

# total theatre

mime, physical theatre & visual performance

Vol 9 Issue 3 Autumn 1997

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## Physical Theatre On Television

Tim Etchells & Hugo Glendinning  
Peepolykus & The Right Size  
Jason Maverick

### Interviews

Enrique Pardo  
David Glass

### International Festivals

Mimos  
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# total theatre

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VOLUME 9 ♦ ISSUE 3 ♦ AUTUMN 1997

WITH the arrival of Channel 5 and a host of new production companies supplying original programming to the burgeoning satellite and cable television market, creative opportunities in the broadcast media are growing by the day. In this issue we focus on theatre practitioners who have responded to increased opportunities and taken their first tentative steps into the world of TV. Tim Etchells, director of Forced Entertainment, contemplates many of the broader issues which concern theatre-makers when considering the switch to TV. Jason Maverick describes the pressure of coming up with 78 episodes of a new children's series for Channel 5. And we provide an insight into the practicalities of TV production with a day-by-day diary of the shoot for a new comedy pilot featuring Peepolykus and The Right Size.

The 1997 Edinburgh Festival Fringe was notable for the first ever awards designed specifically to recognise the diversity and quality of work within the mime, physical theatre and visual performance field. The Total Theatre Awards (or 'Totals' as they are popularly known) got off to an auspicious start with over 100 nominated companies and an award ceremony hosted by Sean Foley and Hamish McColl aka The Right Size, who themselves caused a considerable stir on the Fringe with the success of *Do You Come Here Often?* They now have the additional accolade of being the first ever winners of the Total Theatre Award for most innovative overall production on the Fringe. Turn to page 20 for a full list of winning companies and nominees.

Finally, we are pleased to welcome Marcus Freeman on board as our new designer and pass on our thanks to Melissa Alaverdy for all her work since 1992. I hope you will appreciate the changes.

**John Daniel, Editor**

Copy deadline: Total Theatre magazine is published quarterly. If you would like to submit news, views, letters or advertise in the Winter issue, please note that the copy deadline is November 14th 1997. The next issue will cover the period January to March 1998.



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Peepolykus in:  
*I am a Coffee*

**Photo**  
Hugo Glendinning

**Total Theatre**  
At The Circus Space  
Coronet Street  
London  
N1 6NU

**Tel/Fax**  
0171 729 7944

**E-mail**  
magtotaltheatre  
@easynet.co.uk

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**Editor**  
John Daniel

**Deputy Editor**  
Juli Mahr

**Editorial Group**  
Rachel Aspinwall  
Natasha Klugman  
Ray Newe  
Mhora Samuel  
Emi Slater

**Contributors**  
Pam Beppard  
Tim Etchells  
Steve Hill  
Sam Hoyle  
John Keefe  
Faroque Khan  
Ross Marshall  
Jason Maverick  
Tray McConnell

Carl White  
Ray Newe  
Jo Olsen  
Anne-Louise Rentell  
Mhora Samuel  
Danny Schlesinger  
Natasha Klugman  
Emi Slater  
Lisa Sugden

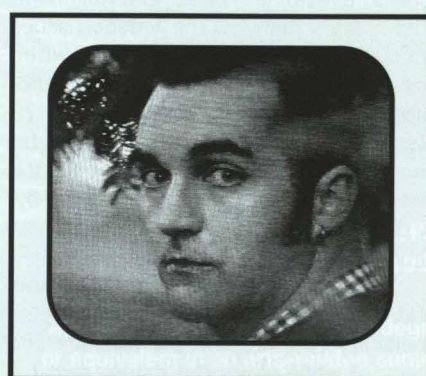
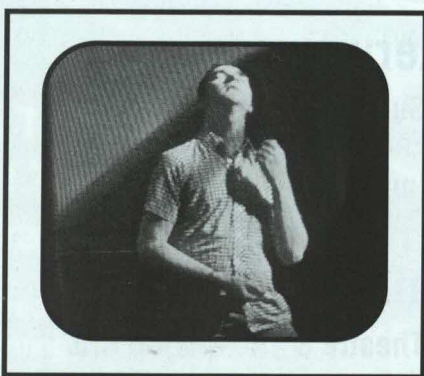
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Marcus Freeman  
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# TUNING IN

Earlier this year **TIM ETCHELLS**, director of *Forced Entertainment* collaborated with photographer Hugo Glendinning to make *DIY* a short film for Channel 4 about performance artist Michael Atavar. In this piece he discusses the connections between thirteen years of making performance and the processes of working for the camera



Photographs: Hugo Glendinning

**O**N the last day of shooting for our film *DIY* Michael Atavar dances between the urinals of an Islington public toilet, to the slowed down sound of Funky Town. As he dances the camera-man James Welland follows him, ghosting his moves in the fake street-lamp light that spills in through broken toilet windows, and as Michael moves and James follows I think that in some strange way James is dancing also.

Or, at least, I assume he is. Because the way this last and most important scene works, and the way the cramped space of the toilet works there simply can't be anybody else present during the filming. Neither Hugo nor I can see any of it. Its just a question of talk, rehearse, then get out of the way.

So Michael dances, and James, who's been told simply - "he'll dance, like he's dancing with ghosts, he might even dance with you - don't stop, keep filming, be human." - dances too, and keeps on filming until the record ends.

Coming to film-making from performance I'm tempted to ask some fairly insensible questions like: Can you film an atmosphere? What goes onto film? What goes onto tape? Put it this way - can the feeling in a room get captured on film and stored? Can you pass it to tape and edit suite and then out again to tape? And once you've done that, is the atmosphere still there?

We spent years in rehearsals watching back tapes of yesterday's work on one theatre show or another - trying to sort out what happened, to work out structures, developments, relationships - translating the skills, licks and accidents of improvisation into diagrams, notes, stuff that can be reproduced. Single camera, hi8 tape shot from the back of the rehearsal room. In one sense watching these can be an act of faith - a staring at blobs in near desperation - but certain tapes are strangely charged, bearing traces beyond one's expectations. Watch that tape of the day Cathy first screamed her head off in *Hidden J* rehearsals - you can tell that something has happened in the room.

It's midnight and Hugo, myself and the crew are hanging around outside the toilets as filming continues inside. Its a strange feeling - to know that here, behind a closed door, something half-rehearsed and half-unknown is taking place and that we won't see the shots for days. It's a good feeling though and it leaves us strangely confident. Our principle here is something like a performance in itself... the setting up of a situation... Michael, the camera and dancing... trusting to the place, its' history and the energies of the people as they meet.

Working on film, after all, we liked the possibility that you only have to get it right once. None of that theatre nonsense of reproduction - from improvisation through rehearsal

and performance - getting endless intangibles to be present in so many different rooms. Just get it right and get it on film. Shooting stills for projects with Hugo, we've always loved the liberty of those performances that only have to be right, or simply look right, for  $\frac{1}{25}$  of a second. As performance goes, that's pretty weird stuff - about eyes and energy, knowing and not knowing, focus and lack of it - where often, as performer you can't even be sure if the camera is getting you or not.

And Hugo, for his part, has always liked the edge between performance and photography - the edge of chance beauty produced by working to simple rules built from trial and error, and designed to produce the unexpected. Take a look at those pictures of Cathy during *Red Room* (1993). Could she have known the way her eyes looked? Could Hugo even have known? I doubt it. The chances are he was shooting without looking through the camera, holding it over his head or at arms length, shooting without being sure in order to escape the logics of framing and control - as if that alone might capture certain traces. Could Cathy reproduce that look, or Hugo that photograph? I guess not, it's not that kind of performance, not from either of them. It's something beyond.

Commissioned to make *DIY* with Michael, Hugo and I come at these film questions yet again, only now with a budget from Channel 4,



ten rolls of Super 16 and a range of locations from the cruising grounds of Russell Square to the flat in which playwright Joe Orton and his lover Kenneth Halliwell ended their lives in 1967. After weeks of plans, permissions and schedules we follow Michael on a journey, marking the gap between real, unruly sexual lives and their passage into multiple versions of history - mainstream and sub-cultural, gay and straight, public and personal.

Perhaps at the end it is a film about going with Michael to certain places and seeing what happens. About seeing what camera and DAT tape can capture of Noel Road, about seeing how dark the mood gets if you scrape back the paintwork in long-abandoned toilets and read the graffiti from gay men whose lives have been drawn to such places and who now are all gone. Michael called it 'a tuning in' and indeed,

perhaps the paradigm shot of him has his ear pressed to a glass at the bricked-up arches of a former public toilet - a place where thirty years before Orton himself had cruised for sex and which now is a blank wall of stone - a sounding board, of sorts.

If you listen at a wall like that one, can you hear voices? And can those voices be set down onto tape? I think so.. ♦

# MAVERICK TV

Earlier this year mime artist **JASON MAVERICK** co-devised and presented Channel 5's new children's series *Havakazoo*. Here he describes the pleasures and pain of producing material for 78 half hour programmes on a tight budget and in a short amount of time

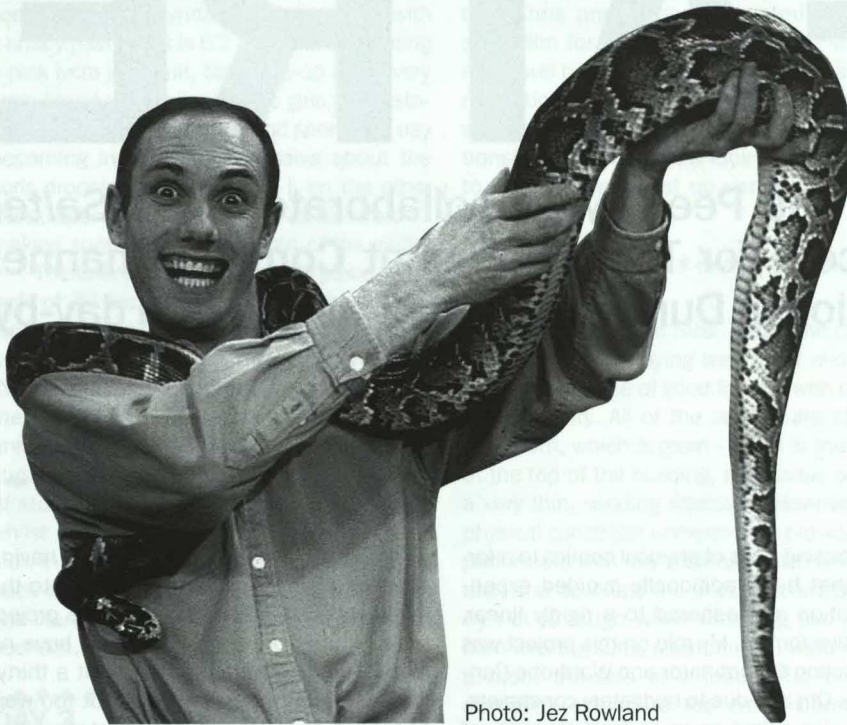


Photo: Jez Rowland

**T**HE Executive Producer at Meridian TV had seen my promotional video and I was invited to an audition. I went armed with a number of ideas for my role and fifty self-penned verses for children and was offered the job. It was five months of work which at times was so intense I would fantasise about having the responsibilities of an amoeba. Luckily this was counterbalanced by moments of joy akin to finding the golden ticket for Willy Wonker's chocolate factory.

