

total theatre

magazine for mime, physical theatre & visual performance

VOLUME 9 NUMBER 1 SPRING 1997
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PHYSICAL EDUCATION

**First Bite, Tiebreak
and A Quiet Word**

THE PEOPLE SHOW

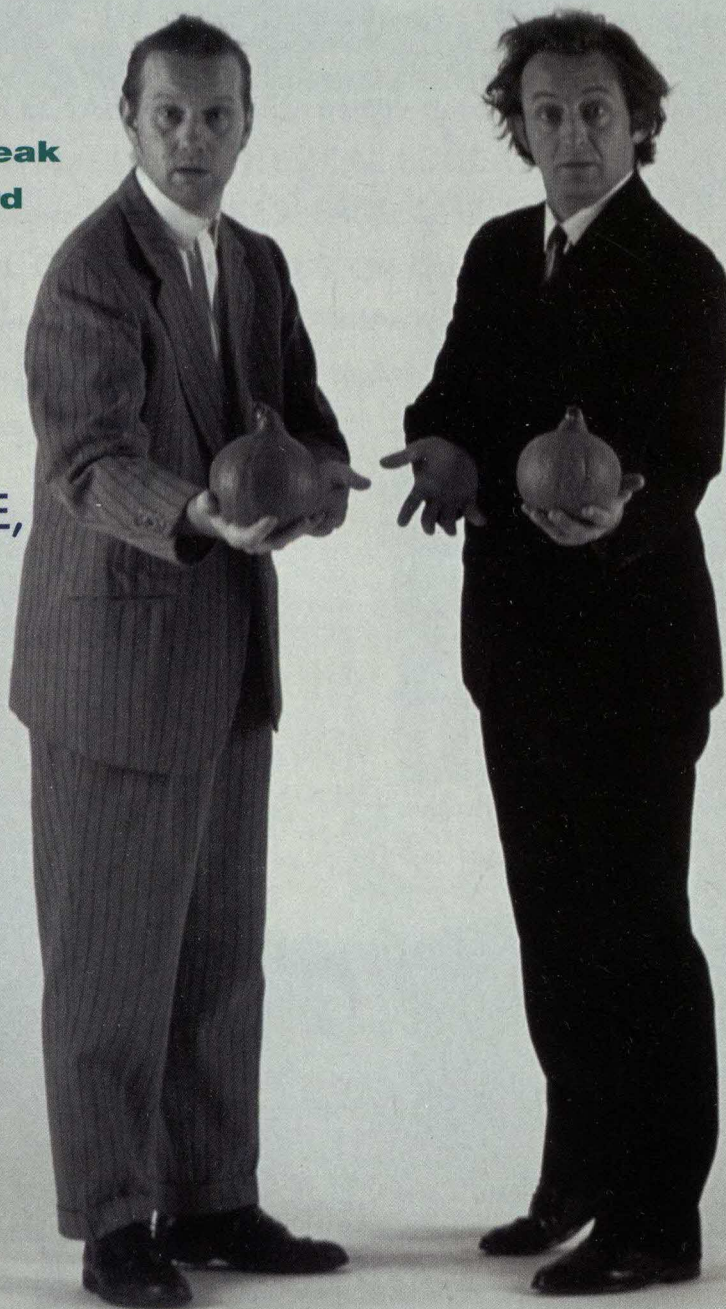
In conversation

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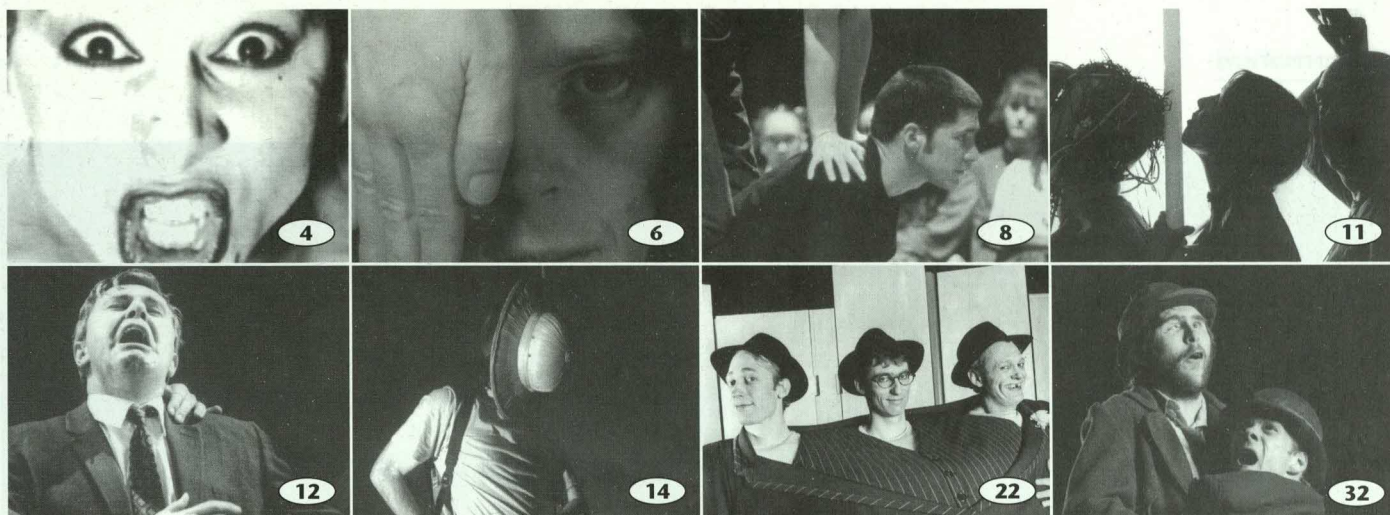
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At The Circus Space,
 Coronet Street, London N1 6NU.
 Tel/Fax: 0171 729 7944
 Email: magtotaltheatre@easynet.co.uk

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EDITOR
 John Daniel
DEPUTY EDITOR
 Juli Mahr
EDITORIAL GROUP
 Mark J. Cunningham
 Natasha Klugman
 Ray Newe
 Mhora Samuel

CONTRIBUTORS
 Alison Andrews
 Ana Sanchez-Colberg
 John Daniel
 Daniela Essart
 Madeline Hutchins
 John Keefe
 Rebecca Kilbey
 Natasha Klugman
 Juli Mahr

Georgie Morgan
 Ray Newe
 John Nicholson
 Soren Nielsen
 Freda O'Byrne
 Gary Reich
 Mhora Samuel
 Danny Scheinmann
 Danny Schlesinger
 Emi Slater

Alison J. Smith
 Brendan Stapleton
 Carran Waterfield
DESIGN
 Melissa Alaverdy
 01264 274 326
PRINTING
 Multiprint
 0171 733 9971

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

total theatre Staffing

Administrative Director: Mhora Samuel
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 Deputy Editor: Juli Mahr

total theatre Board

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COCO FUSCO & NAO BUSTAMENTE

Delectable bodies

In November 1996, the ICA in London organised *Corpus Delecti*, a two week festival of Latin American performance. London-based Puerto Rican choreographer **ANA SANCHEZ-COLBERG** saw fellow Latin American artists Merian Soto, Luis Alfaro and Denise Stoklos and discusses how their work explores issues of sex and the body politic

The many and varied performances in the *Corpus Delecti* season at the ICA reflected a continental body of histories, territories, politics and societies which resist generalisation. The two week Latin American extravaganza was part of an on-going dialogue to explore the experience of diasporic populations that have emerged from colonial rule and lived through the experience of migrating to metropolitan centres. Within the one day conference that accompanied the festival, Coco Fusco, the Festival Curator, spoke of discovering a "tendency among postcolonial artists of my generation to seek hybrid forms to express their sense of who they are, and in doing so debunk folkloric assumptions about their culture".

Subtitled 'Sex, Food and Body Politics', many of the performances in the *Corpus Delecti* season probed what is referred to as

'the savage body'. The concept of the 'savage body' is an antidote to the capitalist and neo-conservative forces of globalisation. The iconography of Latin American art is inextricably linked to the invisible, archaic, conquered body. Many Latin American artists make work which responds to this concept. Within this work there is a shared focus on lived experience. There is often a use of physical brutality on stage as an exploration of new strategies of engaging with the audience within the performance event. For the new generation of Latin American artists, performance art (together with its debate on representation and performativity) has become a central practice which has availed to them a space to re-encounter, re-narrate and re-create their own histories along with those of their native cultures.

From the showcase of performances, the work of Merian Soto, Luis Alfaro and

Denise Stoklos stood out. Their work incorporated many seemingly contradictory positions - the political versus the personal, the private versus the public, the real versus the theatrical - into highly charged performances. These succeeded in the difficult task of presenting this polemic whilst also attaining a high level of theatrical complexity.

Merian Soto

Puerto Rican artist Merian Soto opened the season with her *TODOS MIS MUERTOS* (All My Dead). The piece was originally created as a site specific event to celebrate the Day of the Dead at the Museo del Barrio in the Bronx, New York. Soto describes the piece as a dialogue between her recollection of her own deceased family members (who form part of her

own personal history) and the histories of those with whom she was invited to celebrate at the Museo del Barrio.

The performance began with the entrance of the artist - a creature from the edges of both our perceptual and theatrical vision. She entered from the side gangway dressed in yellow and balancing a tall hat made of tropical flowers. She was blindfolded. On her apron-like dress were dozens of small fetish figures, fragments of photographs and objects belonging to the dead. She made her way to the stage space grasping and feeling the hands of those audience members who stood in her way. They were asked to greet, urge and guide her onto the stage. She stood alone on the stage space, a primordial being in which all past, present and future resides. She began to dance a slow rumba as she took various objects from the endless pockets of her dress - photographs, candles, earth - to create an altar for the celebration. She danced with a child-skeleton the unending dance of life/death and mourning/loss; celebrating the eternal. When she disrobed and took off the blindfold she was no longer that creature beyond history, but the artist nude and vulnerable making the audience aware that we, the living, watch as we are being constantly watched by the dead. Her performance was sheer theatrical poetry.

LUIS ALFARO

The gay Chicano performance artist Luis Alfaro offered a very different perspective on the issue of the personal and the political in his performance piece *POLITICISED BODY*. This was a furiously verbal performance in which words (as opposed to Soto's theatrical icons) conveyed the images in a powerful display of virtuosic storytelling. The strength of Alfaro's performance lay in his ability to mesmerise the audience through the tension between the seemingly uninterrupted flow of words and the violent physical acts which supported, juxtaposed and interrupted his narrative. Words were the conveyors of a history inflicted upon his body which mapped his personal voyage on stage. This voyage took him from the recollection of killing a rat in the back garden of his house in the Latino Barrio in LA, to the moment of terror inflicted when his grandmother

applied primitive Latino first aid. He retold the moment of pleasure and disgust as his she inserted his bloody finger into her gummy, salivating mouth and sucked until the blood stopped. The ambiguity towards physical pleasure, together with its overt Freudian castration imagery, reached a point of personal confrontation as he recalled another moment, 20 years later, when a group of friends fell silent, unable to help him as he asked for help to bandage a bloody cut finger. Alfaro painfully recollected, "I wish for my [grandmother] in this time of death ... I

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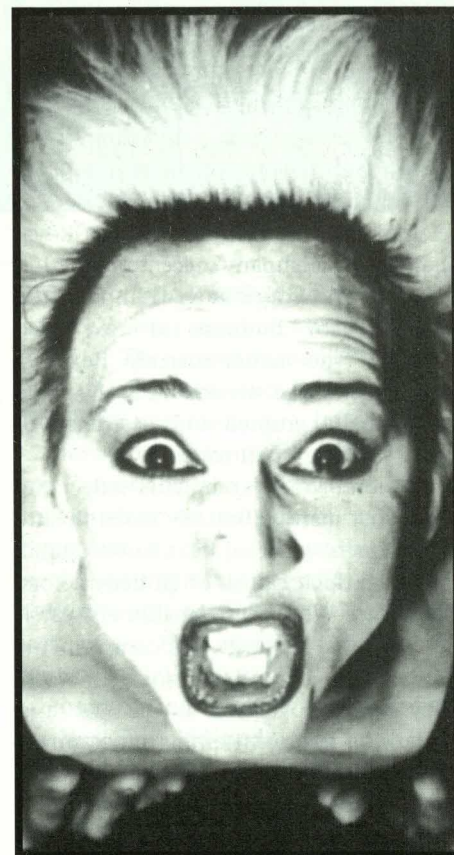
wish for my [grandmother] in this time of sorrow ... I wish for my [grandmother] in this time of plague..." His conflict between the verbal and the physical conveyed the unresolved tension between identity and gender, socio-cultural identification and discrimination in which the search for that 'savage' past is the search for lost innocence. The conflict seemed to be resolved only via what he termed as 'de-identification', the silent gap between the world of words and the realm of the physical. The point zero, where one may begin to envision a new way of being and existing.

DENISE STOKLOS

Denise Stoklos wrote, performed, choreographed and designed the one woman performance piece *MARY STUART*. The play was a reminder of the contribution of Latin American theatre practitioners to the history of body-based performance. The work of Augusto Boal came to mind. With nothing more than a chair, her body and lights, Stoklos was at times a beautiful victimised Mary then a split second later she became a dog-like, physically distorted oppressor Elizabeth. The piece explored the ways in which the theatrical paradox can be used to reveal the process of historicisation and the degree to which we are all subjects and objects within this process. The actress turned to the audience to say "Mary, she wrote

letters and letters and letters, you will see it soon in a scene to come ..." She was Beckett's 'mouth' - both 'she' and 'not I'.

The festival was a welcome opportunity to reflect on a whole body of performance practice which has been given very little critical and performance attention. It is hoped that future festivals will take place and that these will be extended to include more debate and discussion about the vast, and relatively unknown in Europe, history of Latin American theatre and performance. It is a body of work which



DENISE STOKLOS

Total Theatre hosted the Critical Practice 2 Seminar on New Work and Physically Based Performance in January. **NATASHA KLUGMAN** reports on some of the issues raised in the seminar and considers some of the approaches physically based performers take to the written word

In the beginning was the word ...

At the Critical Practice 2 Seminar which followed Total Theatre's AGM in January, much of the discussion centred around the key role that physically based performers continue to take in re-invigorating contemporary theatre practice.

For Desmond Jones, who runs his own school of mime and physical theatre, "so much theatre is actually radio". Desmond's comment highlights the way that many physically based practitioners view mainstream, text-based, productions as static and visually uninteresting. Desmond cited the current revival of Alan Bennett's *Talking Heads* as an example of a theatrical form which has more to do with the intellect than with the body. He also referred to the first act of the Royal Shakespeare Company's recent production of *The Cherry Orchard* as an example of the potential for dullness in text-based theatre. "The actors scarcely flexed a muscle until the second act when the stage finally erupted into a frenzy of activity during a ball scene."

Desmond Jones' comments reflect the dread that many physically based theatre practitioners have of text-based, static, theatre - which can so often deny actors' expression. What these practitioners search for is a verbal language that complements the body-based vocabulary of their work. They place movement at the fore and embark on rigorous training programmes which provide them with a physical language to equip them for the stage.

Physical theatre has progressed rapidly since the late 70's when companies such as DV8 and Eugenio Barba's Odin Teatret,

addressed their audiences with performances which brought performers directly in to contact with the spectator. The ethos behind the work of such companies was to eliminate that which is superfluous. Using a variety of tools, they developed new strategies for constructing emotive and physically engaging performances. Often text was borrowed from different sources, tailored, chopped about and re-assembled. There was an emphasis on improvisation, which became a key to making new work in the rehearsal studio. Practitioners were influenced by mime and mask as well as by stylised physical vocabularies such as biomechanics introduced by Vsevolod Meyerhold during the Russian Constructivist-era. A new theatre emerged which worked on all levels combining the visual with the physical, reducing the potential for static performances.

Jon Potter, on the eve of touring Company Paradiso's first production *ENTER THE CLOWN*, spoke eloquently at Critical Practice 2 on the problems of creating text for a physical ensemble. Jon talked of his desire to create a text which would fuse organically with the performance form. Such a text, Jon stressed, can only be found through the process of devising. Consequently, writing must stay open to allow for changes which will inevitably occur. In Company Paradiso's work, there is no space for being precious with the text.

Of course, Jon Potter's dream is not easily made a reality. Jon compared the struggle of making *ENTER THE CLOWN* to "trying to push a boat up hill". This

struggle emerged, in part, from the pre-requisite demand in devised work for the performer to do everything at once. Jon feels that the risks involved in developing a new type of text for performance are high and that there are consequently moments when a script would be a comfortable thing to fall back on.

In contrast, director and performer Phelim McDermott, whose performance of *70 HILL LANE* was part of the 1997 London International Mime Festival, spoke of developing a verbal language through his body. As a theatre practitioner, Phelim is not concerned with presenting an audience with a complete and polished work. Instead, he's interested in opening a gap to act as a channel for communication between the performer and the audience. As a director in repertory theatre, he has observed the way that this gap can all too often be closed. Thus in *70 HILL LANE* and also in the current production of *MIDSUMMER NIGHT'S DREAM* for the English Shakespeare Company, Phelim's concern is with opening out the performance text to retain the possibility for spontaneity and to allow the audience to become engaged with the performance by allowing space for their own imagination.

Of course, it was acknowledged at the seminar that one of the problems in developing new work is the perennial dilemma of lack of funds. Desmond Jones lamented the lack of policies to give new and emerging companies 'seeding money' to help them get off the ground. Since the mid 80s, major revenue funding has been limited to a select number of companies to



Company Paradiso: ENTER THE CLOWN

the detriment of small companies in need of training and development. The difficulties which small-scale companies face are often compounded by the lack of venues who support new work.

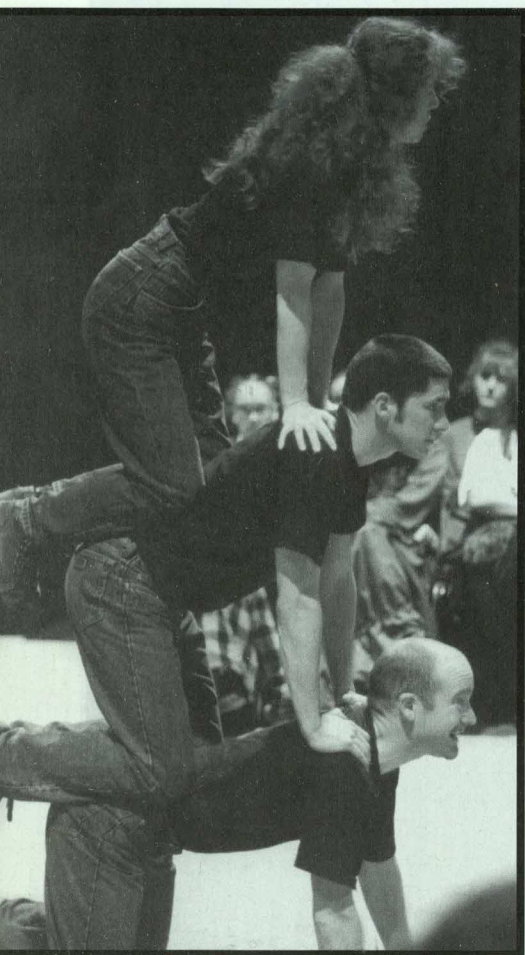
In London, arts centres such as BAC do encourage new work and are inundated with requests from a wide range of practitioners. They even provide a platform for unseen new work to be tested on an audience. Camden People's Theatre based in Euston also encourage new work as a priority and are inclined towards plays that combine texts with movement. There is still some way to go, however, before sufficient venues are prepared to take risks on booking work which often remains unfinished up to opening night, and beyond.

Of course, there was wide spread

acknowledgment amongst those who spoke at the seminar, that resources must be made available to develop new writing talent. Tony Craze stressed the importance of the writer in physically based performance and noted that the physically trained performer has a different eye for form and content to that of the traditional playwright.

