AREN'T MADE FOR DOGS
22 Chitraloka Dance Co.
23 Burning Issues
26-30 David Glass Ensemble: LA DOLCE VITA (at the Crescent Theatre)
Details: MAC on 0121 440 4221.

8th Festival De Beweeging

Antwerp
1-10 March 1996
Festival for new dance and new mime.
Details on 00 32 3 225 1066.

total theatre

The national specialist magazine for Mime, Physical Theatre and Visual Performance. *Total Theatre* reaches practitioners, performers, administrators, universities, colleges, students, trainers, venues, funding organisations and the public. *Total Theatre* includes features, articles, interviews, news, reviews, opportunities, developments and includes information on companies and their touring schedules.

Subscriptions

Subscribe to receive *Total Theatre* by becoming a member of **mag**.

Annual Subscriptions (UK)

Students	£11.50
Individual	£15.00
Company	£20.00
Educational	£40.00
Corporate	£50.00

For subscription enquiries contact:
Mhara Samuel,
Administrative Director

mime action group

At the Circus Space,
Coronet Street, London N1 6NU.
Tel / Fax 0171 729 7944.

Opportunities to advertise in total theatre

1. Free listings service for Members

We encourage members to use our free listings service to inform readers of their activities and touring plans. Listings can be put into the Notice Board, Performers and Company Update, Performances & Festivals and Workshops & Training pages.

2. Advertising

Members/Voluntary/Not for profit organisation

Full Page	£140
Half Page	£ 90
Quarter Page	£ 60
Eighth Page	£ 40

3. Advertising

Commercial / Corporate / Local Authority / Statutory Body

Full Page	£230
Half Page	£150
Quarter Page	£ 90
Eighth Page	£ 60

4. Inserts

By arrangement

Advert sizes

Length x Width (mm)

Full Page	269 x 188
1/2 (landscape)	129 x 188
1/2 (portrait)	269 x 89
1/4 (landscape)	64 x 188
1/4 (portrait)	129 x 89
1/8	64 x 89

Copy Deadlines

Spring: 14th January
Published 7th March

Summer: 14th April
Published 7th June

Autumn: 14th July
Published 7th September

Winter: 14th October
Published 7th December

workshops

& training

Chisenhale Dance Space

London
January-March 1996
CONTACT IMPROVISATION
CHOREOGRAPHIC
DEVELOPMENT PROJECT
5-16 February 1996
LIZ AGGISS
19 February-1 March 1996
SUE MACLENNAN
Details: CDS on 0181 981 6617.

Circomedia

Bristol
2-8 March 1996
CLOWNS, ECCENTRICS & FOOLS
Led by Bim Mason & John Lee
16-17 March 1996
DANCE & OBJECT
MANIPULATION (Plus Ball, Rope
and Ribbon Manipulation)
Led by Gandini Juggling Project
16-17 March 1996
MASK USING FOR
PERFORMANCE
Led by Bim Mason
18-22 March 1996
THE FOOL
Led by Franki Anderson
23-24 March 1996
MASK MAKING
Led by Bim Mason
Applications are also being
accepted for entry on to their
One Year Intensive and 11 week
Foundation Courses in 1996.
Details: Circomedia, Kingswood
Foundation, Brittan Road,
Kingswood, Bristol BS15 2DB.
Tel/Fax: 0117 7288.

Desmond Jones School of Mime and Physical Theatre

London
Commencing January 15 1996
SPRING TERM
Options include a three month
intensive foundation course and
a five term course.
17-18 February 1996
INTRODUCTION TO MASKS
Led by Desmond Jones
2-3 March 1996
VERBAL IMPROVISATION
(Keith Johnstone techniques)
Led by Desmond Jones
Details: The Registrar, 20
Thornton Ave, London W4 1QG.
Tel: 0181 747 3537.

Ecole Philippe Gaulier

London
8-26 January 1996
MELODRAMA
29 January-16 February 1996
CHEKHOV
19 February-8 March 1996
SHAKESPEARE
11-29 March 1996
CLOWNS
1-19 April 1996
WRITING/DIRECTING
27 May-26 July 1996
LONDON SUMMER SCHOOL
LE JEU, CLOWNS, BOUFFONS,
MELODRAMA, SHA-CHEK,
CLOWNS.
Details: Paul Milican, P.O. Box
1815, London N5 1BG.
Tel: 0171 249 6288.

Ecole de Mime Corporel Dramatique

Islington Arts Factory, London
October 1995 - June 1996
Three year training programme
in movement theatre and
corporel mime, structured
around a four hour daily training.
Open and private classes are
also available. Details: Steven
Wasson on 0171 435 8557.

Gary Ogin

INTRODUCTORY MASK
COURSES AND DAY
WORKSHOPS
For details contact Gary Ogin on
0171 700 4049.

London International Festival Workshops

Workshop programme includes:
NOLA RAE, JOHN MOWAT,
STEPHEN MOTTRAM, JEROME
THOMAS and JOFF CHAFER
(Trestle Theatre)
Details on 0171 637 5661.