I was given my own 3 minute animal slot as well as the role of presenter in the rest of the programme. The premise was to aim at

young viewers without excluding older ones. This was fine as I relished the thought of devising characters and scenarios which could entertain all the family. It became apparent quite early on that I would have a reasonable amount of freedom particularly in the animal slot. This led to Slugs World - a real slug in a dolls house who speaks in a high voice about every day subjects like DIY and step aerobics.

The mix of presenters - Gabrielle Bradshaw (artist and presenter), Vo Fletcher (musician) and myself - allowed for one person's skills to act as a catalyst for another's

ideas. However, the devising process seemed never-ending. Gabrielle and I would devise the main elements for each programme taking a single word as a starting point. Words such as transport, sound and holidays were relatively easy as they lent themselves to physicality, whereas a few, such as envy and temper, turned our brains to fudge. We would improvise five programmes every Thursday and Brian Jordan the scriptwriter would formulate them into structured plotlines. The tight budget meant the creative process had to be a continuous cycle. However I got a great buzz from working with a talented artist and an experienced musician. I had the luxury of devising a mime piece for which Gabrielle would create a set and Vo would improvise musical accompaniment. In the rehearsal situation whilst the director was doing a shooting script for the previous scene, I'd have about 5 minutes to rehearse with Vo, during which I'd be saying things like 'more funky, less bass, how about some mid tempo tinkly piano?' The ever amiable Vo would translate my ramblings into a made-to-measure piece.

Although I've had short spots in numerous programmes before, the studio experience was largely a new one for me. Live performances (on a good day) are an 'unvicious circle' - you perform, the audience reacts, you feel good, you perform better, the audience reacts more etc. The studio situation however has its own peculiarities. One of which I shall call delayed laughter syndrome. You perform, they record it, scene ends, recording stops, crew laugh.

When the first block of filming ended and we hadn't reached the target of three programmes per day, the decision was taken to have the programmes scripted rather than improvised. First beads, then rivers and finally oceans of sweat engulfed me. Solo performance enables you to capitalise on your strengths and hide your weaknesses. This revised situation would quite literally put my weakness under the spotlight. Gulp! My training has been in physical theatre at The Desmond Jones School Scripts, were another matter. Discussions between myself and Brian ensued. He was







Arrive at the location - 8.30pm - pandemonium is hotting-up nicely. The location is a six-storey Victorian building with one small room on every floor - very striking and completely impractical. The lack of storage space is evident as we unload; the ground floor kitchen quickly becomes an assault course worthy of SAS training standards. Karen (Production Manager) wears a look of sunny disposition fighting blind panic. The evening's filming has been abandoned - we need the time for tomorrow's set ups and we probably can't find the camera anyway.

## DAY 2

The day starts badly - the hire company have not provided cables for the lights. Cables are not on my checklist, but I still feel terrible. Karen's expression has changed from blind panic to white terror. Our schedule is rapidly rewritten, but we have still lost precious time. Cuts to the script starting to loom...

Today is dedicated to shooting Chris' scenes. He plays Lyndzei, a mad landlady with a shady past. Chris is 6'2" and will be wearing a pink lycra jumpsuit, big make-up and a very large blond wig. The make-up girls are ecstatic at the prospect of Chris and spend the day becoming increasingly obsessive about the curls dropping out of his wig. I, on the other hand, spend the day looking at his crotch - making sure nothing drops out of his girdle!

The unknown quantity of this piece is the lack of TV experience our cast has; Chris probably has the most. This becomes evident as the sixteen-hour day draws to its close - Chris has kept it together admirably. I spend the day in one of my cameo costumes which unfortunately involves wearing heels, which I curse heartily as I run up and down six flights of stairs. There is a surreal moment when, whilst making notes on my own continuity, I look in a mirror and see my mother staring back at me! I fight the rising hysteria which has started far too early in the shoot. Get to bed late, get up early...

## DAY 3

Dedicated to Peepolykus' scenes. I'm happy - no cameos! Spend most of the day on a

flight of stairs dodging Javier Marzan as he throws himself down them. Michael (props) is distraught because he cannot find a thing. I can't help - I'm too busy trying to track down three sets of pyjamas. Peepolykus do really well, but find some difficulty marrying their improvisational style to the strictures of TV. In other words, they have to do what is written in the script and not deviate. However, because of this we discover the first of the many joys of this type of work - the performers are skilled at rewriting on the spot - creating funnier material than was originally written. This ability proves particularly useful when we have to accommodate the effect of cuts to the narrative. Gary (Director/Producer) is delighted with the work - new ways of using the camera have to be devised to accommodate the gags, and they work well.

At about 3.30am I decide there is no point returning to the B&B, and so climb into bed next to Chris. Karen, stricken at the prospect of cast sharing with crew, now has an expression of stunned disbelief. I explain that Chris and I have simulated sex in a short film for Channel 4 before, so sharing a bed will be OK. However, I am tired and do not articulate this very well. Karen, armed with this new information about my relationship with Chris, now looks horrified. Get to bed very late, get up very early (about three hours later)...

## DAY 4

Final day - The Right Size. Today, the cameo character I am playing wears flat shoes - I cling to this piece of good fortune with unnatural intensity. All of the scenes are shot in one room, which is great - but it is the room at the top of the building, accessible only by a very thin, winding staircase. However, the physical constraint unexpectedly provides the performers with raw material which accentuates and develops the physical comedy. You try not to laugh when watching two grown men wearing suits, attempting forward rolls in a room the size of a toilet! The physical demands extend to the crew; Danny the cameraman, veteran of The Fast Show and Harry Enfield, has never had to move so quickly and so often to get his shot.

By lunchtime it is evident that we will not be able to film all the scenes. We have lost too much time from the cable fiasco. Gary decides on a major cut and rewrite. It is Karen's job to break the news, and The Right Size understandably, take it badly. They have to learn within minutes the difference between being their own theatre director and having to put themselves in the hands of a TV director. They realise there is no point arguing for the scene's retention - it has to go, and that is that. However, they adjust, and we continue.

Meanwhile, I have cleared out a cupboard in which I must sit for my cameo. This cupboard has not been entered for years, and is populated by spiders and a beautiful white leather trunk. At least I think it's white until I have to move it - I then discover it is actually covered in mould! When the time comes for my cameo, I am shut into the cupboard with spiders colonising my legs and my nose pressed against the trunk, but find myself strangely happy. For the first time in days I have had twenty seconds of peace from the maelstrom outside the cupboard door! Feel rather aggrieved when it is opened and the shot is taken, because then I must leave this oasis of tranquillity.

And so another thirteen hours of shooting passes and we wrap. Everybody is tired but happy. We have produced a lot of inventive and inspired comedy - we are gratified and relieved that the experiment has worked so well. Of course it has its faults, but it has been a long time since I have seen such potential. Hopefully it will turn into something rather special.

Everybody accept myself, Karen and Michael de camp for home. We must strike the set, pack up and clean the location. I don't get to bed...

After loading, driving back to London, and then unloading I get home at about 7.30am, having worked a 24 hour day. The next time you hear actors complaining about their lot, ignore them. Of course, I am so tired I am beyond sleep. I have a much needed bath, turn on breakfast TV and then wake up eleven hours later with my nose dipping into the cold cup of tea left untouched at my side. With a crick in my neck I go to bed. Telly - it's too glamorous for me... ♦



Sean Foley



Sam Hoyle



Chris Green





In August Enrique Pardo organised the Sixth Biennial Myth and Theatre Festival in Villeneuve Lez Avignon, France and last month he was among the many distinguished teachers and practitioners who led classes as part of the International Workshop Festival in London. **FAROUQUE KHAN** recently caught up with him to talk about choreographic theatre and mythology and to discover what the buzz which currently surrounds his name is all about

**Left and Right:**  
**Enrique Pardo**  
Photographs:  
Simon Richardson

# Surfing The Imagination

## ♦ What routes have led you into the practice of theatre?

My ambition lay in art and philosophy. I didn't actually start theatre until I was, I guess, 24 or so. Art school gave me art to some degree (I studied fine arts and painting) but I was not very interested in art hi. So I kept seeking something that would bring, broadly speaking, art and philosophy together and peculiarly found that in theatre. I would still say though that my main interests are in art and philosophy.

## ♦ Does your interest in art influence your theatrical work?

Well, in the broadest of terms, yes. That is to say it's not to do with painting, it's the artistic endeavour of image. For me theatre is a

tool and the one I like to use most to approach the imagination. Because through theatre you approach the imagination with other people's voices and other people's ideas. You could say I find that more interesting than painting, although I love painting.

## ♦ How does your approach to imagination fall into a theatrical practice?

Well, quite simply, whenever people ask me "what do you mean by imagination?" I answer "that which makes images". It's not something you've got within yourself, you are in something that makes images. Images come and they come with their history. For me, you could say that culture is the history of imagination. Now, Choreographic Theatre (my approach to theatre) is more specific. It's a label. It's one

of the labels I feel fits best and most explicitly describes my work which involves the choreographic aspect of dance - which for me means the visual reading of chorus-graphics. Choreography is often associated with gesture - a choreographer gives gestures to a dancer - but for me it's much more, etymologically, about how you read the graphics/images of the chorus. Therefore I tend to work with groups of people whose bodies are read in relationship to each other, in relationship to the space, in relationship to what they are saying - it's the visual aspect of seeing a chorus on stage that would be choreographic. And theatre brings in text, brings in voice etc. So it's a form of synthesis. In Britain you might liken it to 'physical theatre', but I prefer to call my work Choreographic Theatre.





talking about archetypes, I prefer to talk about the gods and gossip.

### **And linguistics?**

I love language, I'd just like to say that. Although, as soon as I get into theatre the first thing I fight against is text because I think that text just swallows the actor up. I tend to think that actors can't withstand the impact of text. A lot of 'physical theatre' has got to the point where it rejects text, where it has taken text out of the way because text brings with it a sort of stuffy, literary quality that seems to kill the vitality of theatre. And I agree with that. But, at the same time, I would say it is my ultimate aim to get at text, to get at words. Take the word 'protagonist' (which means first winner), the protagonist, for me, is usually the one speaking the text on stage - the hero. The antagonist is everyone else. And, of course, I tend to work with everyone else, to fight this idea that the whole stage is going to be swallowed up by the one who is speaking, who has got the word. But, ultimately it is the word that I like and that I want to bring out, that I want to embody through the chorus, through the actor. So it's a form of fighting words in order to refresh them, to give them body.