In Tony's view, new writers must be encouraged to embark in the process of creation by becoming physically involved with the form of the work. They need to discover for themselves a common language which unites the word with movement. Tony spoke of the need for adequate research and development periods. To find an appropriate language, writers must be allowed the opportunity to enter into a period of exploration.

In her closing address to the Critical Practice 2 Seminar, Claire Armitstead, Arts Editor of *The Guardian*, noted; "ideas of work and play... are crucial to society, and this sector can teach us a lot about the relationship between work and play and how important it is to create space for individuals to be individuals". What the discussion at the seminar ultimately proved was that new and traditional forms of theatre still have much to learn from each other. New work, we hope, will continue to encourage diversity, exploration and quality. The cross-over between new and traditional forms will, undoubtedly, continue apace, continuing to re-invigorate and re-invent contemporary theatre practice. ■



First Bite: TREADING THE FINE LINE. Top to bottom - Kris Needham, Chris Curran, James Stewart

"If physical theatre has a more appropriate function than theatre-in-education it is difficult to imagine what it is. Pupils are fascinated by the physical skill displayed, the scenes come and go with the rapidity of Saturday morning television, and anything can happen right there in the classroom... Afterwards one of the teachers self deprecatingly wished that they could command the same kind of awe. Short of standing on one another's shoulders, it is hard to see how."

Brian Hayward, *Times Education Supplement*,
on First Bite's TREADING THE FINELINE,
November 1995

Physical

Over the next pages **REBECCA KILBEY** and **FREDA O'BYRNE** of First Bite and **ALISON J. SMITH** of Tiebreak, talk of the approaches both companies take to their work in theatre in education. **ALISON ANDREWS** of A Quiet Word rounds-up with some pertinent points about the unique way in which physical theatre skills can communicate directly with young people

It is a Monday morning, somewhere in Wigan. First Bite's performance team of four are arriving at a large secondary school to perform the company's latest production, *INSIDEOUT*. In the hour before the performance is due to start they unload the car, erect the 'set' - a 12x12 carpet, four stools and a ghetto blaster - and carry out a 50 minute physical and vocal warm-up. As the last shoulder-stand is completed, 250 14 year olds appear at the door of the hall looking slightly sceptical and prepared to be bored. There's no scenery after all, just a large piece of blue carpet, and that's not even on the stage. Undaunted, the actors take their places on the carpet and, more out of curiosity than anything else, the audience falls silent. Within five minutes, the young people take the artform to heart, appreciating equally the mime, the movement sequences, the clowning, the dialogue and the plot development. A dynamic relationship develops between audience and actors which will last through to the end of the 50 minute production.

Formed in 1988 and based in Liverpool and Edinburgh, First Bite Theatre in Education Company works with approximately 35,000 young people every year from North West England and Scotland. The company presents live, movement-based theatre with a strong visual element. They work in the field of personal and social education, developing research-based programmes in partnership with a range of agencies from the voluntary and statutory sectors. Productions use physical theatre techniques based on, and influenced by, the art and artists of the Soviet

revolutionary era, including Meyerhold, Eisenstein, Vakhtangov, Popova and Mikhail Chekhov.

Productions are designed to give audiences a heightened sense of contact with the performers, to enable young people to use their visual and interpretative skills and to take an active rather than a passive role in the creative process. The simplicity of presentation, without costume or set, allows the audience to relate the situations and themes explored to their own particular social settings and environment. Characterisation and use of language are deliberately underplayed in order to allow young people maximum flexibility in their interpretation of, and empathy with, the character's actions.

All productions start with research. First Bite works closely with groups of young people, who are asked to articulate their pre-occupations and concerns through the medium of drama. A production outline is developed from the research material and the play devised with the actors during a 3 week rehearsal period. Thus, a convincing piece of work emerges. It explores current themes allowing young people to identify fully with the plot and, more importantly, with its implications.

First Bite's actors are trained to lead movement based workshops in which the young people are encouraged to express themselves. From a variety of starting points, students are able to assess the reactions of their peer group to particular issues. This experience provides essential training for teaching staff, who also receive comprehensive teaching notes to assist with the delivery of follow up work in the classroom. First Bite's work is skills-

Education

based rather than issue-based. Whereas the latter concentrates on giving factual information, skills based work encourages young people to evaluate situations and to develop and practice skills that will enable them to make responsible, informed decisions for themselves. The plays do not make judgements. Instead the issues are raised and the audiences see characters reacting in particular ways. Later, during the follow-up sessions, students can discuss, then accept or reject, as the case may be.

Does it work? Yes, is the overwhelming response. The hour long performance provides a common experience, shared by pupils and teachers, from which they can continue together to explore the presented issues as part of a planned, multi-agency resourced PSE programme. Oh - and young audiences get to see movement based visual theatre unsupported by technical wizardry in their own social environments and that seems to work, too!

Rebecca Kilbey and Freda O'Byrne

For full details contact Rebecca Kilbey, Administrative Manager, First Bite Theatre in Education Company, 15 Cluny Avenue, Edinburgh EH10 4RN. Tel: 0131 446 9629.

Tiebreak Touring Theatre

“One pupil had the brightest saucer eyes... I've never seen this group sit in such stunned silence” wrote one teacher after seeing Tiebreak perform. She was referring to ALMOST HUMAN, the company's first purely physical production.

Commissioned by The Lynx Educational Trust, ALMOST HUMAN set out to raise awareness of animal welfare issues such as hunting, captivity and vivisection. Written and directed by Robert Rigby, the play's central character is an ape called Tarzan - a part which lent itself perfectly to physical performance techniques. The story follows Tarzan from the freedom of his jungle home and shows

how he is treated in a circus, a zoo and finally, a research laboratory.

The play had a powerful emotional impact. Teachers reported sadness, frustration, anger and tears. They described pupils buzzing with questions, eager to discuss what they had seen. Comments from pupils themselves were gathered from 'graffiti' sheets placed near the exit - 'The monkey was very realistic - I forgot he was acting', 'It has really changed my views on animals', 'I had a lump in my throat', 'Ape-tastic!'

In the 15 years since it began, Tiebreak has developed a reputation for its inventive approach and imaginative use of theatrical styles. Music theatre, signed theatre, puppetry, mime and more recently, physical theatre techniques have all been used to explore subjects as diverse as rainforests, the Romans, sex and juvenile crime. From its Norwich base, Tiebreak has created over 40 productions for children and young people in schools, youth centres, theatres, forests and parks. Many plays are commissioned, with the company producing work for a variety of national organisations including the BBC, Forest Enterprise and The National Trust.

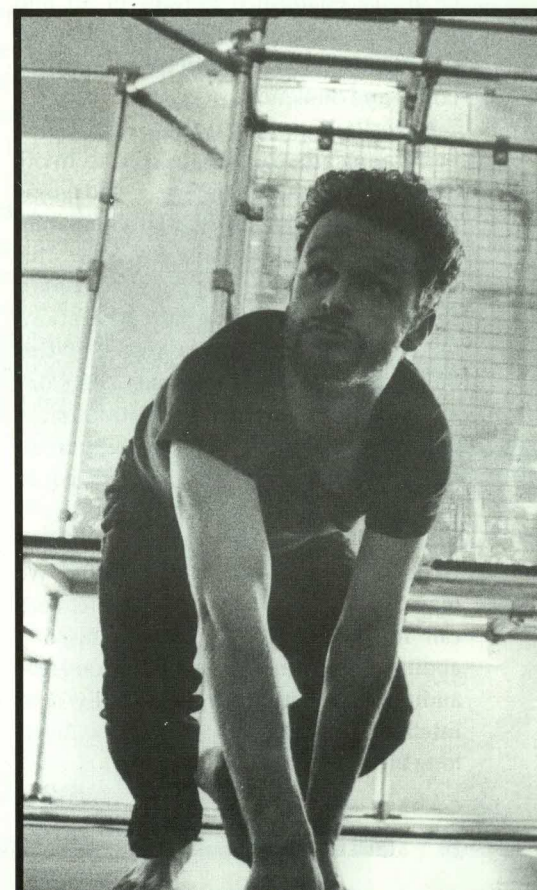
Over the years, artistic director David Farmer, has developed a physical style of direction which he believes, not only captures the attention of young audiences but also sustains it. Teenagers slumped resentfully in the school hall waiting to see 'another play about safe sex' are visibly taken aback by Tiebreak's 'in your face' approach. Physical techniques draw them straight into the action and help to break down the 'us and them' barriers between audience and actors.

This method also increases the accessibility of a production. SINGING IN THE RAINFOREST, one of Tiebreak's first pieces to use elements of physical theatre, was commissioned by The Natural History Museum in 1990. Although not originally intended for audiences with special educational needs, the play's highly visual content with its emphasis on movement and sound particularly appealed to special schools. The play was devised by a

company of actors whose backgrounds included Lecoq, Theatre de Complicite and The Medieval Players and incorporated musical instruments as an integral part of the performance. The production also featured the ingenious use of a dome-tent to create a variety of rainforest creatures and plants - and it will probably come as no surprise that it was usually the children who recognised them long before the adults.

Young people seem to respond very positively to physically-based work, especially where the subject matter is sensitive or controversial. With this in mind, Tiebreak will be building on the success of ALMOST HUMAN when it tackles bullying this Autumn. In a departure from the naturalistic style used by several other companies, Tiebreak is planning a piece of visual theatre with supporting workshop devised by the director, writer, actors and designer. BREAKING THE RULES will look at the motivation, feelings and reactions of three

Tiebreak: ALMOST HUMAN. Kelvin Goodspeed as Tarzan



people - one who bullies, one who is bullied, one who joins in. The audience will be presented with a series of vivid images offering an insight into each character's life and the forces shaping their behaviour. Tiebreak will not be offering solutions to the bullying problem - instead, participants will be given the freedom to make their own interpretation of what they have seen and apply it to the reality of their own lives.

Alison J Smith, Marketing and Development Officer

For full details contact Alison J. Smith,
Tiebreak Touring Theatre, Heartsease High
School, Marryat Road, Norwich NR7 9DF.
Tel: (01603) 435209.

A Quiet Word

A Quiet Word is based in Leeds, and produces theatre for touring to small scale venues, site specific pieces and undertakes residencies in schools and colleges. We use a lot of words in our work - in a quiet way.

It would be wonderful if there was at last a broad-based acknowledgement of the significance of physically based performance. It would be nice if there was critical acclaim for iconoclasts and an acceptance that experimental theatre can challenge established notions of art and aesthetics, and a feeling that we're all pulling in the same direction - artists, critics and audiences.

Nevertheless new and established performing arts courses are keen to invite and develop regular pedagogic relationships with artists and companies working in this area. In my view this indicates a recognition of our effectiveness as a resource in inspiring new generations to create exciting theatre - even if this happens in the context of our marginalisation as artists in relation to the mainstream, and the marginalisation of the arts in education. So, in we go to institutions of all kinds: to lead workshops, to be in residence, to teach what we know, and how we learnt it. We may even get to create some theatre! Let's call it *total theatre* - a way of thinking about performance which engages audiences emotionally, spiritually and intellectually, and remains in the heart long after the action is finished.

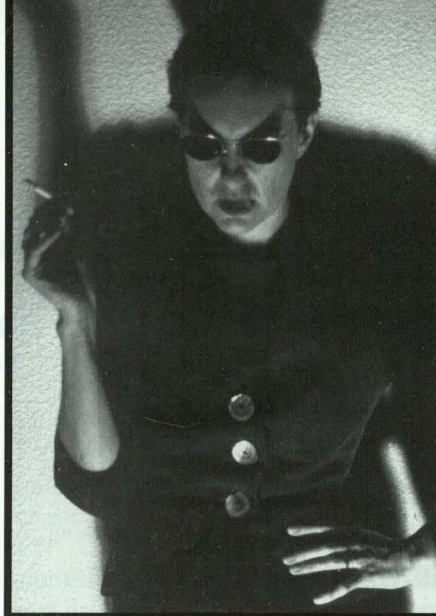


Photo: Lizzie Coombes

A Quiet Word

I think there are some contradictions which arise when we work in educational contexts, and I have some questions about how we relate one area of practice as artists to an area of practice as educators.

- **Having made a crude attempt to define it, is *total theatre* useful in shifting perceptions for students (of all ages) of what theatre is?**

Many young people are intensely suspicious of the arts in general, and may well have had negative experiences of theatre if they have had any contact at all. In the conventional sense, the language of theatre is exclusive and alienating. In simple terms, *total theatre* is a powerful antidote. It arises after all from a desire to find resonant ways of conveying the human condition which do not rely solely on words to contain our experience of the world. A progressive devaluation of language and a move towards a non verbal idiom also reflects a desire to address the material practices which give rise to the authority of text in theatre. My observation however, is that education work can force artists to collude in supporting these material practices. We find ourselves in the position of separating what we do, from the motivation to do it. We reduce our art in order to teach it.

So, having asserted that language *per se* presents a problem, my next question is:

- **If artists become involved in education work what should our primary focus be - our *doing* or our *thinking* - or both?**

Without reinforcing the rigid categories of our own experience, there is a need to develop adequate ways of describing

practice. Whether using theatre to educate, or educating about theatre, it should be possible to offer an intellectual rationale for what we do, and be able to place it in some kind of historical context. It is something to be passed on with confidence. Language in context is power. Does it open up new possibilities for the relationship between performers, directors and writers - and between students and artists? Is this a hierarchy we want to challenge through educational work?

Total theatre causes a shift in how we think about directors. We see work which is led by design, work which is created directly from the experiences and obsessions of the performers. Text is created through improvisation. Language becomes a game, not a prison. This is bound to have an effect on the way we teach - or at least it should do. If our practice goes against the grain of textual authority and realist conventions, then the teacher/student relationship must also come into question.

- **What is really expected of us - to pass on what we know - or can we be more subversive, testing the structures within which learning takes place, just as we claim our theatre offers a foil to the mainstream?**

It is an irony that artists working in education contexts, particularly in schools, are likely to be supporting a system which works against true learning. In my experience it is very difficult to challenge organisational aspects of a large institution, particularly as a guest for a relatively short time. Given the constraints imposed by the situation we need to draw directly from the form we work in and challenge dialectical separations between inside and outside, audience and performer, real and fictional, teacher and student. I believe that *Total Theatre* can effect the same continuum in education, though challenging received notions of what learning is, and where it takes place and what it is that we may know.

Alison Andrews

For further information contact A Quiet
Word, 11 Hilton Place, Leeds LS8 4HE.
Tel: (0113) 262 9303.
Email: quietword@msn.com

The People Show was founded in 1966 and was one of the first performance art companies in Britain. Their new show, PEOPLE SHOW 103, incorporates live 'crash-edited' film and sound recordings and is currently playing at a venue near you. **RAY NEWE** caught up with the company to find out more about the vital role that their audience plays in the creation of each unique show

People Show

What is live 'crash edited' performance?

The term 'crash-edit' originates from the practice of editing video tape without an edit controller. The result of this is a tape comprising solely of cuts, instead of cross-fades, wipes etc. On tour, we intend to generate imagery on location; filming situations on the street, local population, architecture etc. A similar approach will be taken with the sound/noise element, where recordings will be made of a noise jam at the venue with local musicians/noise makers. The majority of the audio-visual material will have to be re-made at each venue. Due to the time-frame involved, crash editing techniques will have to be employed in order to lay down broad slabs of material. During the performance of the work, those audio-visuals will be mixed with live imagery and sound. We have designed the

work to accommodate the free forming nature of live performance, allowing for plenty of room for spontaneity within the mix.

What about the music for the show, I believe an old single by Mike Figgis is to be recycled?

Over the past several weeks, a single released by the People Show in 1986, 'I'm a Man', was presented to a number of recording artists who were invited to make a re-mix. Their reactions to the initial hearing and their working process was documented. The consequent re-mixes have found their way into the sound-palette, ready to re-mix further into the performance. The recording artists we worked with include: Kingsuk Biswas (Bedouin Ascent and Sounds of the Asian Underground), Phil Winter (Summit), Ansuman Biswas (Acacia and Summit), Pondlife

and Goose (Morg Studio, representing labels Galactic Disco and Hospital), Gary Asquith and Drostan Madden (Renegade Soundwave). The musicians on stage are David Gilchrist (live mixing, various electronica and guitars) and George Khan (reed instruments and synthesiser). The sound/noise material originates from the aforementioned re-mixes of the People Show single, the noise jam sessions with the local musicians and stuff generated by David and George.

In what way does PEOPLE SHOW 103 celebrate 'today's culture', as the press release suggests, and how does the live 'crash-edited' technique help?

103 will be unique in that it will be comprised mainly of younger generation artists, partially referencing People Show history while upholding the company's long established non-autocratic ethos. The show will celebrate 'today's culture' by exploring the diversity of the live medium (sampling, mixing, re-mixing etc.) The process of 103 and its presentation will draw on these collective clashes, working towards an exciting new format accessible to a wider audience.

Why do you think the People Show has flourished for 30 years?

Strong, uncompromising, dedicated characters and a lot of luck. Ideology of individual members, rather than group ideology.

Some People Show alumni are featured in the show I believe. How did that come about and what will it bring to PEOPLE SHOW 103?

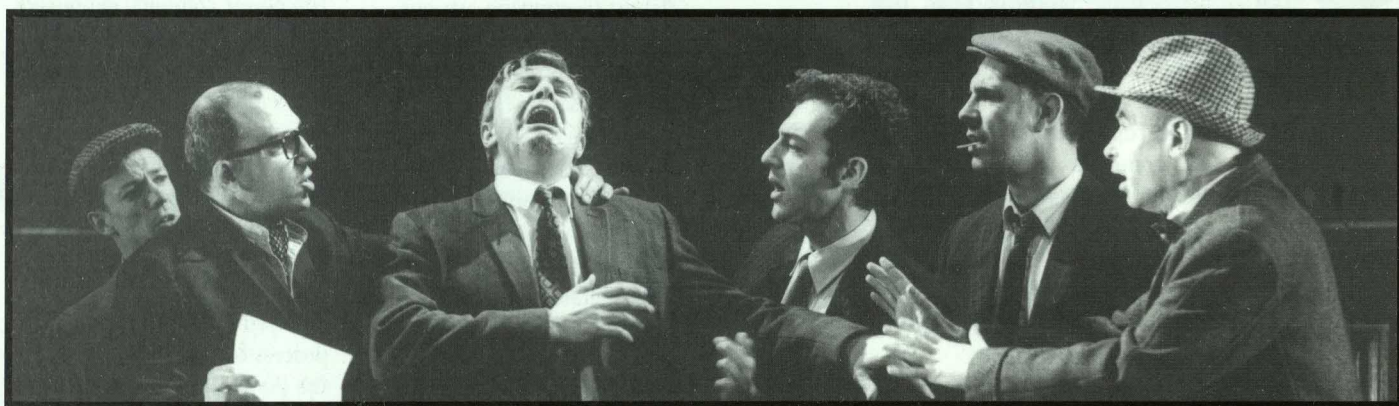
The newer company expressed a desire to continue working with these long-standing People Show artists. However, the prospect of touring a show after 30 years of being on the road was not an attractive prospect to them, partially due to other commitments. Mark Long and Chahine Yavroyan have inputted during the devising process but are unavailable for the duration of the tour.

George Khan is up to touring with us because he can utilise his two great loves in the show - cycling and jazz - with the proviso that he doesn't have to lift anything too heavy (back injury, PEOPLE SHOW 97). Founder company members, Mark Long, Chahine Yavroyan, Jeff Nuttall, Emil Wolk, Mike Figgis, have been invited to arrive at the venue during the performance as a guest appearance (one guest per venue). They will occupy the bar/restaurant area, eat a meal, have some drinks, while performing solo to the cameras. This event will be broadcast in the mix. Part of the People Show 103's concept is to collide a number of stories/events drawn from the experience of the performer, members of the public and a number of classified sources. The guest appearance will constitute one of these stories/events, providing material to be include in the general mix. ■

See page 32 for listings.