Pantheatre

London
8-10 December 1995
CHOREOGRAPHIC THEATRE
Led by Enrique Pardo
Improvisation based course
exploring voice, movement and
language.
Spring 1996
WEEK LONG WORKSHOP
In collaboration with Sonu

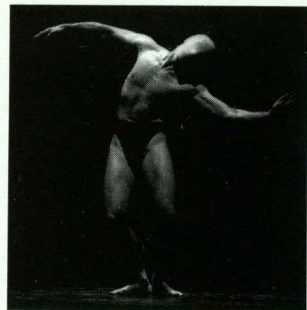
Shamdasani.
Paris, France
ANNUAL PROFESSIONAL
TRAINING PROGRAMME
8 January-23 February 1996
PERSONAL PROJECT
MATERIAL
Directed by Linda Wise, Enrique
Pardo and Liza Mayer. 12
international places available.
1 April-3 May 1996
CHOREOGRAPHIC
THEATRE/VOCAL TRAINING
Directed by Enrique Pardo with
Lisa Mayer, Helm Issacs and
members of the
Borderline/Pantheatre Company.
Invited choreographers: Jean
Marc Colet and Pierre Doussain. 4
open places available.
Details: Pantheatre, 20 Rue Saint
Nicolas, 75012 PARIS. Tel/Fax:
00 33 1 44 67 70 53.

Russian Academy of Theatre Arts (GITIS)

Moscow, Russia
10-22 January 1996
INTERNATIONAL SCHOOL
OF BIOMECHANICS
Led by Nicolai Karpov and
Gennadi Bogdanov
Intensive 12 day workshop
based on Vsevolod Meyerhold's
techniques of Actor Training.
Details: GITIS, #6N, Kisllovskiy,
Moscow, Russia 103009.
Tel: 095 289 6642.
Fax: 095 290 0597.

ECOLE

ECOLE DE MIME CORPOREL DRAMATIQUE LONDON



The only centre in
Europe that offers a
three year
training programme
in Movement
Theatre and
Corporel Mime
based on the
technique of
Etienne Decroux.

The 20 hour weekly
schedule includes

- Technique
- Improvisation
- Composition
- Repertoire

DE MIME CORPOREL DRAMATIQUE LONDON

Artistic Directors

STEVEN WASSON
CORINNE SOUM

Classes can also be taken on an individual basis.

Further information and details:

ECOLE DE MIME CORPOREL
DRAMATIQUE, LONDON
ON 0171 435 8557

MIME ACTION GROUP

The UK Umbrella Organisation for Mime and Physical Theatre

Advocating and raising the profile of

MIME, PHYSICAL THEATRE AND VISUAL PERFORMANCE IN THE UK

Join **mime action group** and play a vital part in developing the opportunities for mime and physical theatre in education, training, research and development, representation, access and information exchange.

Your membership will also give you these unique benefits

- ✓ 4 free copies of **total theatre** per year
- ✓ Free access to the MAG Information Service
- ✓ Price reductions on MAG publications which include

Moving into Performance, European Mime and Physical Theatre Workshop Symposium Report (Free to MAG members)

The Guide to Mime in Education

The UK Mime and Physical Theatre Training Directory

Blueprint for Regional Mime Development

- ✓ Price reductions on MAG events, seminars and conferences
- ✓ Advance notice of key events
- ✓ A network that connects with performers and companies and all those interested in mime and physical theatre

Subscribe now!

Application for Membership



Mime Action Group acknowledges the financial support of THE BARING FOUNDATION, THE CALOUSTE GULBENKIAN FOUNDATION, THE PAUL HAMLYN FOUNDATION



Name _____ Address _____

Phone (day) _____ (eve) _____

Organisation / Educational Establishment (if applicable) _____

Position / Role (if applicable) _____

Regional Arts Board based in (if known) _____

Current Membership Number (if known) _____

I am applying for / I am renewing my (please indicate) membership of Mime Action Group:

I enclose a Cheque / Postal Order / International Money Order (please indicate)

payable to Mime Action Group for £ _____

I have set up a Bank Transfer / Direct Debit / Standing Order (please indicate)

pable to Mime Action Group's account for £ _____

Signature _____ Date _____

Annual Membership Rates

Please circle your membership category below

	UK	ABROAD
Student	£11.50	£15.00
Individual	£15.00	£20.00
Company	£20.00	£30.00
Educational Institutions / Library	£40.00	£45.00
Corporate / Commercial Organisation	£50.00	£60.00

If you choose to set up a Bank Transfer / Direct Debit / Standing Order to pay your membership subscription please contact Mime Action Group.

I am involved / interested in the following areas. (Please tick appropriate boxes):

- | | | | | |
|---|--|--|---|------------------------------------|
| <input type="checkbox"/> advocacy / artform development | <input type="checkbox"/> critical debate | <input type="checkbox"/> performance information | <input type="checkbox"/> general / workshop information | <input type="checkbox"/> education |
| <input type="checkbox"/> tertiary education | <input type="checkbox"/> community | <input type="checkbox"/> training | <input type="checkbox"/> administration / management | <input type="checkbox"/> marketing |

FOR OFFICE USE ONLY

DaRec _____ TotPd _____ AmtD _____ NoBk _____ StCa _____ ExpDa _____

Student Membership	- For students at School, College, University or any other educational institution
Individual Membership	- For individuals not falling into any of the other membership categories
Company Membership	- For trading Mime and Physical Theatre Companies and Soloists
Educational Institutions / Library Membership	- For Schools, Colleges, Universities, Public and Academic Libraries
Corporate / Commercial Membership	- For larger organisations. i.e. Venues, National Organisations, Festivals, Local Authorities, RAB's

Post, enclosing any payment to Mime Action Group, At The Circus Space, Coronet Street, London N1 6NU. Tel/Fax 0171 729 7944.