### **How do you feel your workshops will develop?**

Workshops for me are precisely what they're called. Like the shop floor; as they say in Britain, I think. They are there for the work. You transform the work itself. It isn't neces-

or three days we are right into the adventure, into the forefront of where the work itself is actually going. At the moment, for instance, we are exploring pretty dark concepts - like the enemy, antagonism, hate-exploring them to see how they renew our approach to theatre. How do we work for them and how do they work on us? And that happens on the shop floor. Also, I feel that people who work with me, like yourself for instance, can branch out with your own form of teaching and your own thematics of exploration and you might also start doing performances - all of which would be offshoots - which I hope don't have anything to do with any kind of mould. I tend to distrust schools whose output is immediately recognisable.

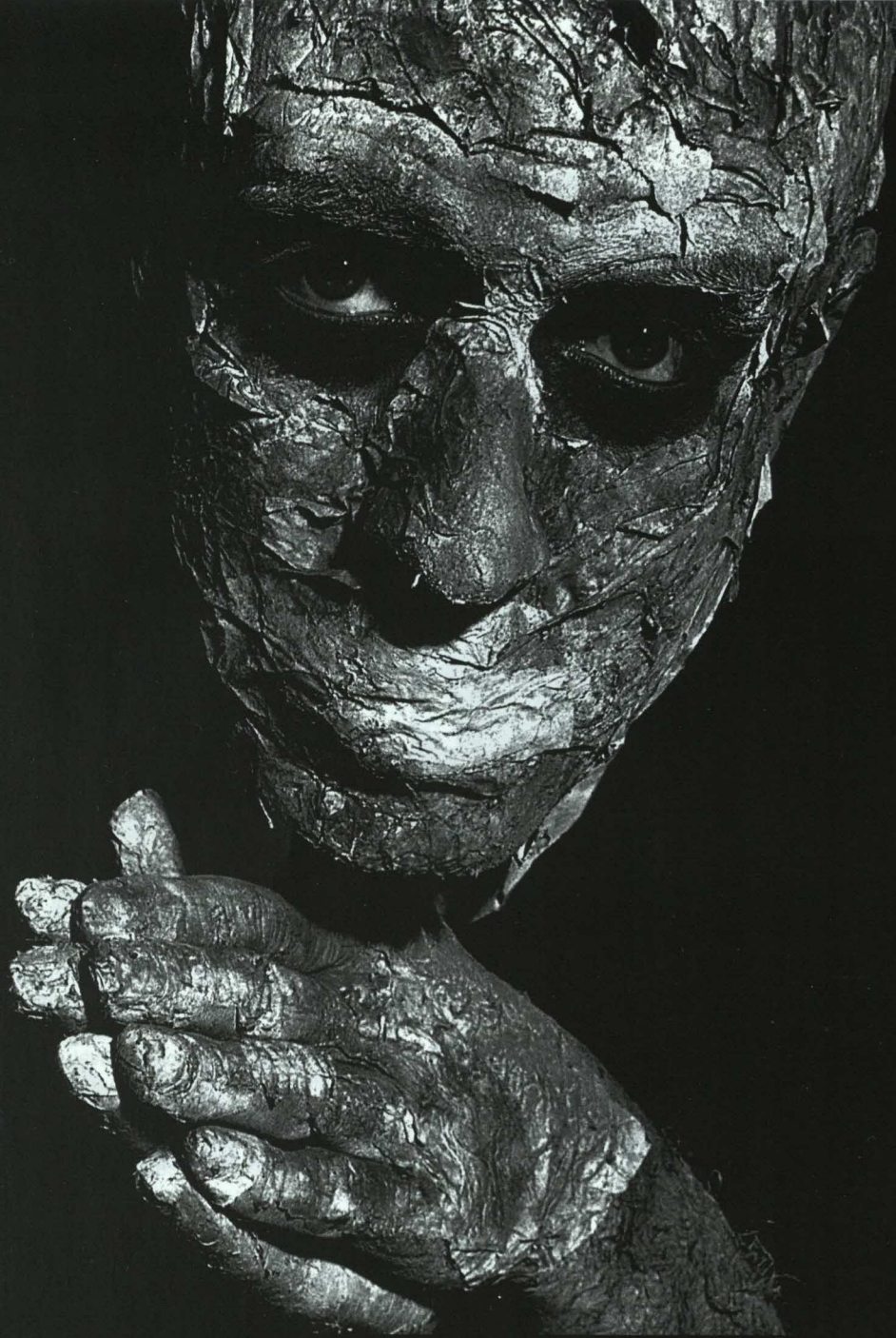
### **What have the inspirations been for setting up these biennial myth and theatre festivals?**

I've been lucky, I guess. Since it started it's been an extraordinary way of meeting just about everyone every two years. I hope I can carry on organising this festival because it basically collects all my friends. On saying that, it is extraordinarily stimulating and very exhausting - that's why we don't do it more than once every two years. We invite our theatre colleagues and on the opposite bench (as it were) we invite people who come from mythological classics and research. The clash, and I would put it that way, is extremely stimulating. It's also a way of getting out of the circle of exclusively theatrical and performing people. Sometimes the look, the gaze that you get from someone who is not necessarily involved in theatre, is extremely refreshing. It's also a mine of stories. It's interesting that in the last ten years I think most of my performances have kind of been inspired by dialogues of events happening at the festival. It really tries to be what its title says - a myth and theatre festival.

### **Did your recent workshop for the International Workshop Festival in London continue with the theme of 'the enemy' explored at the 6th biennial?**

The IWF workshop was titled 'Shadow Boxing', an idea which I've tried previously in England. It's intimately related to the notion of the enemy, as the idea deals with the actor boxing shadows on stage. You could say that I give myself huge waves and at the moment the notion of the enemy is the wave that I am surfing.◆





# The Inner World of David Glass

Next year David Glass embarks on a two-year programme of work which will explore the creativity of children and take his Ensemble around the globe. **JO OLSEN** met him to find out more about the *Lost Child Trilogy*



**D**AVID GLASS had just finished teaching six weeks of workshops and was looking tired when I interviewed him in his flat in North London. After 200 hours of teaching 25 people in day-long workshops exploring 'the child and the adolescent, he was nevertheless still animated when talking about the universal experience of childhood. It is a topic that is absorbing him at the moment as he prepares for what sounds like the beginning of a life's work, *The Lost Child Trilogy*. Between 1998 and 2000 the David Glass Ensemble will develop three pieces of theatre exploring what adults do to children and how children overcome and grow through their inner fantasy world. The plan is for the Ensemble to tour in the UK and through South East Asia and South America. They will work with children who have undergone trauma or loss but they will not attempt therapy. Instead, the work will explore and celebrate the inner fantasies and imagination of children.

David Glass' own imagination is a rich creative resource. "I can imagine all kinds of stuff, endlessly", he comments lightly. "I think about the world of the archetypes as a real place." Over the last 25 years David Glass has developed an ability to dive deep into his unconscious and tap into its creative energy; tricking his conscious mind into shutting up, whilst pictures and feelings emerge from the subconscious mind. This skill is especially useful when developing a new piece. He observes, "I daydream a lot. I used to do active dream work, I don't really do that any more. But when I'm creating a show I do all the research around it and then give myself time to daydream about it. Music releases a lot of stuff. For example, in this work on the *Hansel and Gretel Machine* (Part One of The Trilogy) I can be staring at the wall and experiencing it in terms of the marks on the wall... I can actually project on it what I want to see... I've got very good at seeing things at the side of my vision - seeing the half seen and capturing it without directly looking at it and destroying it."

These images reappear at key moments. In the final scene of *Les Enfants du Paradis*, Garance and Baptiste are separated by a red line of death as the Pierrots hold Baptiste aloft. This tableau sprang from a forgotten picture Glass drew a year before rehearsals began. "I remember asking 'can we have some red silk today?' And suddenly I just saw every little bit of it. I could feel it and see it to be emotionally true... and when I later looked at my director's notes, there it was. It happens a lot."

Visions are already germinating for the *Hansel and Gretel Machine*. David explains that childhood is filled with adults saying that things are right and at the same time wrong, "So you have a witch who owns a house

made of sweets and you make that witch a dentist." His work is filled with such impossibilities. *Popeye*, last staged in 1993, is the tale of a sailor who has never sailed; whose best friend is a baby that is stronger and more intelligent than him. His *La Dolce Vita* is a musical about escapism that is the antithesis of escapist; it has more to do with the squalor of journalism. Although the piece was savaged by most of the critics, there was one newspaper that applauded it on every level - The News of the World. It said: "If you want to see how disgusting journalists are come and see *La Dolce Vita*." David Glass' experience of *La Dolce Vita* was a turning point. Despite audience appreciation, the condemnation of the press made him realise how far his work had strayed from the conventions of the Establishment. It seems as though he is continuing his work with a renewed sense of freedom.

David is self-deprecating about his work as a director: "I'm a very average director. Some can make good choices all the time. I, on the other hand require a lot of bad things to happen before I know what is good." However, this rhythm seems to fit with his development of a piece. "In the process you have staging posts where it is complete crap... They are as important as the good things. The reason you have bad stuff is to know what not to do. Beautiful, simple things usually occur only at the beginning and very end of the rehearsal process. In the middle is just rubbish... I know when someone is doing something wrong, but I don't necessarily know when they are doing something right. Right has not been decided yet. There is no right."

To keep himself on track in the rehearsal process, he comments that his job is to organise time and space: "You create a 'felt' and a 'thought' map which is all to do with research, so that at any point in the rehearsal you know where you are on the map - on a 'felt' level, on an 'intellectual', 'time' and 'space' level. It has a lot to do with your sensitivity... you develop antennae for when things are working and at what level."

David Glass is clear about the importance of the quality of the ensemble. "Working with people who have the imagination for something they haven't yet seen but they feel is out there somewhere, is the key", he explains. Once in rehearsal his job is to compassionately release blocks and elicit contact so that the actors can open themselves up to the piece. "You confront them until they do, badger them, seduce them, shift them along until they begin to open up." It's not about shouting and giving constant direction. "You are dealing with people's vulnerability and creativity so you don't want to block them by constant correction. Otherwise people get demoralised really fast."