Shakespeare, stilts

The English Shakespeare Company are currently touring *A MIDSUMMER NIGHT'S DREAM* directed by Phelim McDermott in collaboration with designer Julian Crouch. Performer **DANNY SCHEINMANN** wrote *Total Theatre* a diary of his experience as a member of the cast, starting on the day of the audition and going right through to the opening night



English Shakespeare Company: *MIDSUMMER NIGHT'S DREAM*. Left to right - Nic Freeman, Jonathan Coyne, Malcolm Scates, Danny Scheinmann, Malcolm Ridley and Johnson Willis

THE AUDITION

I knew there was something unusual about Phelim McDermott and Julian Crouch right from the start. The first thing I am told at the audition is "Read it badly, I don't want to see any good acting." What a relief. I am there most of the day because they can't make up their minds whether I am a mechanical or a lover. As I watch actors come and go, I wonder what the hell Julian and Phelim are looking for. Some people look good even though they are trying to be bad. Others were bad. Were they really good at being bad or were they just bad? I couldn't tell. The next day I am offered the part of a mechanical lover called Flute. My stomach turns. It's the one part I had no inclination to play.

THE REHEARSAL

Week 1

Phelim explains his grand plan, namely that there is no plan - no interpretation or blocking. There is also no set - nothing at all except the idea of using sellotape. The actors will be instrumental in how the show turns out. It sounds like an abdication of responsibility but it's actually a brave way to work. Julian and Phelim insist that all design, set building and costume making should take place under one roof so we can all feel part of the process.

The first week is spent exploring Phelim's theatrical language. We learn four movement qualities: **MOULDING** in which the actor moves as if the air is thick, **FLOATING** - in which the air is light and supports the body, **FLYING** - movement

is quick and there are many changes of focus and **RADIATING** where a feeling of heat from the chest radiates out into the space. From now on everything must have a movement quality or must change from one to another.

Next we learn about **ATMOSPHERES**. We take our movement quality into an atmosphere of doubt or reunion or virtually anything. This doesn't mean we have to pretend to be doubtful, it's more that the air is filled with this quality and you have to respond accordingly.

Game playing comes next. Games and movement qualities provide us with the parameters within which we are to have total freedom to improvise. According to the theory, so long as the actors enter into a shared atmosphere and watch, listen and respond to each other,

virtually anything will work. The final thing we must know is that there are no mistakes. We must respond to whatever happens as if it were meant to happen.

By now I realise that Phelim is an imp in human disguise. He wears clothes which are the same size as his skin, as if they've been painted on. Either that or he still shops at Mothercare. He wears big shoes which make him look like a stick insect in concrete slippers. 'Crouchy' on the other hand is a man who at first sight looks like he lives on lager but actually on closer inspection is a thin bloke with baggy skin. Well after all he is the master of illusion. Here's a man who can give the *Daily Mail* a soul by turning it into a puppet within a minute. Or create anything you want out of sellotape. This show is to become one of Julian

& sticky tape

Crouch's sticky dreams.

On day four we begin our warm up routine. Nick Freeman takes an hour's yoga warm up every day. This ain't just plain old yoga, this is power yoga. Knot practice for the body. I love it. I would also like to do a vocal/verse equivalent but that never happens. A big oversight.

Weeks 2 & 3

Phelim introduces us to Jeremy Whelan's *Instant Acting Technique*. It allows the actor to rehearse without ever having a book in his hand. It's a six step process:

- 1) The actors record a scene onto tape, without emotion or interpretation. The tape is played back whilst the actors 'act out' the scene. In the first reading they only make simple choices like whether to move to or away from another character.
- 2) The actors record a second reading of the scene allowing it to be affected by their impulses from the previous enactment. The scene is played out to the tape but the actor is encouraged to make bigger emotional choices.
- 3) The process is repeated again but this time all the actors copy the actions of the speaker. This gives the effect of watching a shoal of fish.
- 4) In this run the director can pause the tape when he sees something interesting and the actor has to stick with the emotional choice he has made and go further with it.

- 5) One more taping and enacting using everything learnt so far and more.
- 6) The final stage where the text and action are married for the first time.

What is remarkable about this process is that by the time you come to do the lines you virtually know them. Quite often you find yourself not knowing what the text is but your body remembers to turn to look at someone, which prompts your memory. We use this technique for every scene in the play. During this time there is no discussion about what any given scene is about. No interpretation, just constant play. I try using the technique to achieve something completely different on each recording. But once a scene has been done, there is no feedback as to what was good and what was bad, so it's difficult to know what works. Phelim and Julian keep reminding us that there is no good or bad at this stage, because rehearsals are about discovery. Phelim tells us that if he were to say that something was good then we would be encouraged to do it again. And this would stop us from remaining open, playful and inventive. He will not block anything - ultimately it is the audience who will tell us what works.

Week 4

Phelim gives us a list of questions which we may use as a guideline for character work in our own time. They seem mainly to be based on Stanislavski. Julian takes us

through the design. Julian is a master of instant design and has an eye for big imagery. A lot of people are beginning to worry they don't know their lines. Taping has helped, but is not enough. And although Phelim tries to reassure us that it will be fine and that private work on the text will undermine the process, I know that several people are working at home. Phelim is now using emotion cards, randomly selecting emotions for a character to explore. He flashes a card at someone, constantly changing them as the scene progresses. It keeps us on our toes and never lets us settle in to anything. Over the weeks wondrous moments have flickered before my eyes and vanished before I could pin them down and try them again. I feel I have no character, because Flute is a different man every time I play him. I am drowning in choices. I find myself trying pre-planned ideas and for a week everything I do feels forced. I watch others who have more experience than me and am in awe of how they make the system work for them. I soon realise that nearly everyone has their moment of panic. It's a vertiginous feeling to be a week from opening and to have nothing whatsoever set.

THE TECHNICAL REHEARSAL

A four day tech may seem like a nightmare but it comes as a relief. At last we are beginning to discover what this show is.

With the set in place, we practice with the sellotape. Decisions are taken as to when the fairies use stilts and how we use the wings to create animals in the forest. Julian has given Pyramus and Thisbe wonderful outfits made up of household basketry. They are funny in themselves and provide endless possibilities for play. The tech takes longer than planned and we skip our dress rehearsal on Monday night. Tuesday is a day from hell. Finish teching in the morning, a dress rehearsal in the afternoon followed by a show in the evening.

FIRST NIGHT

Before an audience, the adrenaline makes me commit to the choices I make and once more I feel confident. The next day the show works really well. As this goes to press we have been running four weeks and I can honestly say the show really is fresh every night. People respond anew each night. In the first couple of weeks the show fluctuated wildly, but now it is settling down as people adopt approaches which they are happy with. Does the technique work? Well undoubtedly it keeps the show alive which is useful for a long run. And as for me, I didn't want to play Flute and have ended up loving it. ■

The English Shakespeare Company tour MIDSUMMER NIGHT'S DREAM to June 1997. See page 33 for listings.

Raising the voice of silence

Bouge-de-là arrived in a big van with their name emblazoned on the side. Scarabeus pulled up in an even bigger van, only theirs was on loan from Black Mime Theatre. Triangle and Thin Line arrived in cars, whilst Phil Gunderson came on the train with two large suitcases - the one contained the set for his show, the other a spare in case of emergency. Hoipolloi arrived on bikes - living in Cambridge, they had the least distance to travel.

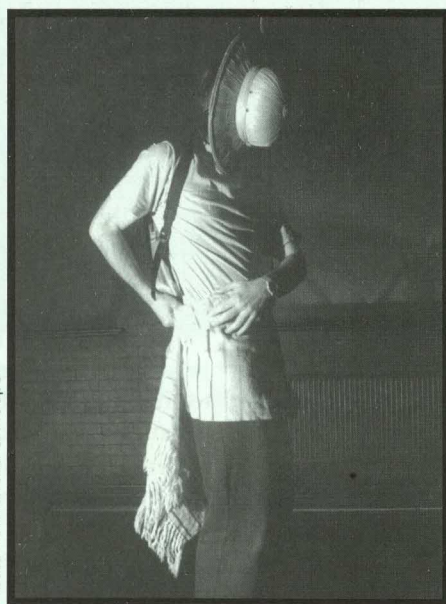
On a chill Sunday morning shortly after New Year, the participants of Raising the Voice of Silence, a week long practitioner-exchange event, all arrived in Cambridge. None of them knew quite what to expect from the week. Each was prepared to perform their current show for one evening at The Junction, to teach one workshop to the group as a whole and to talk informally about their work.

Raising the Voice of Silence was the product of two years of planning by independent arts consultants Bhatena-Jancovich with the support of Total Theatre, Eastern Arts and the Esmée Fairbairn Charitable Trust. It was initiated to build on the success of two comparable workshop-exchanges co-ordinated by Total Theatre - *Moving into Performance* (1994) and *Discovery 1: Out of the Woods* (1996). Raising the Voice of Silence forms part of an overall policy of Bhatena-Jancovich to provide artists with professional development and training opportunities. Chenine Bhatena explains, "This project was devised to bring together companies and allow them space and time in which to collectively explore, share and exchange current working processes". Cambridge Drama Centre provided the space for the week's exploration and the structure was provided by Jonathan Stone of Ralf Ralf.

The week's activities were artist and not audience led. The performances at The Junction, as well as being open to the public, provided an opportunity for all the

Between the 5th and 10th of January 1997, The Junction hosted the first ever Cambridge Festival of New British Performance.

JOHN DANIEL attended Raising the Voice of Silence, the practitioner-exchange event which accompanied the Festival



Aurelian Koch (Bouge-de-là)

participating companies to see one another's work in a supportive environment which encouraged debate and constructive criticism. Jonathan Stone encouraged the exchange of ideas, opinions and working practices by establishing a relaxed environment in which the companies worked. Jonathan explains; "When I was thinking how to structure the week, I wanted it to be led by the collision between the groups, rather than by any agenda I imposed on it". The Cambridge Drama Centre was referred to as a 'salon' in the hope that the informal atmosphere would break down barriers between the participants and create an inspiring setting for the week's play. For Jonathan, 'play' was the operative word. "Although we work incredibly hard (for little financial reward) our work is play. The outside world often cannot

understand that play can be work. This can make us want to validate our work/play by being over serious. Theatre is play, it is celebration."

Jonathan likened his role as facilitator to being the butler of the salon. "I was to ensure that everyone met and talked, shared ideas and practices; that everyone felt included."

The first three days were packed with workshops and discussions. Phil Gunderson had everyone leading each other round the 'salon' in a game of 'Colombian Hypnosis' to establish trust and group awareness. Hoipolloi used their allocated spot to whip up some material for their forthcoming show *DEAD ON THE GROUND*, which deals with issues of anger and apology. At a refreshing tangent, Thin Line's Richard Talbot introduced the group to Suzuki, the Japanese performance technique. The rigid and precise military-style manoeuvres involved in the technique left many with sore limbs. Carran Waterfield of Triangle sought to introduce some therapy the following morning, with the use of some gentle music and chiffon scarves. It was not long, however, before she disrupted the mood with a blast of Julie Andrews singing 'The Hills are Alive' from *The Sound of Music*. This became the unlikely theme for the week.

On Wednesday afternoon, Scarabeus proved to the group that enough trust had been generated, by leading a workshop in basic acrobatics. Basic indeed! It was not long before they had everyone engaging in some death-defying balances. If you think it impossible that you could find yourself standing on someone's shoulders in a first acrobatics lesson, then think

Photo: Grimward & Heaps



L to R: Stephanie Müller (Hoipolloi), Lucy O'Rorke (Bouge-de-là) and Jonathan Stone

again. Of course Daniela Essart and Soren Nielsen of Scarabeus performed the same feats with so much more finesse! On Thursday morning, Bouge-de-là ended the workshops with a pile of garbage and worn clothes. Looking for inspiration for their next outdoor show, they had the group animating the rubbish heap to create bizarre and alien creatures.

By lunchtime on Thursday, each group had presented a talk about their work and had led a workshop. A mass of information and work had been put into the pot. It appeared that despite the differences in the way each of the six companies worked, they all had a number of things in common. Firstly, they are all accustomed to working in isolation. Secondly, they all are forced to struggle for funding and finally each is concerned with developing their working practices out of very intense trainings (from Lecoq, Suzuki and the Odin Teatret).

Jonathan Stone expands, "the most important link they had was the fact that they all devised their own work and that by and large they did not employ writers and their material was made in the studio through improvisation and play". Jonathan decided to use the remainder of

the week to prepare for a grand improvisation to happen on Friday afternoon. "I wanted to keep the focus practical, not theoretical", he adds. "All the participants were performers and makers and I wanted improvisation, play and performance to be the medium through which we 'discussed' our work."

The brief for the marathon improvisation which occurred on the last day was simple. To improvise for 3 hours using any ideas, exercises and memories of the week alongside the objects and clothes lying around from previous workshops. The improvisation itself was to become the way of discussing the events from the week, through action rather than words. Jonathan hoped that it would help each performer to make connections with others' work and discover if it was possible to find a common performance language.

The improvisation started after lunch. Jonathan recalls, "the first hour produced some of the most beautiful theatre image making I have seen, as well as the hysteria of Aurelian (Bouge-de-là) and Roberto's (Thin Line) 'brush'n broom' routine. It then went through a totally orgiastic phase, culminating in a rant by Shôn (Hoipolloi), who got showered with fruit and was eventually told to get off". Despite the obvious longeurs that a 3 hour improvisation will include, Jonathan concedes, "there were moments of theatre from the most exquisite to the most hilarious; from the most delicate to the grossest; from the very good to the truly awful. But it seemed that practically every aspect of work during the week had been touched on, and connections between the disparate threads of the week had been formed."

Raising the Voice of Silence has hopefully set in motion a process of collaboration and communication between the groups involved. For all the

companies it was a rare opportunity to take time out to play and to be challenged about their own work. Lucy O'Rorke of Bouge-de-là commented that the event was unlike any other ordinary professional workshop she has attended. "In these settings", she commented, "people's defences can be up, and participants can be over competitive. In Cambridge there was a great deal of sharing and defences were down. Although groups were very different a common centre appeared, which is also important because people can sometimes remain in their own camps, becoming blind to each other's worth".

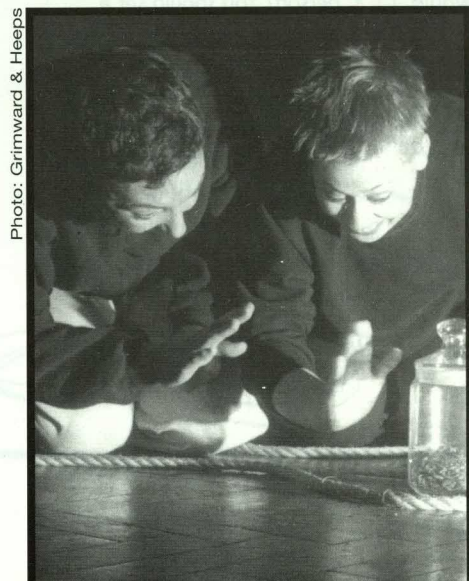
For Carran Waterfield of Triangle, the week had an even more profound effect. "I discovered, for the first time, that I could work in a group. I've always had a fear of working with other people, because I'm so used to doing solo work." Carran was impressed by the way in which everyone put themselves on the line in the after show discussions. "There was a dialogue between the performers and the audience, the theatre felt like our home for the week."

Phil Gunderson observes, "Raising the Voice of Silence was a real progression from the week in Manchester (MIP, 1994) and at The Hawth in Crawley (*Discovery 1: Into the Woods*, 1996). It was a genuine week for practitioners to examine the artform." For Shôn Dale-Jones and Steffie Müller of Hoipolloi, Raising the Voice of Silence was "probably the best week in the world! Inspiring, productive, challenging, provocative and fun. Lots and lots of fun."

Weeks like this are important as a means of empowerment for performers who often work in situations of isolation and economic discomfort. They also strengthen the links between groups involved into a network with a louder voice that will eventually, one hopes, attract better resources.

And so it was that on the final day Scarabeus and Bouge-de-là loaded their vans, Triangle and Thin Line climbed into their cars, Phil Gunderson packed his case and Hoipolloi got on their bikes, each to return to their separate corners. Exhausted but buzzing with ideas and with the refrain from *The Sound of Music* echoing in their heads. Watch out for advance warnings of the 1998 Cambridge Festival of New British Performance. Be there. ■

Lucy O'Rorke and Cora Bissett



Understanding

There are many myths and misconceptions around contracts in the performing arts. As any theatre manager will know, we use contracts all the time in our work. But this does not necessarily mean that we know how they work

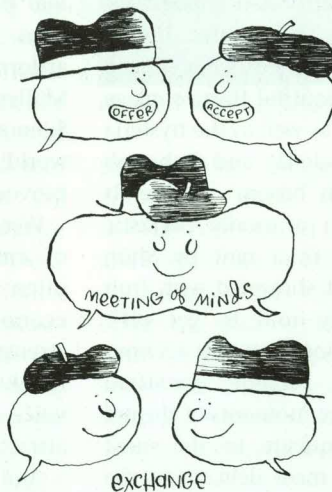
legally. MADELINE HUTCHINS, freelance trainer and consultant specialising in the legal aspects of arts management, provides the following introduction specifically for physical theatre managers. If you are prepared to have some of

your misconceptions challenged and would like to collect some useful knowledge that could go a long way to increasing your competence and confidence in dealing with contracts - then read on

What is a Contract?

A contract is a legally binding business agreement between two or more parties, under which all parties agree to fulfil certain obligations. Contracts can be as simple as the one made when buying a newspaper, or as complicated as the lease on a theatre company's premises. Most contracts we make start verbally, and some never get into writing at all. Some areas we deal with - employment, consumer credit, landlord/tenant - have specific legislation which builds on contract law. However, most agreements that we use come under simple contract law, where there is no requirement for a contract to be in writing, or to contain certain information, or to be signed or witnessed.

- saying yes, but it can be by word, action or in writing)
- the 'deal' will involve some form of exchange between the parties (it does not have to have happened yet)
- there is a basic agreement or meeting of minds on what has been offered and accepted - i.e. there is no trickery or misrepresentation



The Elements of a Contract

A contract is formed when the following are all in place:

- there is an offer (something ready to be agreed upon)
- the offer is accepted (usually

The Power of Verbal Contracts

I expect that most contracts that you deal with are formed when you say 'yes' to an offer made to you, on the

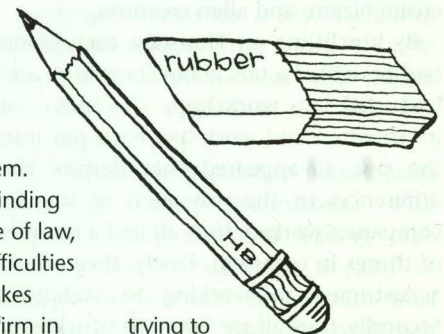
telephone or in a meeting, or somebody else accepts an offer that you are making to them. Verbal contracts are binding and have the full force of law, but they can cause difficulties if challenged, so it makes business sense to confirm in writing as soon as possible. Written contracts make you clarify detail and are a more satisfactory basis for our work.

Agreements or Contracts?

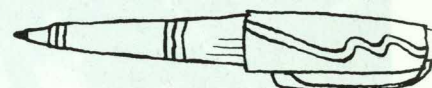
Sometimes, someone may suggest that you have a letter of agreement, not a contract. There is no legal distinction between contracts and agreements, and this would make me wary of their intentions, and suggest to me that they probably do not know very much about contract law.

The Pencil, the Rubber and the Pen

Do you use 'pencil' for bookings and other situations when you are



trying to get the best fit? Pencilled, or provisional, contracts are outside the scope of contract law. They can be seen as a halfway house, and are very useful to us, but you must look to good management practice to protect you not contract law. If you have a pencilled booking on your year plan - can you rub out that pencil without checking with the other person? You should set a timescale within which you will be in touch and confirm (ink in) or cancel (rub out) the booking, and be clear on whether it is acceptable for either of you to change the status of the pencil without being in touch with each other.



contracts

Express and Implied Terms

Written contracts make us cover more detail than verbal contracts, but it is still difficult to include everything in a written contract, and we may well find that circumstances occur that are not covered by our contract's terms. However, help may be at hand from contract law.

Terms that we have specifically agreed upon (in writing or verbally) are called express terms, and there are also terms that can be reasonably assumed, either because they are necessary to make the contract work, or through custom and practice. These are called implied terms.

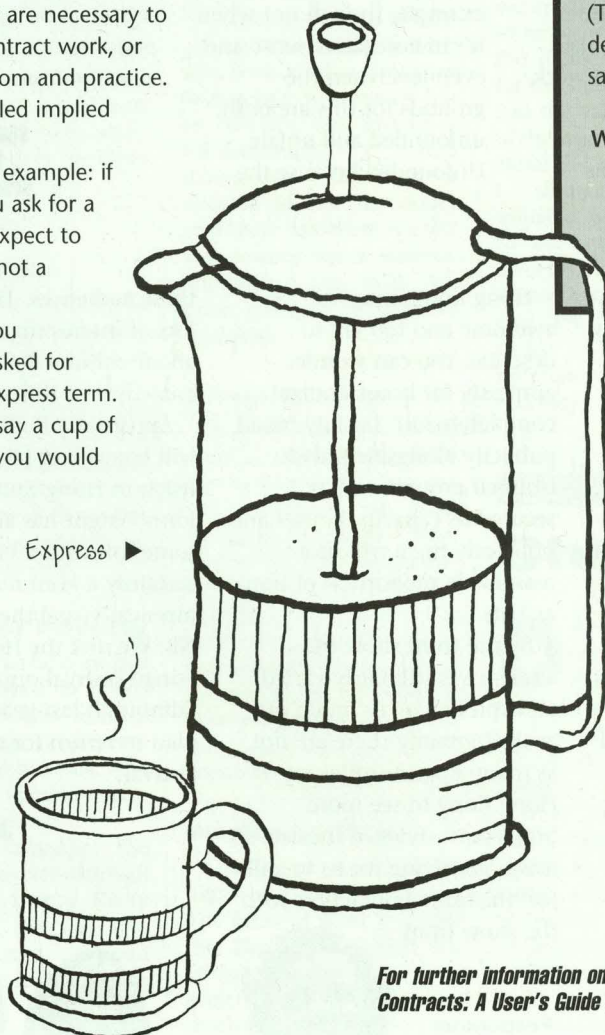
To give an example: if in a cafe, you ask for a coffee, you expect to get a coffee not a tea or a hot chocolate. You specifically asked for coffee - an express term. You did not say a cup of coffee - but you would

expect to get it in a cup or something to drink from, or it is of no use to you. The cup is an implied term - necessary to make the contract work. You also would expect the coffee to be hot, another implied term, through custom and practice.

To translate this back to our practice in theatre, this means that even if your contract is silent on an issue, for instance, a venue providing adequate seating for the audience, you may be able to imply it through custom and practice.

Express ►

Implied ►



Making Your Contract Work for You

If you are starting with a blank page to draw up a contract for a piece of work, you may find that the following checklist is useful. Most contracts need to cover:

Introduction

who (parties to the contract)
when (date of the agreement)

The Exchange

what (is being offered)
how much (is being paid for it/given in return)

Terms

how, where, when (will it happen)
(This might include budget, expenses, dates and deadlines, equipment and space, insurance, health and safety, publicity, copyright, further use.)

Ways out/What if...?

(This might include what happens if there is illness, work is late, or either side fails to fulfil their obligations, or if the contract is prevented from happening by outside circumstances.)

And There is More...

Contract law also provides protection when things go wrong with contracts. Theatre managers need to know their rights and what action to take when a contract is broken, or breached. ■

This article is based on material developed for use on the Independent Theatre Council's training programme (0171 403 6698), and used at Roehampton Institute's Diploma in Arts Management (0181 392 3269) and the Arts Training Network's Foundation Programme in Arts Management (0116 2425202). Madeline Hutchins was herself a theatre manager, then Director of ITC before becoming a freelance trainer and consultant. Contact Madeline on Tel/Fax: (01883) 345011.

For further information on contracts as used in theatre, ITC's two day training course - Contracts: A User's Guide is next on in London on 11 & 12 June 1997. Tel 0171 403 6698.

letters

Dear Total Theatre

"Stiltwalking, fireworks and acrobatics became everyday sights in Stockton, emphasising in many shows a lack of dramatic engagement both in performance and in structure." Jonny Hoskins article in the last issue of Total Theatre magazine (8.4) about The Stockton International Riverside Festival not only shows a lack of engagement with and appreciation and understanding of outdoor

performance, but it is also contradictory. He has judged the performances at Stockton with the parameters used for indoor performance work and unfortunately demonstrates the old insular view towards street art - that it either has to be big and spectacular or aggressive and almost destructive, stuffed with special effects. Or that it has to be aggressive with a level of humour somewhere below and beyond the anal phase. If none of the two, it has to be simple to watch and/or have a straight forward theme to relate to immediately.

We are not having a go at any of the companies that Jonny Hoskins likes. They all do excellent work, but for us his view demonstrates once more the narrowness of the

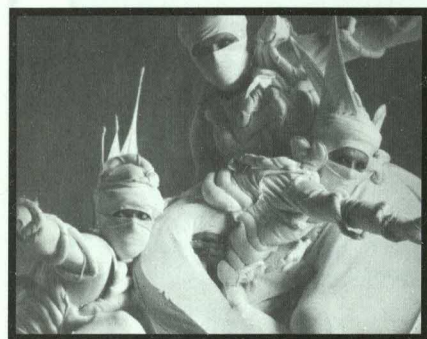
preconception of street art in the UK. There must be more to life and art!

As an example, why say in the review of TITANIC that the vastly impressive technical aspect of the spectacle took precedence over any engaging drama between the characters? We wonder where Jonny was sitting during the show, because from where we watched the characters were very clear and well defined and the dramatic crescendo which led to the tragedy was coherent and well performed, in fact a lot better than some indoor performances that we've seen.

It can be flattering to be held up as a prime example, though not when it's in a negative sense and even less when the grounds for this are both unfounded and unfair. Unfounded because the

work we performed in Stockton was not a dramatic piece; FATA MORGANA is intended as a mirage, a vision and a dream sequence and has, as such, worked effectively and successfully in a street environment for 4 years. Not only in the UK, but also in the rest of Europe and Japan. Unfair, because if the piece is not dramatic, it is most certainly symphonic in structure, movement and sound track. Although if showing dramatic engagement and bridging the gap between performer and spectator means standing on your hands stuffing sparklers up your bum, then we are quite happy to stick to our technical brilliance of performance and beautiful visual images on our stilts.

**SOREN NIELSEN and
DANIELA ESSART**
Scarabeus Theatre



Scarabeus: FATA MORGANA

Dear Total Theatre

Hello from Peepolykus at The Hong Kong Fringe Festival where we have come to let our donkey go for five performances. The Fringe Festival, separate from the main festival, operates from the Fringe Club on Hong Kong Island. Fringe theatre from local companies is presented at this venue all year round but during the January festival international work is additionally shipped in. The Fringe Festival has an open-to-all policy but apparently still manages to discover some kind of theme each year. In this context I have just read a preview which suggests that the Chinese take-over of Hong Kong in July would seem to lend itself almost unavoidably as a theme this year. However,

of the 67 participating shows, none of them are prominently concerned with the issue. Festival director Benny Chia suggests in response that although 'the big change' is certainly at the forefront of people's minds, there is not really anything new to be said. Everyone is just waiting.

This year the festival is billed as the biggest and most international ever, with over 30 overseas shows (many of which are British). Our arrival was met by fantastic warmth and efficiency. After a boozy lunch to shake off the jet lag (which didn't work) we were introduced to a magnificent replica of our set which we spent a blithery afternoon kicking about till it looked shoddy enough for our show.

Hong Kong is pretty awesome and too tall to describe. You can wonder aimlessly for hours and get completely lost. Luckily broad publicity alongside British Council promotion has secured us capacity houses and hopefully there will be a reasonable proportion of non ex-pats.

By the third show the audience is still fairly varied and still having as much fun as us. Certainly there are not as many opportunities in Hong Kong to see more 'irreverent' styles of theatre, so it was gratifying for us to still feel the same interaction with the show from

these audiences. This led to lots of interesting discussions about cultural definitions of comedy, but this is a big topic.

Apparently Phillipe Gaulier will be making his first trip to teach in Hong Kong soon and John Wright has already made some influential visits. There is certainly a keen market for physical/visual theatre here. NB. We met the Hong Kong Fringe Festival organisers in Edinburgh last year and they plan to return for this year's festival.

JOHN NICHOLSON
Peepolykus

Peepolykus



Critical Practice 2

In the afternoon of the 25th January Total Theatre hosted the second Critical Practice Seminar, with the support of the London International Mime Festival and the South Bank Centre. Claire Armitstead, Arts Editor of The Guardian, chaired the seminar. What follows is a summary of her closing address.

Gaps and Boxes

"I've been impressed by people talking this afternoon. From Jon Potter talking about the gaps in his own working life, and how it strikes him now being in the middle of creating something; to the way people have been sharing their preoccupations and working methods. As somebody said earlier, the two key issues that seem to have come out of this afternoon are 'gaps' and 'boxes'. How we hang on to the 'gaps' and how we fight being put into 'boxes'.

Crisis of Theatricality

"It seems to me, and a lot of people here also seem to feel, that there is a crisis of theatricality. It's very easy just to say the media are biased, theatre is dead and TV is canning stuff up and not allowing it to be live. But there is a real challenge in finding ways of hanging on to the gaps that exist.

Theatre of Poverty

"I think that can be done in a number of ways. Tom Morris spoke about this theatre being a theatre of poverty. But that has to be challenged and I think speakers here today have done so. You can challenge the theatre of poverty through organisation. Sharon Kivity talked about the way that festivals and good administrative organisations actually encourage audiences and channel

funds. It seems to me that is an absolutely key thing. You need to look at all the administrative umbrellas that can be put up. People have also got to look at new ways of accessing money. The Lottery is providing new avenues and this is also something for Total Theatre to advise people on how to get new money. Of course there needs to be a healthy suspicion of people bearing gifts, look at what happened to Barclays New Stages. Just as Barclays was making a breakthrough into mainstream audiences, it decided to put its money elsewhere, but there is a will and a need for a strategic approach. I also think that there is room for a lot of optimism.

Campaigning

"Then we come on to the issue of campaigning. What do you need to do? How can you campaign on many different fronts, for more money for the companies, for Total Theatre, for seeding money? - a very good point made by Desmond Jones. Campaigning for changes to the employment legislation, is something this community can do for a wider community.

Work and Play

"What do we mean now by 'time', 'work' and 'creativity'? The ideas of work and play that Phelim McDermott was talking about are crucial to society, and this sector can teach us a lot about the relationship between work

and play and how important it is to create space for individuals to be individuals.

Education

"That then brings up the whole point of education that Alison Andrews talked so very eloquently about. We need to educate a new generation to be wiser than we are. We need institutions to be wiser than they are at the moment and that goes for the theatres, the colleges and the various apparatuses of the state. A point made by Merle Van Den Bosch, which I thought was really valuable, was that we need to educate them towards diversity. This is what this sector has. It seems to me that the voices that I've heard today and the differences, make it rich with diversity, different ways of

looking at structure, different cultures, different forms of performance. What Merle was saying about us being a very box driven culture is true, and maybe others can learn from you in this sector.

Conclusion

"And a final point, from Tony Craze which hit home to me, about the form of the Play implicitly containing a set perception of the world. It strikes me that that's what people should challenge, and what you're all very well set up to challenge. Thank you."

Thanks go to all the speakers and to Tom Morris from BAC and Phelim McDermott. And to Claire Armitstead, the Arts Editor of The Guardian, who did a wonderful job in facilitating the discussion.

Change of name

Over 100 people attended Total Theatre's Annual General Meeting and the Critical Practice 2 Seminar on Saturday 25th January 1997.

New members of the Board were elected, the annual report and accounts were accepted and the resolution to re-name the organisation was voted on.

Mime Action Group is now known as Total Theatre, the UK Umbrella Organisation for Mime, Physical Theatre

and Visual Performance and the magazine is known as Total Theatre Magazine.

This marks a significant time for Total Theatre as the organisation also formally adopts the new objectives and organisational structure.

Mhoro Samuel, Administrative Director, observed, "Bringing the organisation and its activities together under one name will give a stronger identity for our work and for the sector."

Mime & Physical Theatre Education Development Programme

Total Theatre's Education Development Programme will be a focused two year programme of activities centred around developing access to and understanding of the practice of mime and physical theatre. The programme is based on the Mime in Schools report from Anna Ledgard and draws on the value of

the workshop-exchange, the development of Regional Networks and the Blueprint for Regional Mime Development. If fund raising is successful, the programme of work will start with a period of establishing projects and planning in the Autumn of 1997. Activities will take place through 1998 and the

first half of 1999. One of the aims of the programme will be to actively document the events of the programme for use in supporting learning and raising awareness of the value of mime and physical theatre in education. If you would like more details of the Programme contact Mhora Samuel on 0171 729 7944.

Total Theatre Awards at Edinburgh Festival Fringe 1997

During this year's Edinburgh Festival - Fringe Total Theatre is planning to run, for the first time, the Total Theatre Awards. These are designed to

bring attention to the success of physical and visual theatre companies in the Fringe. The Awards are being co-ordinated by Bhathena-Jancovich under the

direction of a Steering Group of Total Theatre members. Response so far has been very positive and Bhathena-Jancovich are on the fund-raising trail and are bringing together a group of show assessors and a panel of judges.

Group of Assessors

Total Theatre is looking for a member to be one of the group of assessors. You will need to be in Edinburgh for the first two and a half weeks and be able to provide for your own costs. Total Theatre will be able to provide you with tickets to see the shows and you will be required to submit an Award Nomination Report for each show to the panel of Judges.

Lifetime Achievement Award

One of the awards to be presented is a Lifetime Achievement Award. Total Theatre would like you to send in your nominations for this category. Who do you think has made a significant impact on the development of mime and physical theatre in the UK?

Further information

If you are interested in being considered as an assessor or wish to nominate someone for the Lifetime Achievement Award, please see entry form inserted in Totally Bagged or contact Bhathena-Jancovich, Lauderdale House, Waterlow Park, Highgate Hill, London N6 5HG.

Discovery 2

Following the success of Raising the Voice of Silence in January '97 and Discovery 1 last year, Total Theatre is looking to set up Discovery 2 for one week this summer. A venue host is still to be found, but Total Theatre would like to hear from members who would be interested in participating. Participants will not be asked to pay anything but will have to contribute to the cost of their travel and attendance.

Total Theatre will be looking to find a site where camping is possible and catering costs kept to a minimum. Participants should be working on the development of an idea, a piece of work or a workshop methodology and feel that they would benefit from coming together for one week to exchange with others. You should have been practising in the sector for at least two years.

The format of the Discovery week will mean that you will have at least one three hour session to workshop with your own contribution and will reciprocate with other participants. Depending on the number of participants, this will take place in the first three days, leaving the last two days free for exploring what emerges with the group. If you are interested in attending, please send in your proposal, giving an indication of what you will focus your workshop on, to Total Theatre at The Circus Space, Coronet Street, London N1 6NU by the 1st June 1997.

Call for help

Total Theatre is planning a Donations Campaign through Give As You Earn and would like to hear from members whose relatives, friends, colleagues - or even themselves - are working for companies participating in Give As You Earn. Total Theatre is specifically looking for Donations to support the Education Development Programme and Total Theatre Magazine. If you think you can help please contact Mhora Samuel on 0171 729 7944.

Baby News

Board Member, Verena Cornwall gave birth to Matilda Grace Smith-Cornwall on the 15th December 1996. Total Theatre wishes her, and baby Matilda well.



The USA's only full-time professional actor training program specializing in physical theatre.

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Who's Who at Total Theatre

Since the beginning of the year a new Board has been appointed, new Working Groups have been convened and new staff have been appointed. The following Who's Who is designed to familiarise everyone with the working structure of the organisation

Board of Directors and Trustees

Elected from the membership, the Board of Directors and Trustees set Total Theatre's policy and programme, ensure that the organisation operates legally and is financially accountable to the members. They meet four times a year and comprise:

- Cathy Bailey, *Arts Officer, Crawley Borough Council; Verena Cornwall, Fairfield's Arts Centre; Mark J. Cunnington, Performer, London; Kath Gorman, General Manager, Action Space, London; John Keefe, Lecturer and Dramaturg, London; Jon Potter, Artistic Director, Company Paradiso, Manchester; Mark Saunders, Royal Scottish Academy of Music and Drama, Glasgow; Teri Sayers, Education Officer, Pan Project, London; Alistair Spalding, Dance and Performing Arts Producer, South Bank Centre, London; Jane Sutcliffe, Performer, Birmingham; Rowan Tolley, Performer, Bradford; Kevin Wallace, Performer and Director, Cumbria; Dorothy Wilson, Director, MAC, Birmingham.*

Executive Group

This Group meets once a month, steers the day to day operation of the organisation and provides ongoing support for the staff and volunteers in the Total Theatre office. The group includes:

- Cathy Bailey, John Keefe, Jon Potter, Teri Sayers.

The Executive Group would like to hear from members who would be interested in joining this group. Individuals would need to be able to give a regular monthly commitment and would need to be able to attend meetings in London.

Total Theatre Magazine Editorial Group

The Editorial Group comprises voluntary members. Total Theatre welcomes new members to the Editorial Group which meets once a month to decide on the editorial content of the magazine.

The group includes:

- Mark J. Cunnington, Natasha Klugman, Ray Newe.

Contact Juli Mahr on 0171 729 7944.

Total Theatre Awards Working Group

This group is steering the work of Bhathena-Jancovich and bringing together the Total Theatre Awards at the Edinburgh Fringe 1997. The group meets about once a month and includes:

- Kath Gorman, Mark Saunders, George Williamson.

Staff

- Mhora Samuel, Administrative Director (Full Time):

Mhora is responsible for the overall management of the organisation and staff and directs the areas of Advocacy and Lobbying; Performance, Education and Training; Information Services; Strategic Planning, Management and Administration; Marketing and Development (Fund-raising).

- John Daniel, Editor Total Theatre Magazine (7.5 hours/week):

John has been editing Total Theatre Magazine since October 1995. John is responsible for copy-editing the magazine, liaising with the magazine's designer and seeing the magazine through the print production process.

- Juli Mahr, Deputy Editor Total Theatre Magazine (7.5 hours/week):

Juli has been on the Editorial Group of Total Theatre for a year, and was appointed as Deputy Editor in January 1997. Juli is a freelance journalist and a writer of books for children. Juli is responsible for chasing copy, setting up reviews, and selling advertising space.

- Steve Hill, Finance and Membership Officer (4 hours/week):

Steve started at Total Theatre in January. He is a student on the BA Performing Arts at Middlesex, who worked as a draftsman and

land surveyor for 18 years in London, before changing career. He is responsible for administering the Membership and maintaining the Accounts. You should contact Steve if you have any queries over your membership subscription.

Volunteers

From January to April we have been very grateful for the work of our volunteers and student placements. Toby Oliver was with us in January and February and was responsible for office administration and registration for the Annual General Meeting and Critical Practice 2.

Danielle Hawkins was with us from mid-February to mid-March and supported the office administration and research for the Mime and Physical Theatre Education Development Programme. Danielle is a student on the BA in Theatre in Education at the Central School of Speech and Drama.

Susan Ackroyd continues to volunteer in the organisation of the resource collection.

If you would like to volunteer in the office please contact Mhora on 0171 729 7944.

total theatre, at The Circus Space,

Coronet Street, London N1 6NU.

Tel/Fax: 0171 729 7944.

email: magtotaltheatre@easynet.co.uk

mime action group Reg. Company.

No. 3133599, Reg. Charity No. 1052358.

Remember that as a member of **total theatre**, you can contact the office at any time for information, advice and to give your comments and suggestions. **total theatre** is your organisation and suggestions for campaigns, activities, contributions to the magazine and volunteers are always welcome.