Recognising the director's power over an ensemble is why David Glass gives such importance to his own spiritual journey. A director needs compassion to take the actor's perspective seriously. "I can see quite clearly when people have shut off. During *La Dolce Vita* we were doing improvisation. A very good actor, who tends to get intellectual about things, kept trying to control the improvisation and in so doing was becoming blocked. Everyone was getting pissed off, it was clear. In the end he shouted that he couldn't do it and that I was making a fool of him. I said I was sorry if he felt that way - just the opposite, I respected him and was trying to allow him to be creative. So there we unlocked it by discussing it and by explaining my motives."

To overcome his own blocks in the process, he often returns to the world of the archetypes. During *King Stag* rehearsals with Opera Circus, the end of the piece kept eluding him. "Finally I went to sleep saying 'I don't know what to do with the piece, can I have some help?' When I woke up I had a very clear idea of what I wanted, by asking my unconscious self." The inner world is not just a tool, it is the foundation of theatre for David Glass. "Theatre is our attempt to literalise that which is an internal world for us... But I do think theatre is dying in conventional terms... I don't think theatre has any great value in our society any more ... You are more likely to see theatre at a rock concert, or on a street corner or in a refugee camp. People don't want to be spectators, they want to be 'spect-actors', to be involved. In workshops when I teach it's like a piece of theatre where everyone is the actor and the audience at the same time. And I like that."

The *Lost Child Trilogy* is part of that inclusive exploration, facilitated by the universal nature of its theme. "We all had childhoods and we all feel cut off from our childhoods or we feel we were lost when we were children. So the basic ingredients of the 'lost child' are universal. I've got to find with the company a universal language that can express that ...my natural bent is that which is physical and visual. That is why I am writing in pictures and not in words at the moment." He adds, "I think the idea of the 'lost child' is very rare in theatre. It is probably one of the only times in my life that I will hit upon a fundamentally universal theme... So I'm really enjoying the process. But at the same time I am dreading it because when I am done I will never be able to do it again. Although I might return to it, it will never be for the first time... Where it's going I don't know. It might be a shambles, but I don't think so." ♦

Left: David Glass Ensemble: *Lucky*  
Photo: Graham Fudger



# Theatre And The Martial Arts

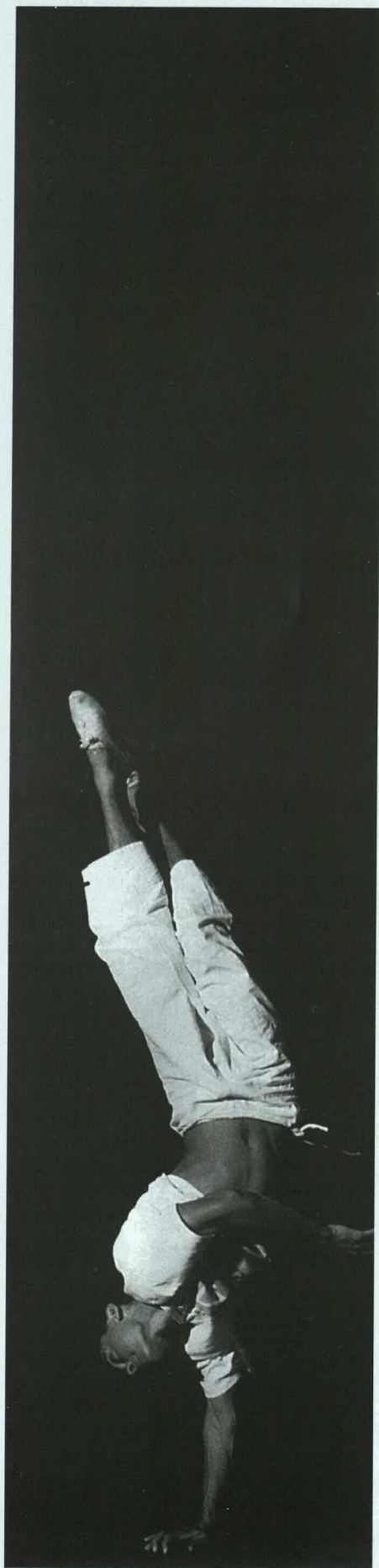
Why are actors turning increasingly to martial arts as a training tool for performance? **TRAY MCCONNELL** is currently researching actor-training methodology at the University of Huddersfield and considers here the application of the Brazilian martial art Capoeira and the ancient Asian art of Kalaripayatt in actor training

In my search for an actor-training methodology, I have begun to look at other established systems of training that might give insight into how a system can be built and developed. Due to the lack of recognition and funding for long-term development of an actor as artist, we have moved into an era of short workshop opportunities. Though these can be valuable in the crossing of boundaries, meeting new practitioners, and providing inspiration for new work, they do not offer the time or experience needed for a practice to be fully absorbed. I have found two forms of training which although very different in history, culture, and form, share underlying principles which make them ideal as bases from which to train for performance. Both forms, Capoeira and Kalaripayatt, are from the discipline of Martial Arts and both are based on a history of traditional techniques. Techniques which have been passed on from teacher to teacher, where each teacher has become a master of their form.

Capoeira is an Afro-Brazilian Martial Art whose history lies in the mass enslavement of African slaves, stolen from their homelands and taken to Brazil by the Portuguese. Oral tradition suggests that the practice of martial activities, forbidden to the slaves, became disguised within a dance. Capoeira involves acrobatics, kicks, defence moves, counter-attacks, music, rhythm, singing and ritual. You can see many Capoeira moves used in break-dancing which grew out of Capoeira when it was introduced to the United States. The execution of Capoeira is called 'playing' rather than 'fighting'. Participants sit in a circle called a 'roda', creating an area for two participants at a time

to enter and play together. One part of the circle is dominated by the musicians who play various percussion instruments such as the Berimbau (a one string, bow instrument), Pandeiro (tambourines), and Atabaque (African drum). The songs are of the call and response type, sung in Portuguese, often telling stories about the history of Capoeira. There are at present a growing number of students training at the London School of Capoeira who come from performance backgrounds. Mestre Sylvia Bazzarelli's persistence and struggle to get Capoeira recognised in England, resulted in the founding of the School in 1989.

Kalaripayatt is an ancient Asian martial, medical and meditation discipline that is traditionally practised in Kerala State, India. Kalaripayatt is used in the training of Kathakali dance-drama, but it is also practised as a martial art independently. Traditionally the masters of Kalaripayatt (gurukkal) would perform vigorous manipulative massages on their students and were healers for the community with their practice of Ayurvedic medicine. The training of Kalaripayatt involves animal poses identified by animal names, sequences of kicks and jumps, and the use of various weapons. Kalaripayatt is an essential part of actor-training in the Asian/Experimental Theatre Program at the University of Wisconsin, Madison, USA. The program is run by Professor Phillip Zarrilli who has been studying and training in Kalaripayatt since 1977. His work with students involves a daily training in the form using also Yoga and Tai Chi Ch'uan. The students are then introduced to Phillip's application of the work into acting, through work on a production.





In all of the forms that Phillip uses there is an emphasis on the use of breath and grounding, focus and energy. He uses visualisation techniques to help identify the breath and energy in the body, always emphasising the external focus on an external point, such as the wall ahead, and then the internal focus on the body. The stillness of the mind, and activation of the energy in the body, creates a sense of acute awareness on the self, a psycho-physiological effect. Through the poses, and later in the sequences and weapons work, the use of body alignment for free energy flow becomes an important tool for sustained work. A body held in position purely by muscle strength and tension will tire much faster than one which is working in alignment and allowing the flow of energy through the body. This and the importance of grounding for stability and balance are vital pre-performance skills for any performer.

There are some obvious lessons about self-awareness, partner-awareness, group-awareness and awareness of the space to be learnt, in both Capoeira and Kalarippayatt which are vital for performance work. These lessons become extremely important, and immediate, when success of their transmission depends on whether you will come to physical harm or harm a fellow member. Playing in Capoeira, and similarly in the execution of a sequence in Kalarippayatt, the performer learns about spontaneity within a set form. Capoeira played in the roda is free-style and there is not the time nor the necessity to think 'what move shall I do?' The Capoeirista therefore must learn to be spontaneous with their body, allowing it to react to the situation without the added interaction of the brain. In Kalarippayatt, although there is no obvious free-style use of the form, the sequences must be fluid and full, there can be no anticipation of the next move, only full completion of the present. Questioning what you are doing at the time of execution interferes with fluidity and focus, possibly leading to loss of balance or to technical mistakes. Being present in the moment of execution, or as Phillip would say, "being present in the act of seeing and perceiving", is easily transmitted for the actor. Being in control of your body, but at the same time allowing it to be spontaneous, can allow you the freedom to find out what your body can really do.

The sequences in Kalarippayatt which incorporate animal poses, kicks, and jumps are called Meippayatt, which translates conveniently as body exercises. These are body exercises in the sense of body-awareness, body-control, flexibility, and body-preparation. Equally the set moves in Capoeira demand precision and learning which takes place within the body. Neither forms are about mimicry, or the exterior creation of an aesthetic form, but a form which must be developed

within the individual. It should be felt through the body. For this reason Phillip would use the traditional method of hands-on technique to test a student's stability, or perhaps to make their awareness of its importance more apparent. In Capoeira the roda becomes a testing ground for trying out new moves, learning the importance of precision and control through the move.

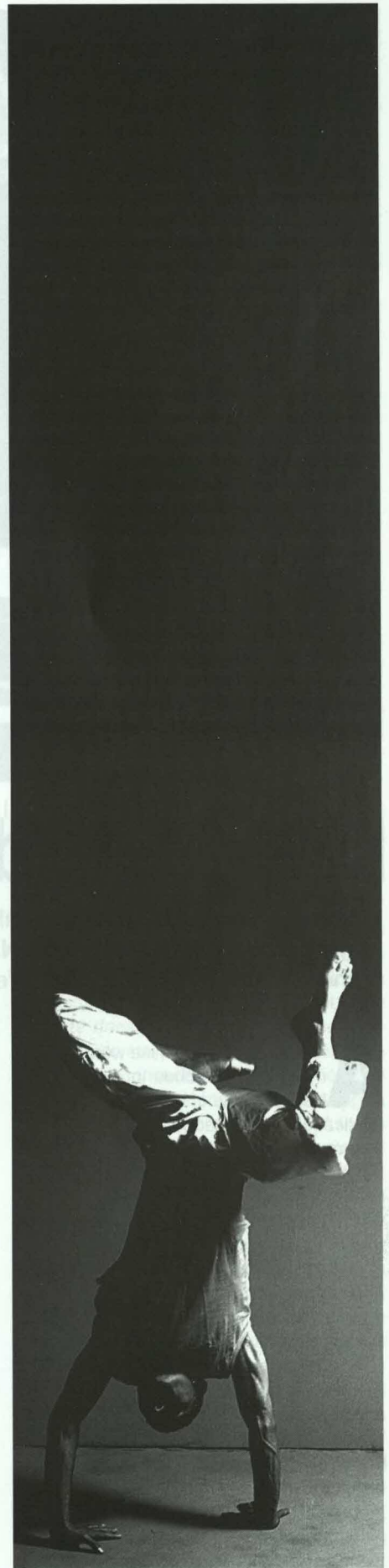
The attention to detail that comes directly from the repetition of a set form, allows the performer to begin to explore deeper levels within the work. On the surface there is the learning of the form or score, then there is the precision and attention to detail. This activates a deeper level of focus and concentration, awareness of self, and finally awareness of ourselves in relation to other people. Through repetition there is the opportunity to discover something new each time and to identify that one is moving further, developing not only the work, but our relationship to it. Phillip identifies these underlying principles as pre-performative techniques to build from but also to return to.