The London International Mime Festival,

Ezechiél Garcia-Romeu

Le Maratoscope

BAC

Before viewing LE MARATOSCOPE, the audience were gathered in groups of five and offered a light buffet. One at a time, each person was ushered into a darkened room, lit with a few candles, with a screened-off area. Some moments later a curtain was pulled back and you found yourself sitting in front of a large booth with a domed roof and a small window.

The window lit-up and the story commenced. A miniature puppet who was a scribe gradually appeared and commenced on a journey through many actions and emotions. A human hand entered from above, picked up some sand and showered him with the grains. The puppetry was precise delicate and expressive. Detail existed not only in the movements of the figure but in the whole chain of events which surrounded the show creating a magical atmosphere and a unique experience.

Ezechiél Garcia-Romeu believes that the process of eating together in a small group before seeing the show, which can only be experienced by one spectator at a time, is important. "The show is the same for everyone, but each interprets it for themselves." It was definitely the shortest and surely the most original show at this years Festival.

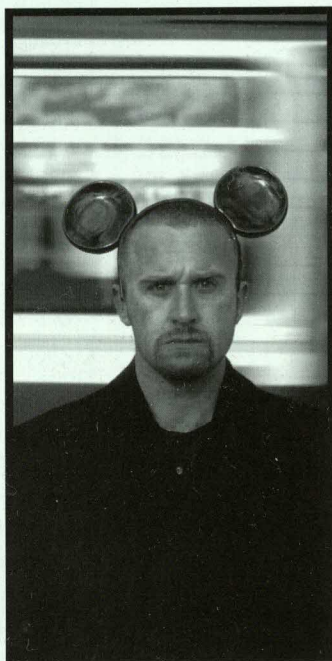
DANNY SCHLESINGER

The Glee Club

Beatrice on the Frankfurt Express

BAC

BEATRICE ON THE FRANKFURT EXPRESS was a series of sketches examining, in a light-hearted way, the nature of train travel. Billed as a 'special blend of comic visual theatre' it was sadly neither funny nor particularly theatrical. The



The Glee Club: BEATRICE ON THE FRANKFURT EXPRESS
Photo: Patrick Henry

reason for this is difficult to pinpoint but rests, I believe, in the company's unwillingness to embrace a central paradox of performance - that an audience wants to see actors perform not to see the 'real' people behind the characters on stage.

The performers played with all possible stage mechanics - trap doors, screens and curtains. On top of all this they also introduced the idea of performers as 'innocents' - stumbling onto the stage, baffled and confused by its rules with hilarious consequences.

Unfortunately, the outcome was a company permanently strained. Behind every moment, and this was a show of 'moments', lay a desperate sense of effort - a plea to be liked or, at least, forgiven. Watching performers begging is never a pretty sight and, if this discomfort was the point of the show, I was left wondering why?

RAY NEWE

Théâtre de L'Ange Fou

Memories of Unknown Ties

BAC

Overall this was a strange mix of sterility and extreme warmth - half way between a presentation of work-in-progress and a beautifully crafted montage of images.

It is said that if a performance was not going as he wanted, Decroux would stop it and insult the audience if they laughed. There were moments in this piece, when

I felt uncomfortably drawn into what felt like the smug and elitist world of mime for mimes. However, the extremely valid and passionate work carried out under the direction of Steve Wasson and Corinne Soum must be applauded and I am the first person to support exploratory experiments, audience or no audience.

There was an enormous pleasure in the performing, an extreme awareness and alertness. There was a very satisfying execution of images and some excellent physical work. Every elongated movement seemed to mean something and all the performers used a fascinating combination of broken-up, isolated movements mixed with a flowing, smooth physicality which made them mesmerising to watch.

The climax, was the curtain call. It was then that I really felt the pleasure of it, the celebration of Decroux and the sheer joy of performing. Ironical really, considering Decroux was disinterested in performing in front of uninitiated audiences. But then again I suppose he would consider a BAC/LIMF audience to be initiated. Or would he?

EMI SLATER

Il Teatro Carretto

Biancaneve

BAC

BIANCANEVE is Il Teatro Carretto's adaptation of Snow White. Forget lachrymose Disneyisms though, this is an utterly faithful and occasionally austere re-telling of the Grimm Brothers' fairy tale.

As consummate artists, Il Teatro Carretto never flinched and did full justice to the tale's darker moments. BIANCANEVE served to remind one just what a brutal and bloody world fairy tales inhabit. This is not to say that the show was without beauty. On the contrary, the magic wardrobe from which it spilled was a veritable treasure trove of enchanting, funny, scary and sad moments. A particular mention must go to Maria Teresa Elena's wicked stepmother - she was a real child-frightener and no mistake!

Unfortunately, BIANCANEVE was rather a cold show. The company were too much in the thrall of their technical virtuosity. Undeniably ingenious, and often dazzling, this show was easier to admire than it was to love.

RAY NEWE

Compagnie Mossoux Bonté

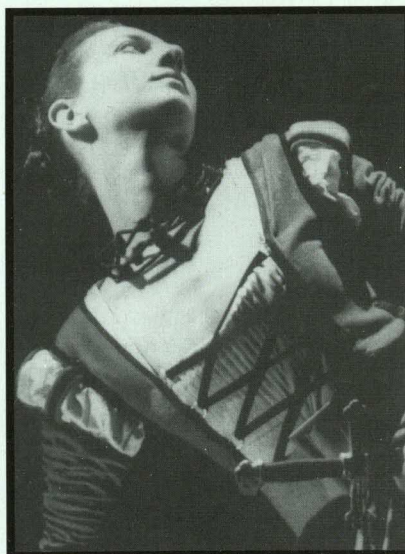
The Last Hallucinations of Lucas Cranach

Purcell Room, South Bank Centre

This was a piece of visual rather than physical theatre which attempted to reveal the darker side of Cranach's paintings and vision. Although visually rich, in the manner of Greenaway's films, considering the subject matter it was a cold piece lacking the sensuality or violence necessary to move or match the paintings. There was a concern with form and style at the expense of real substance or resonance.

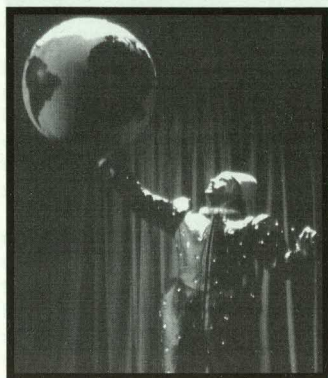
Using the rhythms of dance rather than theatre, a wall of window and door frames was filled with a sequence of fragmented images. These broke up and reformed in ways that evoked the surrealism of de Chirico or Dali. As with much mime work, it was dependent on a music/soundscape (in itself very powerful) with images and music illustrating each other rather than playing in counterpoint. The most potentially powerful moment theatrically came at the end when the 'characters' emerged onto the forestage, looking lost and bewildered outside the safety of their frames but coming forward to confront the audience as voyeur. But the challenge was lost as it simply turned into a device for creating the curtain call. Visually powerful maybe, but the work was too hermetic and cold. This became Moussoux Bonté's private vision of which the audience were permitted only glimpses.

JOHN KEEFE



Compagnie Mossoux Bonté: THE LAST HALLUCINATIONS OF LUCAS CRANACH
Photo: Patrick Bonté

12-25 January 1997



Théâtre le Ranelagh: SUR LA ROUTE DE SIENNE
Photo: Helen Lannaghan

Theatre Le Ranelagh

Sur la Route de Sienne

Queen Elizabeth Hall, South Bank Centre

SUR LA ROUTE DE SIENNE was a circus spectacular performed by a nine-strong Franco-Russian clown ensemble under the direction of Madonna Bouglione and Valery Keft. Based on Romeo and Juliet, the show opened with a horse and rider tap-dancing around the circus ring. The prelude continued with an original ball juggling routine incorporating the red curtains. The story of Romeo and Juliet was condensed into fifteen scenes. The most memorable was the balcony scene in which a tempestuous storm (whipped up by a couple of large plastic sheets) blocked Romeo's path to Juliet. As the storm calmed, Romeo appeared to walk on water to reach the balcony. When the plastic sheets were removed, a clown pushing two boxes on which Romeo had been walking, was revealed!

The clowning was superb. Juliet was played by a man with a mixture of over-the-top and convincing feminine gestures. A sad tramp-clown wandered across the stage while a fantastic ballet dance was happening. The clown hid his eyes as if to say "I'm not really here", completely upstaging the Romeo and Juliet duet. The costumes were designed by the Couturier, Popy Moreni. Unfortunately not as much care was taken with the music. It was a shame a composer wasn't used to create an original score. However, there were some beautiful images and a high quality of circus techniques and dance. SUR LA ROUTE DE SIENNE was a rare and magical mix of circus, theatre and clowning.

DANNY SCHLESINGER

Gavin Robertson and Andy Taylor

Fantastical Voyage

Purcell Room, South Bank Centre

Gavin Robertson and Andy Taylor, with the directorial skills of Robert Thirtle, presented an excursion into the subconscious minds of the audience. They imbued their clichéd characters and animals with dry humoured animation reminiscent of Thunderbirds F.A.B. The original concept behind the piece is from Ray Harryhausen, whose film work is known to generations of cinema audiences, especially those young at heart. *Jason and the Argonauts* and *The Golden Voyage of Sinbad* are two of Harryhausen's films in which he combined live action with models. The effect of humans interacting with these animated creations is acclaimed as amongst the best special-effects sequences.

The imagery conjured up by both actors in this piece adhered to these innovations by both mocking and celebrating the content of the above style of film. This was done with a rich use of mime and sound production. The spectator was thus transported on a voyage to fantasy worlds which evoked memories and recollections like in a fairy tale. With intuitive knowledge and insight, Robert Thirtle utilised the traditional mime elements to great affect with speech and sound to punctuate a well-paced show.

BRENDAN STAPLETON



Gavin Robertson & Andy Taylor:
FANTASTICAL VOYAGE

Les Cousins

Purcell Room, South Bank Centre

Les Cousins are a trio from France who perform an array of physical skills and circus techniques cemented together with large dollops of slapstick clowning. There were some interesting surprises with the juggling routines. From a chair on a table, two of the group bounced five balls each in synchronicity. This led to Julo (Laurent Serre) holding on to Lolo's (Philippe Etienne) braces. Lolo was suspended at an outrageous angle, bouncing five balls on the table. When Julo let go of the braces, Lolo remained at the same impossible angle, still juggling!

Bicycle horns tooted a classical ballet melody which developed into a dance to the full orchestral version. All three danced comically before Lolo executed an impressive ballet routine on points. Rene (Christophe Philippe), in a large dress, joined him on a unicycle for a comic duet. The skills and techniques employed were both of a high level and numerous. Sometimes play with objects and situations could have been explored further. If the group had relied more on gestures, the long winded passages in poor English would have been less tedious. However, this was an impressive show and full of fun. Although it sometimes felt a little on the rough and ready side.

DANNY SCHLESINGER



Les Cousins. Photo: Philippe Cibille

Ta Ta Di Di Teatro

Dr. Zingaro's Secret

BAC

What a rare joy to genuinely laugh out loud in the theatre. And, not to feel embarrassed when entering late, to be shown to my seat by a 1920's cinema usher and then plied with free sweets.

DR. ZINGARO'S SECRET celebrated the Golden Age of the silent film era and celebrate it certainly does. We were treated first to a newsreel depicting the antics of the first woman cross channel swimmer - and very funny she was too. And then the big film started. A Jekyll and Hyde type character, Dr. Zingaro unwittingly puts up for ridicule his own Siamese twin daughters in his circus freak show. Of course there's the evil maid and the fairy god-Mother thrown in for good measure, but I won't give the game away. The piece was full of simple games played with an affectionate, refreshing originality which made it very comfortable to watch. The performers were superb, working with a precise entertainingly off-the-wall physicality which is as



Ta Ta Di Di Teatro: DR ZINGARO'S SECRET

eccentric as I've ever seen.

Danny Schlesinger and Colum Petit should win Oscars for the most endearing cinema musicians ever to be seen in off-screen entertainment. The rest of the cast's sense of ensemble and committed collective comic timing was just right. This was a piece of comfortable, good quality entertainment - it won't change the world although it could push forward the boundaries of comedy music in performance. A feel good movie. Excellent.

EMI SLATER

The London International Mime Festival

Jeremy Robbins

Prime Object: Love/Slippery When Wet

BAC
I Had heard that Jeremy Robbins was a paragon of male beauty who got his kit off in the name of art. And that, really, is all that he eventually proves to be. SLIPPERY WHEN WET is unquestionably brilliant and, with a running time of ten minutes, perfectly formed. Unfortunately, the audience first had to sit through PRIME OBJECT: LOVE, which stretched the

limitations of both the performer and his subject matter well beyond breaking point.

The programme notes informed that the piece was inspired by *Pink Narcissus*, an anonymous soft porn movie not dissimilar from those of Andy Warhol. Like the latter, it appeared to be saying something about human sexuality and autoeroticism but you soon realised it was saying little of significance. In the end it is merely titillation dressed up as art. And so it is with PRIME OBJECT: LOVE - the frantic gesticulations of a stripper attempting irony. This may sound

unnecessarily unkind to Mr Robbins. He is, in fact, an exceedingly accomplished gymnast and there are moments of breathtaking aerial acrobatics. But the first piece suffered terribly from a naff set, clumsy physical transitions and crass and amateurish slides of Greek discus throwers and club land slang.

Ultimately you can't help feeling like a guest at a Guardian reader's hen night - you don't really care about the subtext, because you know what's coming and that's all you really want.

ARTHUR FRY



Desperate Optimists: INDULGENCE

Improbable Theatre

70 Hill Lane

BAC
When Phelim McDermott was 15 years old he was visited by a poltergeist. For three days Polty, as he later nicknamed it, took over the house, throwing objects from the attic and causing general mischief. It frightened the pants off the teenager, who was home alone with his friend Karl.

Polty eventually disappeared but the experience has become one of McDermott's artistic inspirations. In his kooky shows, sets and puppets metamorphose in front of your

eyes, and there's an irreverence for objects, which are used and discarded, torn up and thrown about.

70 HILL LANE is the theatrical account of what actually happened during those three days. Throughout, McDermott's style is casual and light - his narrative flows in easy conversational banter and the overall feel is entertaining and relaxed. McDermott uses little in the way of set, preferring instead to sketch verbally any locations and props. That which does exist is produced in conjunction with McDermott's collaborator, designer Julian Crouch. It is Crouch who

transforms the storytelling into theatrical magic with his spiders web of sellotape from which emerges houses and scrunched puppet characters.

This show isn't only about those ghostly days however. It's also an amble through various autobiographical episodes. Which is a shame. The show is charming and funny but these episodes seem like an apology for having little to say about the original subject. The pace of the show cruises along largely unchanged and somehow we never reach the meat.

JULI MAHR

Desperate Optimists

Indulgence

The Young Vic, London, November 1996

Desperate Optimists are an Irish company who, on the strength of this show, appear to be deeply inspired by Forced Entertainment. Which happens to be a good rather than a bad thing.

The setting is familiar. A darkly funny, bleak, urban landscape filled with the verbal and musical detritus of our 'decaying culture'. But it is in their role as the much 'younger' of the two companies (both in outlook and origins) that Desperate Optimists eventually come into their own. If you compare INDULGENCE with Forced Entertainment's *Showtime*, the similarities and differences become especially clear. INDULGENCE is like watching a pantomime on acid. *Showtime* is more like an acidic pantomime. The underlying tone of the former is ironic rather than cynical; the music uplifting house rather than melancholia. Both shows use microphones as alienating, disassociative devices and both open with extremely funny monologues about the nature of performance - in *Showtime*, however, the performer has a timebomb strapped to his midriff as a sharp nod to mortality whilst here he is naked and it all turns out to be the result of some practical joke.

Ultimately, the performers in Desperate Optimists resemble children's tv presenters losing it in a rave club. Both companies present equally valid portraits of the same generation. Leslie Hill deserves special mention as the wonderful Laurie Anderson clone.

GARY REICH

Théâtre du Mouvement

Retrospective

Purcell Room, South Bank Centre

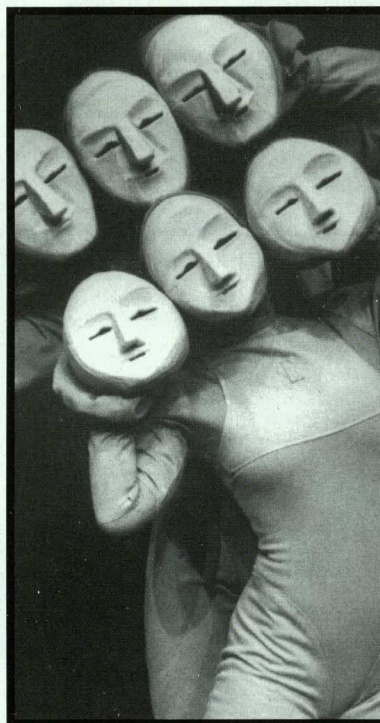
In the art world retrospectives are a common signpost of stature, marking an entrance into the pantheon of creative elders. They also provide an opportunity for the public to reflect and analyse on the creative development of those that have 'made it.' Theatre rarely gets this opportunity. Few companies are able to stay intact that long.

One of those that have, is the French Decroux-inspired Théâtre du Mouvement. Now in their twenty second year with over twenty shows to their name, the company well deserves a retrospective. And they are in an almost unique position to provide one - although it expanded in 1983 the core of the company remains the same. Performers Claire Heggen and Yves Marc, are still in the artistic driving seat.

The company chose to represent their body of work by collating a series of excerpts from their shows. Each excerpt represented a defining theatrical moment in their development. Together they reflected the flow of time, emphasising the traces left by movement and energy and the way that we learn and adapt with technique. This was also a unique account of the modern era in mime.

But there were problems. For the uninitiated it was a difficult and inaccessible show. It's hard to be captivated by excerpts, harder still to watch once innovatory pieces which are now dated. Interestingly the piece that really came to life was the last and most recent work. An important and often beautiful retrospective then, but one for practitioners.

JULI MAHR



Théâtre du Mouvement: RETROSPECTIVE

Told by an Idiot

You Haven't Embraced Me Yet

BAC, January 1997

This was a hugely enjoyable piece of physical theatre with an inventive, articulate physical vocabulary and clowning technique, some clever staging and moments of real pathos. Unfortunately however, these elements were offset or undermined by the lack of a substantial dramatic core.

The narrative structure intertwined snatches from a variety turn with the off-stage lives of the three comics. The sad side of English music-hall performers was shown through the counterpoint of their backstage lives with the act they performed. The act itself echoed the songs and jokes of such performers as Ma & Miller or Rob Wilton with the physical clowning style of Norman Wisdom or Lee Evans. The pathos reminded me of

Osborne's Archie Rice or Coward's Red Peppers. All of these elements were cleverly used, fully utilising the comic possibilities of objects, situations and character.

However, the story became a tired, clichéd, sexual/emotional triangle in which the mouse finally roars. No insights were offered into the situation or characters - clearly the devising process had left many gaps in the narrative shape, structure and story. At times, the clowning and physical technique overwhelmed the story and became an end in itself and the comedy often fell into the worst kind of sexist humour. The attempt to parody through bold vulgarity simply reproduced the sexism it was trying to mock. Despite the cleverness of the clowning and physical technique, in the end the laughter was not enough. The piece died because it was unable to support its dramatic content.

JOHN KEEFE

Reflective Theatre

I am (the space)

The White Bear, Kennington, London, January 1997

It is hard to trust a show that requires parentheses in the title and, in many ways, I AM (THE SPACE) was as clumsy as the title suggests. Yet, despite this, it was also remarkably likeable.

The programme notes informed that the piece was about "how our perceptions of rooms and spaces shape us and vice versa". It was, however, to all intents and purpose, a show of mid-to late-20s angst. The audience watched six 20-somethings fall in and out of love to a relentlessly 'now' soundtrack. The aforementioned soundtrack was one of the more painful aspects of the show, partly because of the

teeth-grindingly obvious nature of the music chosen: Everything but the Girl's lame hip-hop and the Prodigy's *Firestarter* when, I suspect, the writer/director would have been more comfortable with The Rolling Stones (actually they featured on the soundtrack too).

Still, the performances were strong enough to prevent the overriding impression becoming that of elderly relatives shaking their wrinkled booty at a wedding. The youthful cast were all excellent, highlighting the many strengths of the script and gamely bringing a gravitas to the weaker moments. Sandra Barefoot's performance as Em was particularly good. A curate's egg then - far less profound than it imagined itself but charming nonetheless.

RAY NEWE

Fossil Woman

Shaker Productions

Union Chapel, London, November 1996

It was difficult to get enthusiastic about this one. What a very strange subject for a piece of theatre. There was no sense of ensemble in what appeared to be an ensemble piece. Plus two of the actors (Julia Rayner and Alison Edgar) were clearly a cut above the rest. It was really hard to see what the piece was all about. The exploitation of women by men? The exploitation of the 'uneducated'? The concept of nature versus urbanisation? The pure wonderment of discovery? An obsession with collecting?

The story was, however, pleasant to watch. The set was beautiful though under-used. One did feel

the sea and could even feel the fossils and the great skeletal dinosaurs described. Julia Rayner seemed to be fighting, with great energy and humour, to bring the piece to a level of heightened eccentricity, while Alison Edgar was rooted both firmly and effectively in a world of realism. Excellent performers though they both are, this did not work. There was no group magic, no sense of the real wonderment of it all, no real pain.

Contrary to expectations, this was a sadly unchallenging piece. With a few cast changes though this could be transformed into a touching, Shared Experience-style tale lamenting the human tendency to destroy - both each other and the natural world.

EMI SLATER

Primitive Science

Imperfect Librarian

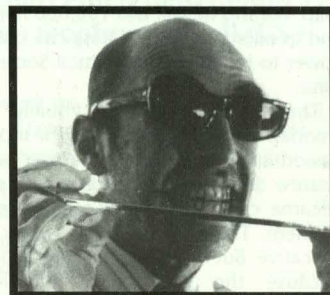
The Young Vic, London, November 1996

Primitive Science are clearly aspirants to Artaud's dream - the creation of a total theatre. In IMPERFECT LIBRARIAN, based on a text by the Argentinean writer Jorge Luis Borges, they combined a clever, simultaneously cerebral and sensual assault, on their audience. We entered into that kind of intimate world, where one can only be free within one's head.

A lonely man lying face down, listening to his collection of 78s, is interrupted by a visitor who trades him an enormous glass green book (the ultimate book of books). We enter the world of the librarian. Later the emphasis moves onto the poet, the second Borges. Marc Von Henning's meticulous direction brings out a precise physicality in Dan Jemmett. The piece is a superbly staged ritual from the drinking of the ink, the image of the blind Borges washing his spectacles in a bucket of water and then offering a glass of the same water to his guest - even the two librarians solemnly walking round in a kind of book-induced alternative reality.

But what was lacking was a full realisation of Artaud's dreams. Borges has been described as a "magician who stirs some primal rage that lies deep in our unconscious." It is this 'primal urge' which was missing from IMPERFECT LIBRARIAN. With less of the cerebral and more of the instinctive this could have been a real ritual of the subconscious and a really wild piece of theatre.

EMI SLATER



Primitive Science: IMPERFECT LIBRARIAN

English Shakespeare Company

Midsummer Night's Dream

Wimbledon Theatre, February 1997

The ESC's production of MIDSUMMER NIGHT'S DREAM promises excitement with Phelim McDermott directing, Julian Crouch designing and Nic Freeman providing movement and stilt training. Plus, the company went into rehearsals with only Shakespeare's text, lots of rolls of sellotape and some baskets to play with.

That this is an unusual interpretation of Shakespeare's romantic comedy is undeniable. Puck is played as a vindictive imp and Oberon, the king of the fairies, as a malevolent tyrant. Their shaved heads and vocal affectations are reminiscent of Berkoff. By emphasising the darker side of Shakespeare's fairies, however, Crouch and McDermott strip the text of much of its magic. The monochrome costumes and austere set suggest one of the tragedies rather than the lightest of Shakespeare's comedies.

There are some moments of playful transformation, however. The imaginative use of sellotape creates cobwebs and brambles in the forest and in one beautiful scene the woodland fairies become insects with enormous cellophane wings. Crouch and McDermott's visual inventiveness is finally on display in the 'play within a play'. It is a shame, however, that we have to wait until so near the end for the full comic potential of the company to come into play.

It is refreshing to see a main stream company attempting a collaborative and playful approach to such traditional theatrical fodder. We are still to wait, however, for a production in which 'physical theatre' techniques are an intrinsic part rather than simply gimmicks which have been grafted-on.

JOHN DANIEL



ESC: MIDSUMMER NIGHT'S DREAM
Photo: Laurence Burns

Théâtres Sans Frontières

La Tulipe Noire

Turtle Key Arts Centre, London, February 1997

Alexander Dumas' novel of the same name is a dark tale of betrayal, true love and strange flowers blossoming in stranger places. Theatres Sans Frontières have turned it into a madcap comedy complete with a disco scene and obligatory 70s twirly hand gestures. And they do it in French. The tale is set in 17th century Holland. Nerdy tulip fancier Cornelius van Baerle is wrongfully imprisoned. His only friend and true love is Rosa, the gaoler's daughter, who helps him secretly to grow a miraculous black tulip. For this he will win 100,000 florins - and freedom - if he and Rosa can get the flower to Haarlem Horticultural Society in time.

The show was strong visually. The wooden set revolved slowly as the months passed and the lovers grew closer in the prison. Later, its two separate parts became carriages, racing each other to Haarlem. The live music was jaunty and evocative. But often, the storyline suffered because the production relentlessly chased laughs. In the scene of van Baerle's arrest, a 'comedy policeman' sketch replaced the cold terror of the same episode in the novel. It worked well, but confused the plot. And in general, the pathos of the love story was lost amongst all the crazy sidekicks and silly walks. The (French-speaking) audience loved *La Tulipe Noire*, but it seemed a shame that not a shadow of Dumas' original was allowed out into the sunshine.

GEORGIE MORGAN



Theatre sans Frontières: LA TULIPE NOIRE. Photo: Keith Pattison

The Right Size

Do You Come Here Often?

Komedia, Brighton, February 1997

What is funny about being locked in a bathroom? This is the simple premise of DO YOU COME HERE OFTEN? the latest offering from comic geniuses Sean Foley and Hamish McColl aka The Right Size. The bathroom setting is merely a platform from which Foley and McColl launch a panoply of comic turns and absurdities. These switch from Music Hall style song and dance numbers to ludicrous episodes of comic play (the bee and flower routine was my favourite). The Right Size are highly skilled comic performers; McColl and Foley are each the perfect foil for the other. The show is not so much a narrative as an exercise in delightfully lunatic lateral thinking. Their bizarre pear-shaped view of the world creates connections between seemingly unrelated events or thought-processes. The joy for the audience is of travelling into an unknown world and waving goodbye to reason for an hour.

At this early stage in the tour, the material did at times appear shaky and there were moments when both performers wavered before setting off on the next of many

new tacks. But with time it will become tighter and the company promise to have a major success on their hands at this year's Edinburgh Fringe - where it looks like the spotlight will be turned onto physical comedy companies as potential successors to the stand-up comics who have been dominating the circuit for the last decade.

They may be more Morecambe & Wise than Reeves & Mortimer, but The Right Size are a worthy addition to the good clean English comic tradition.

JOHN DANIEL



The Right Size: DO YOU COME HERE OFTEN? Photo: Dai Lewis

Volcano Theatre

The Message

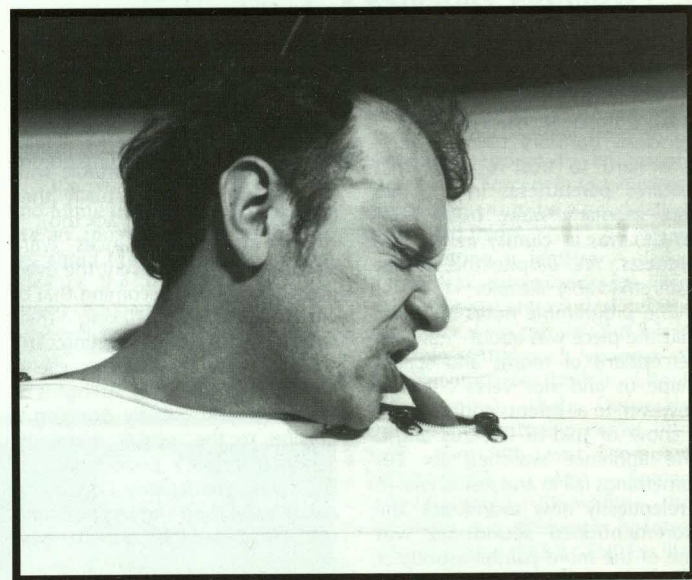
Warwick Arts Centre, February 1997

This was my first experience of Volcano Theatre's work. It was loud, red and very bloody. Unfortunately, I had a bad seat so I was unable to fully engage with the full-on attack the piece adopted. However, I still felt quite pounded by the relentless declamatory style of the choreography, emotion and spoken text. Given that THE MESSAGE had been adapted by Nigel Charnock from so many textual sources including Tony Harrison, Fergal Keane, William Shakespeare and other wizards of the pen, it was perhaps inevitable that the words would present a problem.

I felt an overwhelming sense of anxiety for a cast grappling with

unwieldy physical and vocal scores without being allowed to explore the material simply. Instead, they valiantly fought their way through the piece to the bitter end. I felt one warm trickle of hope when one performer spoke in near stillness about the birth of his child. This was a moment of simplicity - I wanted more of it. The physicality of that same performer as he lay naked draped by a wailing woman was also affecting. I could have witnessed his fragility all evening. This is the stuff that draws you in, humanity with all its weakness. Overall, THE MESSAGE was a hotch-potch of stories about blood-letting: a raging, frantic exposition of genocide, "full of sound and fury" but with a message not fully explored. However, I'm sure Volcano fans will love it.

CARRAN WATERFIELD



IOU Theatre: COLD FUSION. Photo: Porl Clough

Cold Fusion

IOU Theatre

The Gardner Arts Centre, Brighton, February 1997

Opera is more usually associated with ostentation and privilege than splendid experimental theatre. Yet COLD FUSION by IOU Theatre is both opera and splendid experimental theatre. The show concerns itself with the moment before the Big Bang. With characteristic flair and invention, IOU tell a once-upon-a-time tale from before time began. The gods, sung and realised by Amanda Hadingue and Jessica Loeb, are seen pondering their plight. Is there any point being gods if there is no-one to glorify you? And yet, even before the creation of the universe, the gods weary of the thought of the pain in the neck that 'homo sapiens' can be.

Tim Moss is our representative, both as an audience and as a species, summarising and reporting the gods' philosophical to-ing and fro-ing. Perhaps to understand his mere mortal status, Tim's character talks more than he sings, though his lines are in as much the same Edward Lear-meets-Albert Einstein vein as the lyrics of the gods. Maybe we are not so lowly after all. Indeed the gods in this show were as clumsy in their way as any person and the sole human being was as capable of insight and wisdom as these gods. A profoundly optimistic thought.

RAY NEWE

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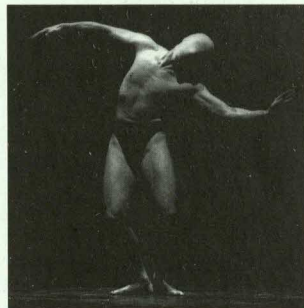
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management news & awards

Management News

Arts Council Funding 1997/98

Will be on cash standstill. Lord Gowrie, ACE Chairman, comments: "Now that Arts for Everyone and the Stabilisation money is released from the National Lottery under the Secretary of State's welcome new directions, it will be able to ensure the creation of new audiences and new talents." There has been a reduction in funding for traineeships, taking into account the emphasis on training in A4E. The Research budget has been partly re-allocated to the lottery.

ACE

Has appointed Graham Devlin as Deputy Secretary General. Graham was the Artistic Director of Major Road as well as being a writer, librettist and theatre and opera director.

South East Arts Staff Restructuring

In the light of increased responsibilities in relation to the Lottery, the Board of SE Arts has agreed to a staff restructuring to strengthen its capacity to respond to regional needs. For further information call your contact officer or Felicity Harvest, Chief Executive on 01892 515223.

West Midlands Arts Board

Have appointed Tony Davis as new Director of Performing and Combined Arts.

Management Services

European Computer Network for the Arts

Provide Internet training for arts professionals. They have recently launched a new website which gives hundreds of links to professional arts resources on the Internet, including websites, databases and other information sources plus full details on ECNA members and services. Check out their website (<http://www.ecna.org>), email: support@ecna.org, Tel: 0171 729 9958 or Fax: 0171 613 4121.

LAB Pilot Touring Development Scheme

Hannah Oldman joins Theatre de Complicite on secondment from the Orange Tree Theatre, Richmond for one year following an award from LAB's Touring Development Scheme. Phil Sherman of Booster Cushion joins David Glass and Quicksilver as part of the same scheme. For further information contact LAB on 0171 240 1313.

LAB

Has welcomed the announcement of a 1.7% increase in its grant from the Arts Council of England in 1997/98. The grant has risen to £14,205,586.

The Voluntary Arts Network Conference

Will be held in Cardiff, 16-18 May 1997. This

will provide an opportunity for organisations to publicise their work through presentations and demonstrations, take part in training and have a say in VAN's work over the next 3 years. For details tel: 01222 395395, email: info@vanmail.demon.co.uk

Awards Received

ACE Grants 1997/98

Recent awards include: Adventures in Motion Pictures, £140,000; Black Mime Theatre, £102,500; Candoco, £90,000; Blast Theory, £7,500; DV8, £100,000; Forkbeard Fantasy, £96,500; Graeae, £115,000; David Glass New Mime Ensemble, £110,000; IOU, £105,500; Kaboodle Productions, £86,600; People Show, £88,100; Right Size, £97,000; Second Stride, £108,000; Shared Experience, £153,300; Theatre de Complicite, £135,700; Trestle, £127,000.

ACE Pilot Stabilisation Awards

The following are among the 15 pilot projects recently allocated lottery funds: Arnolfini, Bristol; Tower Arts Centre, Winchester; Ashcroft Arts Centre, Fareham; West End Centre, Aldershot; Forest Arts Centre, New Milton; Havant Arts Active; Fairfield Arts Centre, Basingstoke; The Junction, Cambridge.

ACE Lottery Dept

Recent awards include: Forkbeard Fantasy,

NOTICEBOARD

Anima Productions

Would be keen to hear from lighting/sound technicians and administrators. Please contact Natasha Klugman on 0958 203858.

Arts for Everyone Update

If you missed the first deadline of January 31, there will be another opportunity to apply by April 30. Since its launch in November, the Arts Council has received 800 calls a day requesting information. To request an application pack call 0990 100344 and leave your name and address.

A Quiet Word

Is the new name for the Alison Andrew Company. Details: Alison Andrews on 0113 262 9303 or Arthur Stafford on 0113 262 0740. email: quietword@msn.com or createleeds@msn.com

Curious Cafe Productions

Are looking for physical theatre performers with a strong background in mask and verbal character work combined with a variety of circus skills, including stiltwalking, to take part in a touring production of ALICE IN WONDERLAND. Candidates must be happy in a dance music environment, happy to interact with an audience and available for rehearsals in April to tour from May. Contact: Louise on 0171 240 1671.

Dance Studio for Rent

7x10m spacious studio with polished pine floor, good amenities. £5 per hour. Tel: 0171 249 7141.

Studio Hire

Islington Arts Factory has two dance studios available for hire. The Chase Studio is 48'x22' with sprung dance floor at £8 per hour and the Linbury Studio is 39'x22' with semi-sprung floor at £7 per hour. Details: 0171 607 0561.

The Greater London Space Directory

Is a membership service run by The Place Dance Services which contains information on over 250 spaces suitable for movement and dance. Total Theatre holds this information on computer and by calling with your requirements - i.e. size of space, nature of floor required, ideal location, price - we will run a search for appropriate spaces. Call 0171 729 7944. For further information contact The Place Dance Services on 0171 383 3524.

Manchester Streets Ahead Festival

Is holding a weekend long showcase of street theatre, multi-cultural music, dance, poetry, pyrotechnics and live art between May 9-11. The weekend, modelled on similar events in France and Spain is open to promoters and bookers. To obtain a registration form or for further details call Liz Francis, x.trax Co-ordinator, on 0161 224 0020.

Mick Wall

Is sadly no longer available for work as a performer/teacher. In March 1996 Mick was the innocent party in a car accident which resulted in an injury to the tendons in his left hand which has left him with a permanent disability. Mick has

consequently decided to make a complete change of career and would like to thank everyone for their support and help in the past.

National Street Arts Meeting

South East Arts, with the support of ACE, will hold the first National Street Arts Meeting to explore street arts as part of the Brighton Festival on May 9. The meeting will be chaired by Ian Reid, Director of Combined Arts at ACE and those attending will be able to see work programmed during the Streets of Brighton Festival. Contact Linda Lewis at South East Arts on 01892 515210 or email: linda.lewis.sea@artsfb.org.uk

New Works Festival.

Are inviting emerging artists to apply to perform their work at the Third New Works Festival in Leicester between 22-28 September. Please contact Helen Kirlew at Y Theatre on 0116 255 6507. Deadline for application is June 2 1997.

Raising the Voice of Silence 2

Following the success of the first Cambridge mime practitioner development project, Bhatheana-Jancovich are hoping to develop new projects in conjunction with venues and RABs to happen in 1998. Bhatheana-Jancovich are currently talking to people in NAB, SEAB, NWAB, WMAB and EAB regions. If you are keen to participate or develop this idea in your region please call Chenine or Leila on 0181 348 0203.

The Seventh Round Festival

Of theatre in the round, is to be held in Wimbourne, Dorset, 23-27 July 1997. Participants, as individuals or companies, are invited to offer performances to be

£303,831; People Show, £478,339; V-Tol, £97,000; Theater sans Frontieres, £43,370.

Baring Foundation

Recent recipients of the Knowledge and Skills Exchange Fund include: Association for Professional Theatre for Children, £5,000 towards the organisation of 3 seminars resulting in publications for artists and educationalists on theatre for young people; Brouhaha International, £3,000 towards the pilot in Merseyside of a European Arts database for use by community groups; Forced Entertainment, £2,780 towards the production of a pilot CD-ROM exploring the creative process behind the work of the Sheffield-based touring theatre company. Recent recipients of the Small Projects Fund include: Mango Arts, £2,500 towards a series of performing arts workshops for young British Asians in SE London; Theatre Centre Ltd, £3,000 towards the development stage of producing a Creative Writing handbook for use in secondary schools.

LAB Drama Artform Grants 1997/98

Recent awards include: Black Mime Theatre, £34,150; Graeae Theatre, £36,756; International Workshop Festival, £16,281; London Bubble, £260,069; London International Festival of Theatre, £280,062; London International Mime Festival, £12,968; Scarlet Theatre, £16,282; Theatre de Complicite, £37,982.

Oval House and Graeae Theatre Company

Have been awarded £81,613 in the first stage of their joint lottery bid to redevelop Oval House as a model of good practice in accessibility. Graeae, Europe's leading professional company of disabled people will become resident at the re-modelled Oval House.

Awards & Commissions Offered

ACE Combined Arts Project Fund

Offer grants for the research and development and production of innovative cross-artform works. Details: Simone Hewer. Tel: 0171 973 6512, email: simone.hewer@artsfb.org.uk

Barclays Stage Partners in Collaboration with ACE

Is providing £2 million over 3 years to generate new opportunities for theatre organisations to work together to produce and tour high quality drama to the benefit of audiences nation-wide. Collaborations may take place between producing theatres, presenting theatres and drama companies wanting to create and tour work to at least 3 middle or large scale regional venues. Deadlines for applications in 1997 are 9 May, 19 September and 7 November. Application forms available from Kallaway Ltd on 0171 221 7883.