Their performative qualities are not only underlying in the execution of the technique but also in their nature as visual techniques of body practice. Capoeiristas are encouraged to develop their own style, or characteristics in the game, allowing their individuality to appear. This and the underlying themes of trickery and cunning make the watching of Capoeira riveting. In Kalarippayatt, the level of energy and focus that is achieved by the students becomes naturally watchable, and even more enticing when a master is demonstrating. The use of weapons in sequences at high speed create an obvious compulsion to view.

The importance of this type of training has become apparent to me through my own execution and learning of these two forms. I have been practising Capoeira for a little over two years and have attended a number of workshops on Kalarippayatt. It is important to note that I am writing from the experience of working under two particular masters: Sylvia Bazzarelli and Phillip Zarrilli. The transmission of their teaching to the students is an important part of the learning process, including Phillip's application of the work onto actor-training which provides a more obvious bridge into performance work. Through these experiences I have discovered that long-term training in Kalarippayatt and Capoeira provides a number of possibilities, qualities, skills and pre-performative techniques that are vital for the training of actors. ♦

**Left & Right: Capoeira**  
Photography: London School of Capoeira

*For more information on Capoeira classes at The London School of Capoeira Tel: 0171 281 2020 or for classes now held in Huddersfield Tel: 0148 447 8416. For more information on Kalarippayatt with Phillip Zarrilli Tel: 01222 257 178.*







# Bread And Circuses

It is now possible to attain formal qualifications from the UK's major circus training centres. ANNE-LOUISE RENTELL outlines some of courses currently on offer.

**A**N acquaintance of mine went for a job making sandwiches in a take away last year. One of the questions on the application form asked 'Are you a graduate?' This question stupefied my friend, and yet the fact that a degree would improve her chances of making BLT's Monday to Friday was illuminating. It's common knowledge that in today's employment climate a sheet of paper gives the job applicant credibility in a potential employer's eyes even before they've had the chance to meet you face-to-face. And, if you can allow my mental leap here, it is precisely this principle which is revolutionising the current state of professional circus training in this country.

In a 1988 study the Arts Council of Great Britain claimed that a new circus policy would have to include training as its central premise. The idea being that better opportunities for professional training would lead to higher standards in performance, greater

audience turn-out and therefore a product which was more viable, more likely to be supported through funding and assured a future. At this time funding for a national circus school was recommended but not instituted.

Almost ten years later British professional circus training is finding legitimacy at circus schools such as Zippo's Academy of Circus Arts, Skylight Circus Arts, The Circus Space and Circomedia through the provision of formal qualifications. When speaking with the managers of the courses at Skylight and The Circus Space, the word most often heard repeated is 'credibility'. A qualification gives credibility to its holder, the school which provides it and subsequently the art form.

The availability of such courses also opens the doors of opportunity to everybody. Traditionally circus training was a comparatively closed profession, consisting of on-the-job apprenticeships or the handing-down of family custom. With the advent of 'new cir-

cus' and its shift away from the attraction of 'thrills and spills' entertainment towards a means of self-expression, the art form's potential has diversified and become more popular among performing artists generally. Such a change also suggests that quality control of the product has become decentralised, taken out of the hands of traditional circus training and dispersed among a growing number of new companies. The development of accredited courses is a positive means of rectifying the situation; through them the quality of circus performance is monitored and nurtured.

So which school is doing what? Zippo's provides an RSA Diploma in association with Salisbury College. Skylight has in place a GMCOF (Greater Manchester Open College Federation) accredited course in juggling, unicycling and stiltwalking. For a period of six weeks (one session per week) between October 18 and November 22 this year, they are working with the Manchester Festival and Cirque Baroque on an aerial course. Those participating will gain the benefit of Cirque Baroque masterclasses and a GMCOF accreditation at the end of the six weeks.

Bristol based Circomedia, offers a one year Diploma in Circus Skills and Physical Theatre (RSA), with a strong emphasis on performance. Students select two out of a



choice of three modules on Aerial Work, Physical Theatre or Equilibristics and manipulation

The Circus Space in London provides the BTEC National Diploma in Performing Arts, Circus in association with East Berkshire College. A full-time two year course, it provides training in aerial skills, acrobatics and jug-

gling alongside work in movement, clown, mask and production, and the more academic subjects of arts administration and circus history. It aims to produce not only highly-skilled circus professionals but competent arts practitioners with a sound understanding of the business in which they wish to work.

The fact that circus schools across the country have worked hard towards legitimising training for the benefit of the art form, is a good indication that circus is a force to be reckoned with. The next step is to ensure that the viability of these courses is recognised by relevant funding authorities and supported accordingly. ♦



Angela de Castro: *The Gift*

## The Land of Why Not

Angela de Castro has performed with everyone from Gay Sweatshop to Ra Ra Zoo and was most recently seen in Slava Polunin's *Snow Show*. She is also a woman of vision who is currently dreaming up the idea of Britain's first Institute of Contemporary Clowning.

RAY NEWE met her to catch up with the plans

**A** CLOWN lives with you and if you don't have a place to actually let this clown out, you become absolutely schizophrenic." So the reassuringly sane-appearing Angela de Castro tells me. She continues: "I am just about to redo *The Gift* (her acclaimed solo show) so I need to put that clown in process again, to get that clown up-to-date... I've changed and if I've changed the clown changes as well, and I need to know where that clown is up to now. That's why I wish for a place like this."

This place is the reason I am talking to Angela de Castro today. It doesn't yet exist, but de Castro dreams of nothing less than an Institute of Contemporary Clowning. "I am just a clown. I am just the individual that had this vision, so I need to be supported." The Institute of Contemporary Clowning is envisaged as an

umbrella organisation with five strands of work ranging from clown-teaching to productions, to a clown archive. Angela explains: "Because we don't have a library - a special library on clowning - when you're looking for books you have to ring thousands of libraries and book shops. It would be very nice to establish a place where you have books, publications, photographs and videos, as well as a resource centre."

At the beating heart of the Institute of Contemporary Clowning, however, is to be a clown's 'playground'. "A place where you can go when you're not working, or when you are working and you leave yourself outside and just bring your clown in." This playground, de Castro has charmingly christened 'The Land of the Why-Not'. She explains: "Clowns live in our fantasies, in our hearts, in our souls, in our dreams. That's why one can imagine a

character that is very inept, or a persona that has very big shoes or a big belly, or who, I dunno, likes yellow or hats. Imagine a man who thinks he will get a job if he turns up dressed as a cockroach. In the real world one says 'that's impossible, it's crazy'. The clown says 'why-not?'" Angela de Castro feels that the idea of 'why-not' lies right at the heart of clowning. "This is why the Land of Why-Not is so important - to have a place where everything is possible."

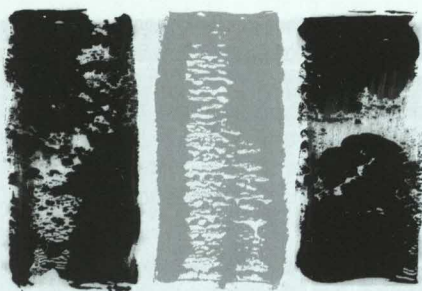
Interestingly, de Castro, who was born in Brazil and has toured the world as a performer, believes the ideal foundation for this Land is here in the UK. "I always feel that the British audience understand clowns with all their heart. I don't know if this is because Chaplin and Stan Laurel were British. We still have lots of street shows and a tradition of street shows. Clowns are so respected here." One of Angela's first priorities is to find premises. "We really need a place," she insists. "I'm kind of holding the banner, but, it would be good if somewhere that is already established came in as a partner or made its facilities available to us. Basically what we need is an office or a structure where the people already working there could help with the funding applications and host events. The Institute doesn't need to be realised altogether, it can start slowly as long as it starts".

Angela concedes that it's difficult to make funding bodies understand the importance of the making-process and yet she is optimistic that the market-place may also be wooed to collaborate with the clown performers. "What has been proved is that this kind of work is profitable," says Angela firmly. "The *Snow Show* was sold out, Theatre de Complicite is sold out, The Right Size is sold out, there is a space for us in the commercial world. I know for a fact that producers from the West End are interested in this sort of work. They are beginning to understand that there is an audience, and it is profitable, but they must adapt themselves to our working methods to make it possible."

An Institute full of clowns as a sound investment? I should Coco! ♦

*Those wishing to lend their support to the Institute of Contemporary Clowning should contact Catherine Bewley at 74 Branksome Road, London SW2 5JA.*





# Mime in a French Town

**EMI SLATER** attended the Mimos International Mime Festival in Périgueux in August. She was impressed by the marketing machine which promotes mime in France, but where were all the British companies? And does the festival's narrow definition of mime prevent it from pushing forward the boundaries in search of excellence?

**M**IMOS is a festival of modern mime held each year in the beautiful Renaissance town of Périgueux, in the wealthy Dordogne region of France. It is a bizarre mix of the touristy and the avant-garde with progressive, contemporary mime presented in the pretty streets and in venues across town. The Festival was started in 1983 by mime teachers Ginette and Paul Teller and boasts an extremely worthy Honour Committee including: Robert Wilson, Kazuo Ohno, Ferruccio Soleri, Maguy Marin, Marcel Marceau, Jacques Le Coq and Jean-Louis Barrault (in memorial).

Since 1987 Mimos has been run by Artistic Director, Peter Bu. Bu aims to provide a meeting place in Périgueux for some of the best international theatre groups. He is motivated by a missionary zeal to wean local audiences from a diet of American TV, by introducing them to mime and uses the festival as a platform to generate the maximum publicity for an area of theatre that is so often ignored by the media. Mimos is aimed at a mixed audience and marketed on a scale unheard of for physical-theatre festivals in Britain. There are banners along every street, journalists from all the French press are present, there is extensive television and media coverage and even place mats in every café

advertising the programme for each day. Because Périgueux is so small it is impossible to be unaware of the festival as one can sometimes be in London when the International Festival of Theatre or the International Mime Festival are underway. For one week in August, Périgueux is Mimos. No money is spared and the festival is entirely supported by all the local tourist agencies, town councils and the Dordogne ministry of culture.