Baring Foundation

Has two award schemes for companies working in educational or community settings. The Small Projects Fund has £100,000 to distribute each year towards the cost of small-scale events or projects in education or the community. The total cost of the activity must not exceed £20,000 and the Foundation's grant will not exceed £5,000. The Knowledge and Skills Exchange Fund with £60,000 to distribute annually will pay for exchanges of knowledge or skills through mentoring, visits, publications and seminars. Most grants fall into the £500-£3,000 range. The next deadline for both schemes is June 30 1997 with decisions in September. Guidelines available from The Baring Foundation, 60 London Wall, London EC2M 5TQ. Tel: 0171 767 1348.

The Times/Deloitte & Touche Community Enterprise Awards

Recognise the achievement of people working to improve the quality of life in their communities. Entries are invited from individuals and organisations who have been involved in community activities particularly where local enthusiasm has been advanced with support, assistance or advice from local residents, voluntary organisations, businesses, professions and local authorities. For information contact: The Times/Deloitte & Touche Community Enterprise Awards, Business in the Community, 44 Baker Street, London W1X 1DH.

included in the showcase. For further information contact Kate Wood on 01202 883197. email: round@wanda.demon.co.uk

Stockton Riverside Festival 1997

Will be held between July 25 and August 3. Following the success of the first ever Festival Workshop programme last year, Festival Director Frank Wilson is planning a workshop with Thierry Poquet of the French company Collective Organum. This 5 day workshop will run between 25-29 July and participants will have the opportunity to perform in the Collective Organum performance scheduled for 31 July and 1-2 August. In addition, Total Theatre will be hosting various seminars around outdoor work in the UK and abroad. For information call Kevin Alderson on 01900 827630.

Take Off '97 Festival of Theatre for Children and Young People

Will take place in Sunderland 12-15 October 1997. Details: Paul Harman, Cleveland Theatre Company, Ragworth Neighbourhood Centre, Dover Road, Stockton TS19 0JT. Tel: 01642 634815. Fax: 01642 607778.

Time Based Events

Specialise in visual and performance theatre and are looking for artists with special skills for openings, parties and public events. Also actors who speak foreign languages. Send full details to Time-Based Events, 20 St Albans Place, London N1 ONX.

The Touring Directory for London

Goes free of charge to 500 promoters of the visual and performing arts in London's smaller venues. Lineage adverts of up to 50

words are free of charge and display adverts are available from £30. The deadline for the next issue is 11 May 1997. Contact: 0171 284 4364.

Van for Sale

E Reg. Merc. Benz 307D, part converted for touring with windows in back, fitted towbar. Also replacement engine July '96 still under warranty. Contact Kevin Alderson of Wyrld Arts on 01900 827630. £2750 or offers.

Visions98

Would like to hear from any companies who are interested in participating in next year's Festival of International Animated Theatre. For information or to join the Festival's mailing list contact: Lucia Reynolds, Visions98, University of Brighton Gallery, Grand Parade, Brighton BN2 2JY. Tel: 0181 977 2961.

Wanted

Artists, writers and performers working in schools by educational publishers, First and Best for a new guide 'How to Invite Visiting Artists, Writers and Performers into your School'. Aimed at both primary and secondary schools, the guide will include a directory of artists available for work. For information send an A5 sae to Nick Daws, 141 Hunslett Road, Burntwood, Staffs WS7 9LA.

Change of Address

Bell and Bullock Circus Theatre

Sunbeam House, 4 Thirlaway Terrace, Sunnyside, Tyne and Wear NE16 5LN. Tel/Fax: 0191 488 3640.

Ben Chamberlain Arts Marketing and PR

c/o BAC, Lavender Hill, Battersea, London SW11 5TE. Tel: 0171 924 5255. Fax: 0171 924 5254.

Bhathena-Jancovich

Lauderdale House, Waterlow Park, Highgate Hill, London N6 5HG. Tel: 0181 248 0203. Fax: 0181 348 0206.

Guy Dartnell

c/o 12 Station Avenue, Nottingham NG4 3GZ. Tel: 0115 987 2404.

First Bite

Tel/Fax: 0131 446 9629.

Forbidden Theatre Company

Diorama Arts Centre, 34 Osnaburgh Street, London NW1 3ND. Tel: 0171 813 1025.

Felicity Hall

The Power Station, Coronet Street, London N1 6HD. Tel: 0171 613 2894.

Inside Out Theatre Company

12 Woodland Vale Road, St Leonards-on-Sea, East Sussex TN37 6JJ. Tel/Fax: 01424 438200.

Reckless Sleepers

3-9 Hockley, Nottingham NG1 1FH. Tel: 0115 911 1471. Fax: 0115 911 1470.

Scarabeus Theatre

The Power Station, Coronet Street, London N1 6HD. Tel: 0171 739 7494 or 0171 354 9684.

Ta Ta Di Di Teatro

c/o Cecily Murray, 57 Allen Road, Stoke Newington, London N16 8RY. Tel: 0171 254 8742.

A Guide to Major Trusts Vol. 1 1997/98

Is available in a new edition covering 300 trusts all making grants of over £200,000 per year. Volume 2 1995/96 covers a further 700 trusts with a potential to make grants of at least £45,000. Volume 1 is available at £18.95 and Volume 2 at £15.95. Details: Directory of Social Change on 0171 284 4364.

The Arts Funding Guide 1997/98

Is available in a new and expanded edition from The Directory of Social Change. An indispensable guide for anyone seeking funding for the arts. Available from bookshops at £16.95. Details: Directory of Social Change on 0171 284 4364.

ACE Venues' Directory 1997

Is compiled by ACE's Touring Department and contains information on a large number of mid-scale venues. Total Theatre has a copy for reference. Please call the office on 0171 729 7944 if you would like to make an enquiry.

Balkon/Balcon

Is a Yearbook of the Performing Arts in Belgium available in Dutch, French and English editions. It deals with Belgian dance and theatre in the 80s and 90s, performing arts policy and training. Available for 650 Bcf (inc. p+p) from Vlaams Theater Instituut, Sainctelettesquare 19, 1000 Brussels. Fax: 32 2 203 0205.

Major Grant Guides

The Directory of Social Change publish 4 new guides to local trusts in the North of England, The Midlands, The South of England and London. Each new guide provides a comprehensive list of charitable trusts in the region, many of them listed in print for the first time. Available from bookshops at £16.95 each, £14.95 for the Guide to Local Trusts in London. Details: Directory of Social Change on 0171 284 4364.

Media Contacts: Performing Arts

Is a new low-cost press information service designed to help theatre, opera and dance companies find out who's who in the media. An annual subscription of £95 covers 3 issues of the Media Contacts Directory. Details:

Artsinform on 0171 610 9991.

NWAB Arts Funding Schemes Guide 1997/98

Now available including descriptions and deadlines for all schemes. To obtain a copy contact North West Arts Board on 0161 834 6644.

Prompt

Is the quarterly magazine of the Theatrical Management Association. ITC members can list their tours or venues for £10 per issue on the What's On page, which is read by 350+ theatre managers. Details: Janet Phillips on 01865 883967.

The White Book 1997

Contains 30,000 listings of companies providing services within the entertainment and event industry. The White Book is available at £55 (inc. p+p) from Bank House, 23 Warwick Road, Coventry CV1 2EW. Tel: 01203 559658. Also included in the price is a handy pocket size version.

Who's Who in Tourism and the Arts

Is a contact listing of arts and tourism related organisations and key people within them published by the British Tourist Authority and the English Tourist Board. The Scottish Tourist Board and Arts Council of Scotland are also compiling listings which will be available in the Autumn. To obtain a copy of the English edition call Patsy Morrison on 0181 563 3233.

Competition

Total Theatre Magazine has 3 copies of John Rudlin's Actor's Handbook COMMEDIA DELL'ARTE to give away. To receive a FREE copy simply send a postcard with your name, address and Total Theatre membership number to total theatre, at The Circus Space, Coronet Street, London N1 6NU. The senders of the first 3 cards received will win a copy of the book. The 3 lucky winners of the competition in Total Theatre 8.4 were Sophie Roberts in Manchester, Jon Potter in Manchester and Solange Lima Byrne in London. They each received a copy of Thomas Richard's book AT WORK WITH GROTOWSKI ON PHYSICAL ACTIONS. Both books are published by Routledge, 11 New Fetter Lane, London EC4P 4EE. Tel: 0171 583 9855.

performers & company

update

A Quiet Word

Is the new name for the Leeds-based Alison Andrew Company. The company have recently completed touring their latest work IN PARADISIUM with an accompanying programme of education-focused workshops. Over the past years, the company have developed to include site specific and installation pieces and have increased their commitment within the education field. Under their new name, A Quiet Word will tour STELLA, YOU ARE FUNNY (Which premiered at the 1996 Edinburgh Festival Fringe). Details: Alison Andrews on 0113 262 9303 or Arthur Stafford on 0113 262 0740. email: quietword@msn.com or createleeds@msn.com

Anima Productions

Are currently touring their new show RED MACKINTOSH, written and directed by Natasha Klugman. RED MACKINTOSH was performed at Ealing Tertiary College and Camden People's Theatre in March and is at the Tristan Bates Studio, London until April 13. Performed by Fenella Diaddio, David Saunders and Hayley Geron, RED MACKINTOSH is based on observed characters in London combined with images created from the imagination. There is a photographic exhibition which accompanies the performance. Details: Natasha Klugman on 0958 203858.

Bhathena-Janocovich

Are currently working with Total Theatre in the co-ordination of the Total Theatre Awards. If you are going to be performing in Edinburgh this Summer please see the entry form enclosed in Totally Bagged or write to us for more details. We are also on the look out for cabaret acts who may be interested in touring as part of a cabaret in Autumn/Spring 1997/98. Details: Chenine at Bhathena-Jancovich on 0181 348 0203.

Circomedia Touring Production Company

Is newly formed and will stage INTO THE DEEP, a major outdoor circus/theatre spectacle that will form part of Bristol's year-long Cabot 500 Festival. A multi-artform piece, INTO THE DEEP is directed by Deb Pope of Theatre Oz using dance, trapeze, rope work, juggling, balancing, carnival-type costumes, spectacular masks and special effects. Specially commissioned soundscapes will be mixed live by Roger Mills of Bristol's Statik Sound System. INTO THE DEEP will be performed at the Matthew Canopy, Redcliffe Quay, Redcliffe Way, Bristol on July 11 and 12 1997. Details: Kim Lawrence on 0117 947 7288. email: kim@circomedia.demon.co.uk

Commotion

Will be continuing to tour until the middle of May '97 with their brand new show GET OUT OF HERE directed by Rick Zoltowski. The company are also leading numerous workshops whilst on tour. Call your nearest venue for details. Details: Chenine at Bhathena-Jancovich on 0181 348 0203.

DV8 Physical Theatre

Completed their new work BOUND TO PLEASE in residence at CNDN, Angers in January 1997 and previewed the show for 3 weeks in Hungary, Slovenia and the Czech Republic before embarking on a 6 month European tour. For further information visit the DV8 website at <http://www.DV8.co.uk>

Guy Dartnell

Will be running workshops and touring BOTTLE: A

VOIDANCE during April and May, including appearances in the Nott Dance Festival and British Council Brits 'n Pieces Festival in Hannover, Germany (see listings). He will also be working as mentor on Pete Shenton's new dance piece FOURTEEN TRANSFORMATIONS OF LOUISE which has been commissioned by and will premiere at the Nott Dance Festival in May. Afterwards, Guy will spend 4 weeks in Israel on an artistic exchange with Nava Zukerman and the Tmu Na Company in Tel Aviv. Guy's forthcoming projects include: WHAT I HAVE. WHAT I LACK in collaboration with German director/performer Michael Dick and PHYSICALLY SOUND a collaboration with composer Ben Park. Details: 0115 987 2404.

Faceless Theatre Co-op

Have a new show TIME IN MOTION - A STREET PERFORMANCE FOR THE FUTURE available for street performance this Summer. The piece is showing for 4 days at the Henley Festival of Music in July. TIME IN MOTION takes a radical look at time using highly-charged physical theatre and a recorded sound track as part of a 16ft monumental metal time piece which is constructed and dismantled in front of the audience. The piece is inspired by the writings of Aldous Huxley and the performance techniques of Meyerhold. Faceless collaborate with ex-Welfare State maker Greville White. Details: Audrey Honeyman on 01924 830170.

Forced Entertainment

Will make a new piece this Summer provisionally entitled PLEASURE (IN THE LAST DAYS OF TOYTOWN...) They will be touring the show between November 1997 and February 1998. Meanwhile, the company are touring SPEAK BITTERNESS in mainland Europe, CLUB OF NO REGRETS to Scandinavia and San Francisco and are pursuing a number of other possibilities overseas. Details: Deborah Chadborn on 0114 279 8977.

Forkbeard Fantasy

Are in the process of acquiring premises, new vans and cine equipment thanks to their successful bid for Lottery funding. The Lottery grant is dependent on the company raising matched funding so watch out for forthcoming fund-raising appeals. Forkbeard Fantasy's long term plan is to run workshops and eventually summer schools at their main base in Devon. In the meantime they begin work on their new show which will open at the end of next January. Details: 01398 361329.

Gandini Juggling Project

Open their new production SEPTET at the Brighton Festival in May 1997. Commissioned by the Festival, the show will be touring in May/June before heading up to the Edinburgh Festival Fringe. The show will tour again in Spring 1998. Details: Alex on 0171 223 3217.

Hoipolloi Theatre

Toured HONESTLY nationally in February and March and have just completed a 2

week run at the Young Vic Studio London. HONESTLY was devised by the company in collaboration with Mick Barnfather and Marine Benech. Hoipolloi premiere their new show DEAD ON THE GROUND at the 1997 Edinburgh Fringe. Details: Chenine at Bhathena-Jancovich on 0181 348 0203.

Hush Hush Ensemble

Open their new show THE CHANGELING at Rickmansworth Arts Festival on June 6. The show will be touring to The Horniman Museum and the Clink Prison in London before finishing at the company's now regular venue, the Deptford Adventure Playground in July. Details: Portia Smith on 0181 469 0463.

Legs on the Wall

Will be bringing their show ALL OF ME back to the UK this Summer. They will be performing in London, Cambridge, Galway and Ross-on-Wye. They will also be leading a residency with students of the Summer School during the Ross-on-Wye Festival. Details: Chenine at Bhathena-Jancovich on 0181 348 0203.

Leikin Loppu

Are a new Leeds-based company whose work is drawn from comic films, cartoons and clowning. They are currently in the process of devising A TURN IN THE ROAD which will tour throughout the Northern Region alongside their current show AFTER EIGHT this Summer. Details: Jason Hird on 0113 293 4485 or Emma Gregory at Yorkshire Dance Centre on 0113 243 9867.

Merseyside Young People's Theatre

Has been touring FERDINAND a new play for children under 7 years, following the success of their previous production THE HARE AND THE TORTOISE. The company are also developing a new script for a play which will tour secondary schools across the North West from October '97. The show will be a visual and physical piece that explores themes of young people and violence. Details: 0151 708 0877.

Momentary Fusion

Are currently coming to an end of their 18 month tour of STUNG with final performances at the Edinburgh Festival Fringe. The company are working on new projects for Spring/Summer 1998. Details: Chenine at Bhathena-Jancovich on 0181 348 0203.

Nola Rae

Is currently working on a new solo show MOZART based on the composer's life. The piece is directed by John Mowat. 1996 was a busy year for Nola. She directed Swedish clown company Theater Manjana in THE HOUSE OF BERNARDA ALBA. Her own show UPPER CUTS went to the Festival of Amandola, Italy and was also performed in Japan. In October, Nola performed ELIZABETH'S LAST STAND at the first ever Slovakian Republic Festival of Mime in Bratislava. Nola hopes to work with Slava Polunin in 1997, though pressure of work is keeping them apart at the moment. Details: Nola Rae on 0181 460 9885.

Ophaboom

Have two new shows planned for '97. ALCHEMY is the longer of the two, loosely based on Ben Jonson's The Alchemist. DON BALDERDASH is a short re-working of Don Quixote. RICHARD III has had its final outing after about 600 performances, although the Venice Festival look set to invite it back for the fourth time. The company toured both ROMEO AND JULIET and RICHARD III in 1996 with the revenue raised from overseas work continuing to fund their tours of the UK. Details: Geoff on 0181 343 2304 or Howard on 0181 968 6055.

Peepolykus

Continue to tour LET THE DONKEY GO until June '97, including a run in Melbourne, Australia and at the Highland Festival. Their new show, I AM A COFFEE - in which 3 film-makers generously share climactic moments from their latest celluloid sci-fi creation - is to be devised with Neil Gladwin (Lano & Woodly etc.) This opens in Edinburgh and tours from September '97. Details: Adrian Mealing on 01684 540366.

Stephen Powell

Returns to England for 3 performances only of IT'S A WISE SON at Waterman's Arts Centre, London in May (see listings). Stephen, who trained with Gaulier and Pagneux in Paris, has a new company Arkyoptryx based in France. He has spent the last few years working on large-scale projects in various countries including Albania and directing the RSC and RNT as well as theatre productions in Lithuania and Malaysia. He recently co-directed a large performance workshop with David Glass and Opera Circus at Theatre MC 93 Bobigny in Paris and is developing a large performance project with John Wright. Stephen is leading a workshop on the physical/vocal and writing techniques used in creating a show in May (see listings). Arkyoptryx has also organised a workshop festival in the South of France in September (see listings). Details: Tel/Fax: +33 2 97 51 99 72.

Ralf Ralf

Were awarded the Prix de la Critique France for THE SUMMIT at Mimos, the Perigueux Festival in France last year. They have recently returned from performing the show at the Hong Kong Festival. Details: Artsadmin on 0171 247 5102.

Scarlet Theatre

Will tour their new Anglo-Polish production PRINCESS SHARON nationally throughout April and May 1997. They have chalked up a string of sponsorship deals with LOT Polish Airlines, The Polish National Tourist Office, Silver Moon Women's Bookshop, Wyborova Vodka and Wodka Restaurant. The sponsorship deals with LOT, Silver Moon and The Polish National Tourist Office have qualified for the Pairing Scheme, managed by ABSA on behalf of the Department of National Heritage. Details: Marie Remy on 0181 441 9779.

Theatre de Complicite

Collaborate with the Royal National Theatre to stage Brecht's CAUCASIAN CHALK CIRCLE which opens at the Olivier this month. The production has been directed by Simon McBurney and will be performed in the round. The style of staging brings the opportunity to redefine the relationship between performers and audience in a large space. The production runs in repertoire with MARAT SADE in the 'Theatre in the Round' season until June 21. Details: Henrietta Duckworth of Theatre de Complicite on 0171 700 0233 or Royal National Theatre box office on 0171 928 2252.

Theatre de L'Ange Fou

Will premiere a first ever reconstruction of Etienne Decroux's PASSAGE DES HOMMES SUR TERRE (created originally in 1945) along with LOST ANGEL by Steve Wasson and Corinne Soum at a benefit performance for the Royal Free Hospital, Hampstead on May 18. Details: Friends of Royal Free Hospital on 0171 830 2091 or Steve Wasson on 0171 272 8627.

Told by an Idiot

Have recently spent 2 weeks in Dorset working on a new production which will be premiered and toured to small-scale venues in the county at the start of a national and international tour this Autumn. The new work has been commissioned by the Dorset Theatre Promoter's Consortium with a grant award from ACE to promote small-scale touring in the county. Members of the Consortium - Artsreach, Bridport Arts Centre, Dorchester Arts Centre and Weymouth College - have been collaborating successfully for several years on marketing, and programming new projects in the region. For information about the Dorset Theatre Promoters Consortium contact Dorchester Arts Centre on 0305 266926.

Tottering Bipeds

Spent the first half on 1996 in Israel reproducing MACARIO in Hebrew for Tel-Aviv Repertory Theatre. The show was a box-office success and the company is invited to put up another production. In the UK, they completed a sell-out tour of WAITING FOR GODOT in the Autumn. The production was born in a Bouffon workshop led by Katie London and Uri Roodner, where the company met and were knocked out by the talents of Jamie Beddard and Simon Startin, two disabled actors. Tottering Bipeds continue to tour WAITING FOR GODOT throughout April and May, (see page 31 for listings). Details: Jon Bromwich on 0171 704 0077.

Trestle

Were pleased to welcome the Kherson Puppet Company with their performance of THE LITTLE MERMAID from the Ukraine last Autumn. Trestle hope to visit The Ukraine this year and look forward to the collaborative production with Kherson Puppet Theatre which is due to open in July 1998. Meanwhile, last year the company were busy in Sydney, casting and rehearsing an Australian company to tour STATE OF BEWILDERMENT mark III. It will have a 7 week run at the Drama Theatre at the Sydney Opera House. PASSIONFISH toured the UK for five months last year and was well received at the '96 Edinburgh Fringe. Their new show (title tbc) opens in July at Bowen West Theatre, Bedford. In addition, BEYOND THE BLUE HORIZON is a collaborative project with Cambridge-based Britten Sinfonia and the Arts Theatre, Cambridge and will premiere in October 1997. Details: Penny Mayes on 0181 441 0349.

Triangle

With the assistance of Jo Trowsdale, will be representing their work and the residency model operating at the University of Warwick (cited recently in the MAG Mime in Schools Report) at two educational conferences in Devon this month. Carran Waterfield of Triangle has directed two shows that will premiere at Coventry Arts Alive in June. MONSTERS for Bare Essentials Youth Theatre and CANDLES IN THE WIND for Threshold Theatre, a new company from the University of Warwick. In addition Triangle is planning to take MY SISTER MY ANGEL to the Edinburgh Festival Fringe in August. Details: Carran Waterfield on 01203 362210.

Yllana

The comedy clowning troupe from Madrid, will be appearing at the Edinburgh Festival Fringe this Summer. Details: Chenine at Bhatthana-Jancovich on 0181 348 0203.

Yolande Snaith Theatredance

Recently completed a successful UK tour of GORGEOUS CREATURES and performed the piece as part of Spring Loaded at The Place in March. Also this Spring the company will enter a period of research and development with Entelechy (formerly New Moves) in Southwark and a commission from London Studio Centre. Pre-production will then begin on a new piece which will be available for touring from Autumn 1997. Details: Artsadmin on 0171 247 5102.

total theatre Magazine

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

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Mhora Samuel, Administrative Director

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Copy Deadlines

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

performances & festivals

Performance

Anima Productions: RED MACKINTOSH

APRIL

7-13 Tristan Bates Studio, London
Details: 0171 240 3940.

Bouge-de-là: UNDER GLASS

APRIL

26 Harrow Arts Centre

MAY

2 King's Lynn Arts Centre
20-21 Pavilion Theatre, Brighton
Details: 01865 749583.

Commotion: GET OUT OF HERE

APRIL

12 Old Town Hall, Hemel Hempstead
17 Phoenix Arts, Leicester
18-19 Cambridge Drama Centre
29 Folley Theatre, Hereford (tbc)
30 Tower Arts Centre, Winchester

MAY

1 Bridgewater Arts Centre
8 The Nave, Uxbridge
9 Torch Theatre, Milford Haven
13 Guildhall Arts Centre, Grantham
14 Roadmender, Northampton
15 The Citadel, St Helens
16 Chesterfield Arts Centre
17 King's Lynn Arts Centre
Details: Bhathena-Jancovich on 0181 348 0203.

Company Paradiso: ENTER THE CLOWN

MAY

9 The Hawth, Crawley
10 Harrow Arts Centre
14 Bridgewater Arts Centre
15 Old Bull Arts Centre, Barnet
16-17 Theatre in the Mill, Bradford
Details: 0161 248 8826.

Guy Dartnell: BOTTLE: A VOIDANCE

MAY

7 Portsmouth College
8 QEH Theatre, Bristol
13 Dartington Arts, Totnes
20 The Powerhouse, Nottingham
Details: 0115 987 2404.

DV8: BOUND TO PLEASE

APRIL

9-12 Glasgow Tramway
25-26 Warwick Arts Centre, Coventry

MAY

16-17 The Grand Theatre
Blackpool
23-24 Gardner Arts Centre, Brighton

JULY

23-Aug 3 Queen Elizabeth Hall, London
Details: 0171 247 5102.

English Shakespeare Company: MIDSUMMER NIGHT'S DREAM

APRIL

14 Nottingham Theatre Royal
21 Congress Theatre, Eastbourne
28 New Theatre, Hull

MAY

5 Hexagon Theatre, Reading
12 Marlowe Theatre, Canterbury
19 Grand Theatre, Blackpool

JUNE

2 Derngate Centre, Northampton
9 New Victoria Theatre, Woking
16 Theatre Royal, Newcastle
Details: 0171 482 4000.

Gandini Juggling Project: SEPTET

MAY

15-17 Corn Exchange, Manchester
24 Trinity Centre, Tunbridge Wells
27-29 Jacksons Lane, London

JUNE

3-4 Wakefield Theatre & Opera House
5-7 Bath Fringe Festival
12 Cricklade Theatre, Andover
14 Corn Exchange, Newbury
Details: Bhathena-Jancovich on 0181 348 0203.

Glee Club: BEATRICE ON THE FRANKFURT EXPRESS (BOTFE)/MOTHER GOOSE EXPLORED (MGE)

APRIL

12 Portsmouth Arts Centre, BOTFE
13 Portsmouth Arts Centre, MGE
19 The Hawth Crawley, both shows
Details: 01422 360502.

Kaos Theatre: THE KAOS CALIGULA

APRIL

11 Crawley College
12 The Plough, Torrington, Devon
15 Royal College of Dean College, Coleford
17 St John's Arts Centre, Listowel, Co. Kerry
20 Kilwat Arts Centre, Co. Cork
24 The Gantry, Southampton
30 Powerhouse 1, Wakefield

MAY

1 Square Chapel, Halifax
2-3 Newcastle Playhouse Studio
15 Southport Arts Centre, Studio 1
16-17 Centre for Contemporary Arts, Glasgow
20 Cirencester College Theatre, Glos.
21-24 New Venture Theatre, Brighton
Details: 01285 641781.

Hush Ensemble: THE CHANGELING

JUNE

6 The Grade Theatre, Rickmansworth
10-14 The Horniman Museum, Forest Hill, London
17-21 The Clink Museum, London Bridge

JULY

1-19 Deptford Adventure Playground, London
Details: 0181 469 0463.

Momentary Fusion: STUNG

MAY

26-31 Suitcase Festival, Bulgaria

JUNE

10 Lawrence Batley Theatre, Huddersfield
13 The Pegasus, Oxford
Details: Bhathena-Jancovich on 0181 348 0203.

Peepolykus: LET THE DONKEY GO

MAY

23 The Hall, Ardross
24 Spectrum, Inverness
26 The Hall, Ballachulish
27 The Hall, Glenuig
29 The Hall, Poolewe
30 Kyle of Lochalsh
31 Ardvassar Hall, Skye

JUNE

2 An Lanntair, Stornoway
3 Village Hall, Durness
4 Village Hall, Skerry
5 The Mill, Thurso
6 Rose Hall
12 Forest Arts Centre, New Milton
13 Trinity Theatre, Tunbridge Wells
Details: 01684 540366.

People Show: PEOPLE SHOW 103

APRIL

18-19 Arncliffe, Bristol
25 The Maltings Theatre, Berwick upon Tweed

MAY

2-3 The Zap Club, Brighton
9-10 Centre for Contemporary Arts, Glasgow
Details: 0171 729 1841.

Scarlet Theatre: PRINCESS SHARON

APRIL

9 The Hawth, Crawley
10-15 Purcell Room, South Bank Centre, London
17-19 Library Theatre, Manchester
22 Old Town Hall Arts Centre, Hemel Hempstead
23-24 Nuffield Theatre, Lancaster
25-26 Drama Centre, Cambridge
30 Dartington Hall, Totnes, Devon

MAY

1 Northbrook College, Worthing
2 Portsmouth Arts Centre
3 Colchester Arts Centre
7 21 South Street, Reading
8 Phoenix Arts, Leicester
9 Stamford Arts Centre
10 Havant Arts Centre
Details: 0181 441 9779.

Tottering Biped: WAITING FOR GODOT

APRIL

15-16 Old Town Hall, Hemel Hempstead
17 West End Centre, Aldershot
19 Corn Exchange, Newbury
30 Customs House, South Shields

MAY

1 Old Bull Arts Centre, Barnet
6-10 Watermans Arts Centre, Brentford
Details: 0171 794 2413.



Tottering Biped: WAITING FOR GODOT

Theatre EnCorps: NOW, WE ARE NO LONGER, WHO WE WERE THEN...

APRIL

9-10 Laban Centre, London (preview)
17-19 Turtle Key Arts Centre, London
Details: 0181 692 4070.

Théâtre sans Frontières: A CHANGE IN THE WEATHER

JUNE

13 Peterlee Arts Centre, Co. Durham
14 Darlington Arts Centre
17-19 Gulbenkian Studio, Newcastle Playhouse
25 Forum 28, Barrow in Furness
26 Customs House, South Shields

JULY

2 The Maltings, Berwick upon Tweed
3 The Elite Crook, Co. Durham
Details: 01434 606787.

Triangle: MY SISTER MY ANGEL/TALES FROM THE SCRAPBOOK

APRIL

10-12 University of Exeter
15 University College of St Martin and St John, Plymouth
Details: 01203 362210.

Festivals

Streets Ahead Festival of Street Performance

May 3-26, Manchester
Details: 0161 224 0020.

Venues

Chisenhale Dance Space

London

MAY

3 Tetsuro Fukuhara: SPACE DANCE, BODY OF THE FUTURE

JUNE

6-7 Choreographic Development Project 4
21-20/7 TRASH SEASON: Exploring Alternative Lifestyles
Details: 0181 981 6617.

workshops & training

Arkyoptryx/Stephen Powell: IT'S A WISE SON

Waterman's Arts Centre, London
15-17 May
Details: 0181 568 1176 or +33 2 9751 8872.

Attic Theatre

Laurieston
THE WORLD OF THE FOOL!
10-17 May
Residential workshop with
Jonathan Kay.
Details: 01962 863966.

Bodily Functions

CARNIVAL CARAVAN STREET
THEATRE
Hove, Lewes & Brighton
FRANKI ANDERSON
12-13 April
AERIAL SKILLS & TRAPEZE
13 April
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Details: Dorothy Max Prior on
01273 385928 or Charlotte
Walsh on 01273 464050.

Candoco Dance Company

London
PAUL HAMLYN FOUNDATION
OPEN WORKSHOP SERIES
6 June
Croydon Clocktower
7 June
Colchester Vlth Form College
21 June
Greenwich Dance Agency
Open to disabled and non-
disabled dancers and those
interested in movement.
Details: 0171 704 6845.

Dance Base

Edinburgh
ALEXANDER TECHNIQUE
15 April-1 July
With Jonathan Snell.
BODY AND VOICE
19 April-5 July
With Mark Hamilton.
AWAKENING THE FOOL
18 May
With Jonathan Kay.
TAI CHI
20 May-1 July
With Audicia Lynne Morley.
Details: 0131 220 6812.

Chisenhale Dance Space

London
BUTOH
28 April-2 May
With Tetsuro Fukuhara.
CHOREOGRAPHY COURSES
6-16 May
With Beverley Glean.
CHOREOGRAPHY COURSES
19-30 May
With Shobana Jeyasingh.
Details: 0181 981 6617.

Circomedia

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Mason and Helen Crocker plus
guest tutors (tbc). Fee £3,250.
Details: 0117 947 7288.

Dartington College of Arts

Totnes
GUY DARTNELL
10-11 May
Details: 0115 987 2404.

Ecole de Mime Corporel Dramatique

London
SUMMER WORKSHOPS
1-11 July
Details: Islington Arts Factory on
0171 607 0561 or Steve Wasson
on 0171 272 8627.

Face Pack Theatre

Hove
WORKSHOPS & RESIDENCIES
In mask making and mask/mime
techniques. Face Pack Theatre
work in residence at Patcham
High School and have worked at
schools, community centres,
theatres and village halls.
Details: 01273 203809.

Forest Row

East Sussex
DISCOVERING THE CLOWN
WITHIN
19-24 July
Theatrical clowning workshop
with Vivian Gladwell and
Katherine Beavan. Open to
beginners.
Details: Terry Harrington on
01342 823410.

Holborn Centre for the Performing Arts

London
MASK THEATRE PRODUCTION
April 2-May 3
10 wed. eve. & sat. day
sessions.
STYLISTED THEATRE
May 7-June 4
5 wed. eve. sessions.
MASK & GREEK CHORUS
June 11-July 2
5 wed. eve. sessions.
SHAPES & TRANSFORMATIONS
May 10-31
4 sat. day sessions.
Details: Chris Vervain on 0171
821 0121.

Hope Street Actors' Centre

Liverpool
Will run a varied programme of
physical based workshops in the
Autumn. Brochures and booking
forms available in August.
Details: 0151 708 8707.

International Workshop Festival

London
VOICE/DANCE/MOVEMENT
1-14 September
This year's Festival will take
voice as a point of departure.
Invited teachers include: Patricia
Bardi, Zygmunt Molik, Enrique
Pardo, Andrei Serban, Jonathan
Lunn and Anthony Minghellis.
London & Derry
WITH THE WHOLE VOICE
3-23 November
Brings together some of the
world's most exciting singers,
teachers and performers.
Details: 0171 637 0712.

Turtle Key Arts Centre

London
THEATER ENCORPS
MASTERCLASS
April 19
Details: 0171 587 3729.

University of Surrey

Egham
MA IN PHYSICAL THEATRE
Starts September 1997
Full time or modular
Details: 01784 443922.

Waterman's Arts Centre

London
INTERACTIVE THEATRE AND
THE VOCAL BRIDGE
May 16
With international
director/performer Stephen
Powell
Details: 0181 847 5651 or +33 2
97 51 88 72.

Training

Second Wave Centre for Youth Arts

London
MODULE 1: WORKSHOP
LEADERSHIP IN YOUTH ARTS
May-June 1997
Part-time accredited course
designed to offer grounding in
creative group work.
Details: 0181 694 2444.

Stage Door Supplies Ltd

London
SOUND FOR THEATRE
May 12
Free Workshop, pre-booking
essential.
Details: 0181 367 7337.

Overseas

Arkyoptryx

Roujan, Langudeoc, France
INTERACTIVE THEATRE
10-20 September 1997
Residential workshop for
performing artists of all
nationalities. Work will finish with
a public performance. For 10
days this September,
professional dancers, actors,
singers, musicians, technicians,
designers, writers and
administrators will work together
in a large 19th Century winery
under the direction of: Morag
McLaren (voice and song), Pule
Pheto (composition/percussion),
Jeanie McCaghren (dance,
movement/open voice), Stephen
Powell (voice/physical
theatre/text) and Mindy Selinger
(design/dance). Arkyoptryx is an
international collaborative
enterprise of arts practitioners
dedicated to developing
participatory performing arts
events. Only 25 places. For
further information contact:
Arkyoptryx Theatre Interactif,
Castennes, Bieuzy Les Eaux,
56210 France. Tel/Fax: +33 2 97
51 88 72.

Mime Centrum Berlin

MEYERHOLD'S
BIOMECHANICS II
21-25 April
For beginners.
BODY/OBJECT -
ARCHITECTURE
15-30 April
With Fajo Jansen.
COMMEDIA DELL'ARTE
14-30 April
With Eva Paperageorgiou.
BODY MEMORY
18-20 April
Physical Theatre for Beginners
with Stefan Maria Marb.
RED NOSES: THE CLOWN, THE
MASK AND YOU
21-25 May
With Gerry Flanagan.
Details: 030 44 65 18 60/61.

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This space is available to Total theatre members at the extremely competitive rate of £60, and to non-members at £90.

Call Total Theatre on 0171 729 7944 for further information.

Mime in Education

Guide to

"This guide focuses on the distinctive roles of mime. It sets mime firmly in the context of an enlarged view of human expressiveness and communication... and is one of the few contemporary sources of ideas and information on the uses and development of mime, not only within the arts but across the curriculum as a whole... It should prove an invaluable resource for schools and artists alike."

Ken Robinson

Professor of Arts Education,
Inst. of Education, University of Warwick

Contents include

Mime in the National Curriculum • How to use mime • Planning your mime activity • Case studies giving examples of projects with primary, secondary and tertiary students

Companies include

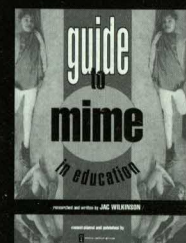
Floating Point Science Theatre • Pat Keysell • Jane Sutcliffe • Trestle Theatre Company • Rowan Tolley • Volcano Theatre Company • Trading Faces • Triangle • Pegasus Youth Theatre

The Guide to Mime in Education costs £3.50 (plus £1.00 postage & packing). Details:

TOTAL THEATRE, AT THE CIRCUS SPACE, CORONET STREET, LONDON N1 6NU. TEL/FAX: 0171 729 7944. E-MAIL: magtotaltheatre@easynet.co.uk

Total Theatre is the UK Umbrella Organisation for Mime and Physical Theatre, advocating for greater recognition and status for the Artform - raising the public profile, providing information, identifying training, community and educational needs, and supporting regional and national development.

mime action group Reg. Co. No. 3133599. Reg. Charity No. 1052358



A guide to help teachers explore the use of mime in schools and with young people.

researched and written by

JAC WILKINSON

commissioned and published by
total theatre



THE DESMOND JONES SCHOOL OF MIME AND PHYSICAL THEATRE

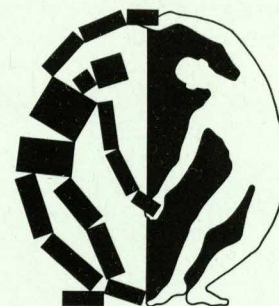
The dynamic modern alternative to conventional Drama School, offering a 3-month intensive Foundation Course and a five-term Course. Summer Foundation term begins April 21 1997. Autumn term begins September 22 1997.

The course includes

Decroux Mime Technique, Mime Acting, Story-Telling, Masks, Verbal/Physical/Psychological Improvisation, Style & Stylisation, 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 at 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 one of the founders of Physical Theatre. Founded in 1979, it is totally international, the longest-established in Britain and one of the largest of its kind.



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VERBAL IMPROVISATION (Keith Johnstone techniques) : JUNE 7-8 1997

SUMMER COURSE

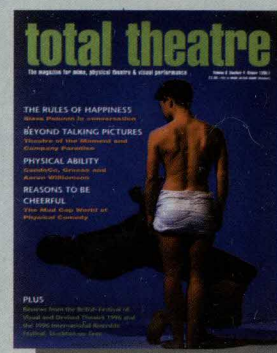
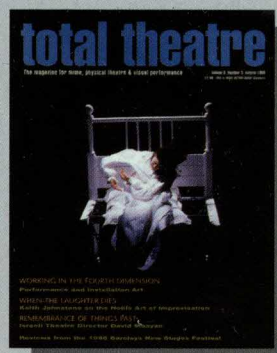
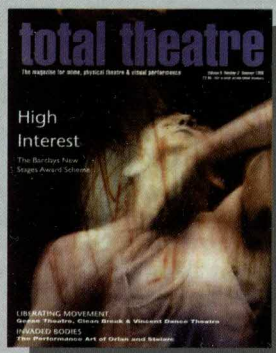
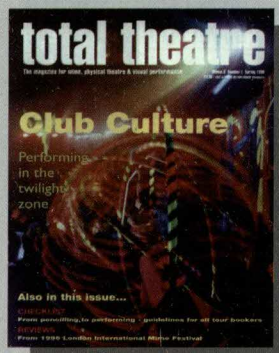
THE ENERGETIC ACTOR : JULY 21-26 1997

An introduction to all the basic techniques of Mime and Physical Theatre.

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

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