It was very heartening to see packed houses for most of the performances. According to Mimos demographics, audiences comprise 33% local people, 30% national and the remainder from abroad. Bu has fought hard for 'mime awareness', travelling to youth clubs and associations in Périgueux and the surrounds to try and encourage people to 'take the first step' and 'experience mime'. Whether he has been successful is debatable. I sensed a divide (perhaps inevitably) between the locals and those in town for the festival. Through an open window in the town centre, I observed one old lady watching TV, oblivious of the two giant emus being ridden by German street artists A und P Theater, who dressed as Sherlock Holmes and Doctor Watson were causing chaos directly outside her door. The Italian mime Marcos Carolei was trying hard to draw in all members of the public

when he offered a rose to an old lady in one of the flats overlooking the central square, where most of the street theatre took place. I sensed, however, that the crowd was mostly composed of journalists, other mime artists, festival organisers, producers and so on. Both these street performances are of high quality and I was sad to hear that A und P Theater (brothers Kalle and Peter Kränse) have never performed in Britain. They caused a near riot in the main square when they attempted to make a call from a telephone box whilst wearing stilts and battling with explosives planted in the telephone itself. The walls of the box eventually collapsed and blew up causing quite a commotion.

A typical Mimos day began in the central Place St Louis, with a meeting and debate between the artists, the press and the public. Peter Bu was happy this year to see that some of the local people were at last beginning to enter the debates and ask questions. Everyone sat round a huge table in the scorching heat, sipping Orangina through straws, asking rather inane and pointless questions about the artists approach to their work. It was very difficult to enter into serious discussion as we were mostly talking about shows which we hadn't seen yet. Bu insisted that there were ample opportunities for post-



show discussions and that the local press needed advance information of shows in order to attract audiences. This resulted however in a rather tepid discourse and a debate that never really got going. Which was a great shame because the Mimos '97 programme promised to show 'the contemporary gestural art as women imagine, stage and perform it'. It simultaneously promised debate around the issue of 'the female role in gestural art', posing the intriguing question: Whilst dance unites female creators why does mime remain 'mostly a male sphere?' According to Jonathan Stone of Ralf Ralf, who won the 1996 Mimos Festival, women have more sense than to become involved in an art form that he considers to be "directionless and still trying to get away from the white faces and pretend objects." It was disappointing that our tepid debates in the heat of the Dordogne this summer never even touched on any of these questions and I was left feeling that if they could not be properly addressed at Mimos where can they be discussed?

Despite Ralf Ralf winning last year there were no British companies in attendance in 1997. Bu tried to invite The Right Size and Lindsay Kemp but communication breakdown meant neither company appeared, reminding us how important organisations such as Total Theatre are in facilitating the links between festival organisers and artists. In

previous years Nola Rae, Theatre De Complicite, Paul Clark, Man Act and Ralf Ralf have all attended Mimos. But Peter Bu is concerned that "British mimes have begun to speak"! Bu defines mime as a "theatre form of which the principal means of expression are attitude, gesture and facial expression". When looking at his programming it is true to say that he takes risks and welcomes work that combines a diversity of styles from Butoh, through to Marceau, and yet, surprisingly he still has a problem with talking on stage. He talks of 'pure' and 'non-pure' mime and programmes work in the festival which, if one were in the business of creating labels, could be described as dance. This summer the phenomenal Compagnie Ariadone performed *Le Langage du Sphinx*, a fantastically powerful combination of Martha Graham and Butoh techniques (see my review on page 24). As Bu himself demonstrates the term 'mime' is a problematic one.

The winner of the festival this year was Compagnie Nicole Mossoux and Patrick Bonté with *Twin Houses* from Belgium. This is a beautifully clever piece in which Mossoux performs with five mannequins. It becomes impossible to tell which is which and each mannequin represents five different facets of a woman's personality. A woman disappears into a man after sex, in this case quite literally, and he subsequently searches for the

woman he has lost. Other highlights of the festival were La Ribot from Spain (to be seen alongside Compagnie Ariadone at the London International Mime Festival in January 1998), and Ukrainian clowns Les Micos and, of course, Russian clown Slava Polunin.

Ralf Ralf say winning Mimos has made no difference to their lives whatsoever and even though they had "a nice weekend in the Dordogne", Jonathan Stone believes Mimos to be "not artist-centred but producer-centred". One Russian artist commented that Mimos was and always has been a "festival for the journalists".

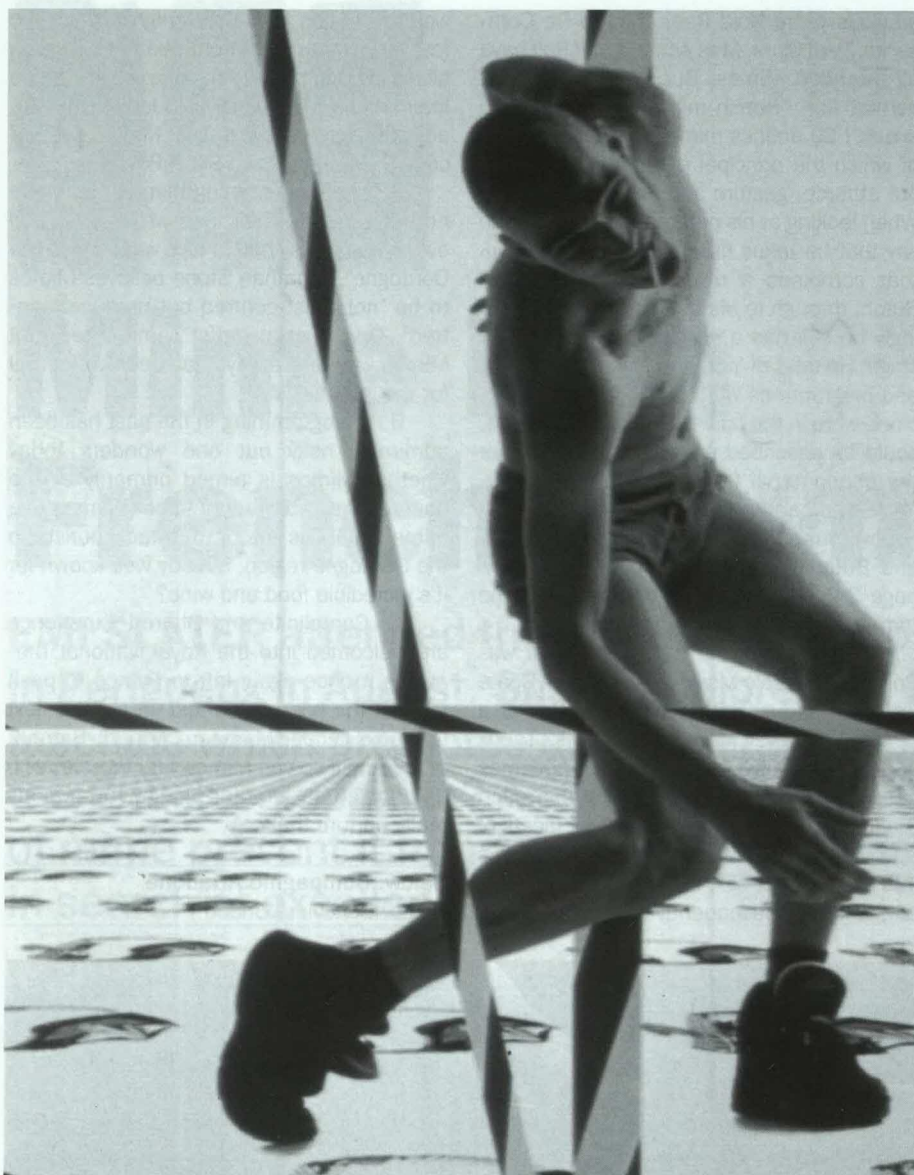
Bu's programming in the past has been admirably risky but one wonders today whether Mimos is aimed primarily at the bourgeois establishment. Does Mimos use mime simply as a tool to attract tourists to the Dordogne region, already well known for its incredible food and wine?

As *Complicite* and *Shared Experience* are welcomed into the Royal National Theatre is it once again left to France to push forward the boundaries and create the next Decroux, Lecoq, Marceau, Artaud, Barrault et al? And if so can Mimos with its safeness, its cobbled streets and mellow afternoons really nurture that? ◆

**Below: Compagnie Ariadone**  
Photo: Geneviere Briand







Les Ballets C de la B

# The Turning World

London's 7th Turning World Festival this year featured work from Slovenia, USA, Germany, Switzerland, Belgium, Israel, Finland, and Australia. **MHORA SAMUEL** spoke to John Ashford, Director of the Place, about the Festival's role as a promoter of work from abroad

**tt** **When did the Turning World begin?**  
The festival started in 1990 as 'a season that dances to the edge of a millennium'. The word dance was de-emphasised, as the aim was to chart a history of the changes which were moving people in the world, as it spun towards the millennium. The Turning World was never meant to be a platform for British work in an international

setting, it was designed to be a season of work from abroad - and from Europe in particular. Work that was interesting because of its difference and freshness, because it came from a region of the world that we didn't know anything about. I was looking for work that was very country specific. During this decade we have become much more closely integrated culturally with Europe.

So I felt it was important to know what the other countries in Europe were like.

## **How easy is it to attract audiences to the Turning World?**

My desire to put on work from regions of Europe which may be unknown, is difficult to market. Audiences are tuned in by marketing which means that unless you can say that it's the 'best in the world' then people aren't interested in it. Difference is not enough, it has to be better. So, many young companies using experimental processes in theatre and dance that might reflect a unique way of working, or who bring a special experience, for instance from dramatic changes in political regimes, just don't get an audience. Over the years of the festival, I think people have become even less open to unknown work, and it worries me that I have to be increasingly cautious about the work that I programme. There are two specific reasons for this. Firstly Britain tends to be culturally arrogant in the international context and secondly we present the festival in June, which this year also saw a lot more international work presented in London, in the South Bank Centre's *Meltdown* season and in the London International Festival of Theatre (LIFT). People choose the things they know and feel familiar with. The unknowns lose out.

## **What is the Place's role as an international producer?**

This year we co-produced S.O.A.P. Dance Theater (Frankfurt) *Khora* and have presented every work of the company over the years. I feel that it's important we have a role as an international partner in the development of a company. As an international producer, I also feel the obligation to seek out and look after that young work that cannot exist within its own cultural environment. For instance, En Knapp from Slovenia cannot just perform in Slovenia (with a population of 6 million), because they will only perform five gigs.

## **What about arranging tours of international work?**

Touring the work in the UK outside of the Festival is hard. The company can try and promote themselves and we are keen to bring the National Dance Agencies in, to act as links to local venues. But there is no incentive. Venues in the UK are not set up to receive and promote the work. In Europe, venues are subsidised to present work. In this country it is the companies that are subsidised to tour. For example, the Turning World companies ask for £2000-£5000 a night plus accommodation, local and possibly international travel. A British venue is used to paying £700-£1000 per gig. I'd like venues to have money to spend. In the UK the funding system decides who is going to



be able to make and present work by choosing or denying them subsidy. Venues can only present international work if they spend the time trying to get the support. It's not the job of the arts bureaucracy to decide which art comes into being. It's the job of the people who are running the art in theatres. We need to take the bureaucracy out of the arts system and recognise that those who organise it should be given the opportunity to get on

and run it. We don't realise here to what extent it is regulated and controlled by an army of bureaucrats who say they have to do it because they're accountable to government. Accountability has reigned supreme.

#### Where do you see the Turning World going?

Next year we won't have LIFT at the same time, so I hope I can be less conservative as

there will be less competition for audiences. Also I would like to continue to present the work when it is first made and not have to wait until everyone else has said it's OK. I want to crack that and convince people that they can attend something completely unknown because it will be interesting, and that they can have a good time watching work with a reputation in Europe that has yet to be seen in the UK. ♦

# Scottish Visions

This summer a seminar to discuss contemporary physical and visual theatre in Scotland, was held in Edinburgh.

MARK SAUNDERS, the chair, reports on the day

**S**INCE the demise of the Scottish Mime Forum a few years ago, there has been no focus for the physical/visual in Scotland. It has become a fragmented scene. Highly innovative, exciting theatre is being created but there is little sense of unity. Scottish Visions, a one-day seminar held during the Edinburgh festival set out to provide such a focus for practitioners, programmers, producers, journalists and arts development organisations. It offered a chance to get everyone under one roof and to see if connections could be made. What are our common objectives, hopes, aspirations and passions?

To begin with, a panel of guests were invited to consider various aspects of physical/visual theatre. Each specialist was asked to describe their involvement in, and view of the art form, and to provide practical ideas for the future as well as a 'vision'. In my opening address I stressed that they should be as positive as possible, even idealistic, in saying where and how things could and should be developed.

Mary Brennan, Theatre Critic for the Glasgow Herald, made many pertinent observations. She has noticed the low perception of physical theatre in Scotland. Many companies avoid using the term physical theatre to describe themselves. This reluctance, combined with a suspicion of all things physical in our puritan climate, makes it hard to sell to the wider public. She also commented on physical theatre clichés (not confined to Scotland) whereby 'thought and technique are substituted for bruises and blood' - the 'if we run out of ideas, lets run around very fast' mentality. However she noted that many companies in the Festival

were demonstrating daring, imagination and skill. She felt that critics have a problem with evaluating theatre that is not reliant on text and that they need to develop a physical sensibility. Other comments addressed the need to exploit interesting spaces and the need for artists to present themselves effectively to the media.

Morag Deyes, Director of Dancebase in Edinburgh, saw her facility essentially as a physical theatre laboratory, despite the fact that the emphasis is on dance. Currently based at the Assembly Rooms and due to move to larger premises at the Grassmarket, ideas for the future included facilities for trapeze work and a physical theatre festival. Her 'vision' was for a physical theatre school.

Peter Clerke, director of Benchours theatre company, gave a history of the company in which he described the difficulties of keeping a company together, as well as the pleasures of ensemble playing. He talked of their last show, *Peepshow*, which outgrew itself in the making. It was subsequently difficult to get bookings from venues who wanted the show but couldn't afford it. Their current show is smaller! For the future, practitioners need to recognise the shifting emphasis in funding and to attract private funding by creating a joint theatre company package, they also need to be more vocal in attracting attention. His 'vision' was for more risk.

Cathy Boyd, Director of Theatre Cryptic, talked of the international collaborations her company has mounted. Indeed this 'outward-looking' is a feature of recent Scottish theatre. For the future she advocated more residencies and co-productions. Her 'vision' was for an island residency.

Jenny Wilson, Director of the Dumfries and Galloway Arts Association works in a rural region with few arts venues and a largely conservative audience. She has recently launched an 'on the move' programme that has featured physical theatre residencies. Promoters can get lonely and isolated. The future for her is alliances, partnerships, and possibly a 'cultural let' scheme. And devolution!

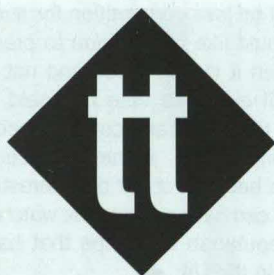
Lindsay John, Artistic Director of Catalyst Performing Arts, organises carnival celebrations where there is no separation between dance, physical theatre, or indeed fine art. Carnival breaks down barriers between the arts and between people. The public in Scotland needs to be better educated about its possibilities.

Once all the speakers had addressed the seminar, discussion groups were formed to draw up a list of recommendations. The following needs were emphasised:

- ♦ For training: training opportunities, the development of outreach work, a lobby to inform and educate policy makers, audience development, recognition of the performer-centric basis for physical theatre.
- ♦ For practitioners: support for emerging companies, a twice-yearly get-together for practitioners, a festival to profile work, recognition of the process that is research and development, an all-purpose space to meet and work in, faith in the work.
- ♦ For events and celebrations: development and recognition of carnival and its economic potential, establishment of the Glasgow Carnival as a regular event and effective financial planning.
- ♦ For theatres and arts centres: resources to develop the relationships between venues and companies, consideration of the marketing of the art-form, development of a consortia of venues and establishment of a showcase event for promoters for next year's festival. Total Theatre should develop its Information Service to help companies target venues.

The seminar raised important and keenly-felt points. Further discussion is now needed by Total Theatre and companies involved to draft full recommendations. The ball is rolling. ♦





# total theatre

mime, physical theatre & visual performance

## NEWS

**Total Theatre**  
At The Circus Space  
Coronet Street  
London  
N1 6NU

**Tel/Fax**  
0171 729 7944

**E-mail**  
magtotaltheatre  
@easynet.co.uk

**Administrative  
Director**  
Mhora Samuel

**Finance Officer**  
Steve Hill

**Board**  
Cathy Bailey  
Verena Cornwall  
John Keefe  
Kath Gorman  
Jon Potter

Rowan Tolley  
Mark Saunders  
Teri Sayers  
Alistair Spalding  
Jane Sutcliffe

Kevin Wallace  
Dorothy Wilson

## Total Theatre Awards Edinburgh 1997

For the first time ever at the 1997 International Edinburgh Festival Fringe, Total Theatre presented awards to celebrate the flourishing range and diversity of physical and visual theatre on the fringe.

Over 100 companies entered across five award categories. These companies were reviewed by over 30 assessors and the final awards were judged by a panel which included: Mary Brennan from the Glasgow Herald, Andrew Burnet from The List, Grainne Byrne, Artistic Director of Scarlet Theatre, Tom Morris and Gerry Collinge from BAC, Joseph Seelig and Helen Lanaghan from the London International Mime Festival and Liz Moran from The MacRobert Arts Centre in Stirling. On August 22 Total Theatre hosted the Awards Ceremony at the St Brides Centre packed to capacity with 300 guests.

The debates raged - Was theatre reclaiming its place on the fringe with the Total Theatre Awards? Was physical and visual comedy the new area of commercial interest? The press acknowledged the wealth of artistic innovation and the legacy of Copeau, Artaud, Lecoq, Grotowski and Brook, alongside conventional text-based analysis from theatre critics. Dance critics, grappled with the 'theatre' in physical theatre.

The Total Theatre Awards were co-ordinated by Chenine Bhatena and Leila Jancovich of Bhatena Jancovich and publicist, Marie Clements from Communiqué Arts PR. They worked flat-out to draw-up lists, gather assessments, co-ordinate judges, pass on invitations and chat up journalists and artists. Our congratulations go to all the nominated companies and the winners, and our thanks go to all the judges, assessors, artists and volunteers

who we don't have the space to mention by name, for playing their part in the success story. I hope that the visibility and public recognition the awards gave to our sector will stimulate artists, promoters, funders and the public to capitalise on the success of the first ever Total Theatre Awards.

**Mhora Samuel**

## Total Theatre Awards, Reception and Annual General Meeting

Friday 31st October & Saturday 1st November 1997, BAC, London

To mark the success of the first Total Theatre Awards at the Edinburgh Festival Fringe 1997, we will be holding a reception during the British Festival of Visual Theatre at 9.30pm on Friday 31st October after the performance of K486, winner of the Best Newcomer Award. All members are welcome. The following day on Saturday 1st November, Total Theatre's AGM for 1996/97 will take place also at BAC. The AGM will start at 2.00pm and finish at 5.00pm. We hope that as many of you as possible will be able to attend both events.

The Annual Report and AGM Papers will go out to members at the beginning of October and you should RSVP your attendance by returning your reply sheet to the Office or faxing it on 0171 729 7944 by Monday 27th October 1997.

## Total Theatre Awards

◆1997 Total Theatre Award for the most innovative overall production:

The Right Size *Do You Come Here Often?* Assembly Rooms

◆1997 Total Theatre Award for lifetime achievement:

Steven Berkoff

◆1997 Total Theatre 'lets get physical' popular vote for the company or performer you'd most like to get physical with:

Acrobat *Acrobat*, Assembly Rooms

◆1997 Total Theatre Award for the most innovative international production:

Derevo *Red Zone*, Pleasance

**Nominated Companies:**

Acrobat, *Acrobat*, Assembly Rooms  
Cirque Baroque, *Candide*, Leith Links  
Foolery, *Cyrano*, Quaker Meeting House  
Pia Fraus Theatre Co, *Flor de Obsessao*, St Brides, Orwell Terrace

Taihen, *Departed Soul*, St Brides, Springwell House

◆1997 Total Theatre Award for the Best Use of Design:

Co Yvette Bozsik *Hommage a Mary Wigman*, Famous Grouse House

**Nominated Companies:**

Cirque Baroque *Candide*, Leith Links  
Communicado *The Suicide*, Traverse Theatre  
Grid Iron Theatre Co *The Bloody Chamber*, The Haunted Vaults

Theatre Cryptic *Celle-La*, Traverse Theatre  
Trestle Theatre Co *Fool House*, Pleasance

◆1997 Total Theatre Award for the most innovative touring production:

Fecund Theatre 27, Theatre Workshop

**Nominated Companies:**

Frantic Assembly *Zero*, Pleasance  
Jade Grace, Pleasance  
Momentary Fusion *Stung*, St Brides, Orwell Terrace  
Peepolykus *I Am A Coffee*, Pleasance  
Rejects *Revenge Dusty Fruit*, Pleasance

◆1997 Total Theatre Award for the best newcomer:

K486 *The Trial*, C Cubed

**Nominated Companies:**

The Cambridge University Amateur Dramatic Club  
*Humming Birds*, Pleasance  
Crazy Horse Theatre *Drip Dry*, C Cubed  
Fireraisers Theatre Co *Andy & Edie*, Hill Street Theatre  
Grid Iron Theatre Co *Bloody Chamber*, The Haunted Vaults  
Shattered Windscreen Theatre Co *The Pit and the Pendulum*, Marco's





Frantic Assembly: *Zero* Photo: Jonathan Littlejohn

## Frantic Assembly *Zero*

*Pleasance 2, Edinburgh,  
August, 1997*

It's 11.59pm 1999. A time to recall past new years before the end of the millennium. A time to check out who your friends are and what we all mean to each other. The Frantic's mix contemporary sounds and group choreography with homespun dialogue to ask questions of themselves and their audience - some more clearly than others.

Some of the choreography in *Zero* was slight and lacked dynamism. The sounds were rockin' but the movement didn't keep up. Sometimes Steve Kirkham's choreography seemed hindered by the ability of the performers. He should rather have played to their strengths. However, on the whole the interaction between the performers was spot on. There was an authenticity to their inter-relationships which helped to strengthen the choreography. The self-referential moments ("Did you see me in *Flesh*? I had a bigger part in that...") helped create an intimate atmosphere. The company's direct approach to the audience helps add

to the relevancy of the piece. The dialogue was stuff we can all relate to. We've been to those parties, we have those friends.

As ever the Frantic's use of the set which comprised a Wendy house was creative. They hid inside it, jumped onto and fell off it and used it as a place to make quick costume changes. This added a nice element of surprise to the show. There was a slight episodic feel to the piece but the joins were skilfully concealed. Frantic Assembly have now completed the trilogy. While *Zero* was not as powerful as their previous two pieces it is still worth a watch.

Steve Hill

## Peepolykus *I am a Coffee*

*The Pleasance, Edinburgh,  
August 1997*

There was much talk on the Fringe this Summer about the cross-over between stand-up and character-based comedy. Peepolykus are gaining recognition as strong contenders in the comic-theatre corner. They now have considerable pulling-power on the Fringe and the fact that they didn't appear as nominees

for the Perrier Comedy Awards raises the stakes in the stand-up versus character comedy debate - particularly in light of the fact that this year's award went to comedy sketch group League of Gentlemen.

If the Perrier decision signals a shift away from stand-up comedy, then Peepolykus are certainly in line for major attention on next year's Fringe. The company prove with *I am a Coffee* that they are no one-hit wonder. Though a tad less juvenile than *Let the Donkey Go*, the new show contains the same comic ingredients. Nicholson, Sant and Marzan are each aware of their individual strengths as comic performers and they consequently work beautifully in ensemble. They have no need to compete with each other for attention on stage, and as a result their work is refreshingly lacking in ego.

*I am a Coffee* might risk offending Catholics with its irreverent take on the papacy and Holy Communion, however it's all good, clean, knock-about fun; executed with brilliant comic timing by three such likeable chaps that it is impossible to sit through it without a smile on your face. Watch out, Peepolykus are heading for the outer stratosphere.

John Daniel

## Fecund Theatre *27: A Personal Retrospective*

*Theatre Workshop, Edinburgh,  
August 1997*

Whether you've grown up between 1968 and 1996 or not, *27* will remind you of certain universal experiences; like the first time you fell in love, the first time you encountered death, the terminal boredom of rainy Sunday afternoons. This show explores what it's been like to be young over the last thirty years, and how the social/political climate has affected us personally. *27* is a response to personal experiences and memories of the time.

In their own words Fecund 'create performance work through an intensive and idiosyncratic working methodology'. Their work is alive and momentary with its own momentum and potential. It lives and breathes beyond theatrical limits. They explore contemporary issues using varied stimuli to arouse the senses, for instance: live music, music soundtracks, recorded and live video, dance, narration, naturalistic theatre, and physical theatre.

It is not however a mishmash of techniques. Each stimuli is used in

the context and with relevance to the moment. Using these mediums, Fecund experience and express themselves purely. They do not hide behind curtains to change their clothes, they do not aim to manipulate the audience with subtext or symbolism, and this allows the audience space to have their own individual, honest response.

Fecund means fertile, responsive capable of instinctive growth, dynamically intelligent. I could add a million other adjectives: sexy, exciting, challenging, stimulating. Go and see.

Lisa Sugden

## Boilerhouse *Seizer*

*The Quad, Edinburgh, August  
1997*

This show was a re-enactment of the popular Roman pastime of throwing the Christians to the lions. Only there were no Christians and the performers were to be the sacrificial lambs. On entering the Quad crowds were ushered in front of a huge screen as search lights scanned the arena. Leather clad performers awaited the arrival of *Seizer* (Caesar, get it?) on top of his armoured car, complete with turntables, DJ style.

Then they were forced, cajoled and persuaded by *Seizer* (Tam Dean Burn) to reveal their darkest secrets in the name of entertainment. The audience were to be judge and jury of the performers' fate. Using familiar formats - tabloid newspapers, video, Television - *Seizer* showed in close-up, the pain of those who become the subjects of media humiliation. Cameras were thrust into the hapless performers' faces, their discomfort spread across the large screen for all to see. The stories the victims told were sensationalist. Tales of impotency, rape and promiscuity. The stories that sell a thousand Sunday papers every weekend. These were interwoven with sounds 'spun' from *Seizer*'s decks.

Tam Dean Burn was beautifully vindictive as *Seizer*. The self-referential script helped to demystify the theatrical experience and gave the action a distinct immediacy. At times the quality of movement seemed weak and a little lost in the sheer scale of the event. This could have been due to the restrictive nature of the costumes. Still, these small criticisms did not detract from the overall piece which was adventurous and dynamic.

Steve Hill



**De La Guarda**  
**Periodo Villa Villa**

*Three Mills Island Studio, LIFT, London, June 1997*

Sure it's only athleticism and ropes and lights and pounding rhythm but, oh, the wonder of it! To start: an overhead screen, behind it silhouettes fly above our heads like manicured benign spirits. Then the screen tears, laughing like lunatics the spirits bungee into the crowd as balloons and gifts and paper come tumbling down on us. Next the performers slam-dance through the air in a rainstorm. Then women run up and along the walls caught in the incessant flicker of a punishing strobe light.

And all the time drumming. The drums pounded and pounded throughout and the audience were dancing along, gracelessly and gleefully. Soon it was impossible to tell who was audience and who was cast. Some of the audience actually flew above the others' heads. People started planting kisses on one another. The cast initiated this but people were not slow to grab their moment in the spotlight. The audience cheered and whooped like a crèche gone mad. What strange voodoo was this?

Then two men stood on a suspended platform - one upright and clothed, the other upside down and naked. They sprayed flour down on the audience. If it went in the audience's eyes it didn't matter - no one blinked, people gazed through smarting eyes unwilling to miss a moment - etching the mad spectacle on their retinas. And still the pounding of the drums, the perfect counterpoint to these extraordinary people celebrating their skill, physicality and virility. At the end, the applause drove on and on and on. Truly, a splendid evening.

Ray Newe

**Deutsches Schauspielhaus**  
**Hamburg**  
**Stunde Null**

*Queen Elizabeth Hall, LIFT, London, June 1997*

In her introduction to the show Stefanie Carp, the company's dramaturg, writes: "The German's refused to accept any responsibility for what happened during the war, and that is why history never transformed into experience."

*Stunde Null* is set in a training camp for German politicians. In keeping with the dramaturg's state-

ment, these would-be statesmen are characterised as being less than men, they are tic-ridden adolescents squeezed uncomfortably into the manners and costumes of pan-European sophistry. Much broad, but brilliantly-executed and wildly funny slapstick ensues as the politicians learn to shake hands, cut ribbons, walk on red carpets and deliver speeches.

The speeches are cut-and-pastes of real political addresses by Germany's post-war politicians and literary figures. Some come from 1945 and others from 1995 when 'remembrance' festivals were held in most German towns. In the context of Marthaler's vicious satire they are revealed as extraordinarily sentimental pleas, the mawkish flannel of men unwilling or unable to talk of the war. It is easy to forget these are real speeches - the old men's ridiculous urgings 'to the youth' the absurd idea that post-Nazi Germany can simply wipe the slate clean; that 1945, henceforth, shall represent 'year zero' (*Stunde Null*) and that the nation should be thankful that its self-destruction enabled it to start anew.

In the mouths of Deutsches Schauspielhaus, Hamburg's inept politicians, the words of Adenauer and others become a cunning verbal slapstick, absurd linguistic gymnastics. This manages to instil a sense of discomfort in the audience - even for the non-German speakers relying solely on sur-titles.

A show that can combine hilarious comic mime and erudite political comment is a rare thing. *Stunde Null* is one such virtuoso example.

Ray Newe

**Juliana Francis**  
**Go Go Go**

*ICA, LIFT, London, June 1997*

In *Go Go Go* Juliana Francis made explicit the link between incest and the sex industry. Adam Soch provided a constant stream of video imagery some of which interacted directly with Juliana Francis' performance whilst at other times it provided an endless flickering backdrop of pop-culture imagery creating a crass, seedy vision of contemporary America. *Go Go Go* was as much about bad fathers as it was sex-workers, and Uncle Sam is the ultimate bad father.

There wasn't always time in the visual onslaught to consider the exact meaning of some of the juxtapositions but this underlines the anger of the piece. It was this anger

which gave the show its giddy energy. *Go Go Go* was a ninety-minute howl. It presented an alternative image of America, a nation as both pimp and client, both protector and violator.

Juliana Francis orchestrated her fury and imagery persuasively and yet the most powerful moment in the show was perhaps the quietest - the text was taken from E. Sue Blum's 'The Incest Survivor's After-Effects Checklist' as Francis showed herself bit by bit. *Go Go Go* was a powerful piece with a powerful message and, if the line of thought was not always easy to follow, there was no mistaking its passion.

Ray Newe

**PICA**  
**The Geography of Haunted Places**

*Royal Court Theatre Upstairs, LIFT, London, June 1997*

This was an extraordinary piece - one of the under-acclaimed peaks of *Lift* - which traversed the borders between theatre and performance art, took risks, confronted the audience, played with and interrogated its material. *The Geography of Haunted Places* deconstructed the experience of the white colonist, no longer the owner of an 'empty land' but faced with a complex indigenous culture. The piece produced fragments of images, words and sounds that struck at colonial and racist attitudes in white Europe.

A soundscape of sea, wind and music alongside a terrain of stuffed marsupials, muslins and a chaise-lounge became the setting for Miss Discovery to confront the meaning of identity now when it can no longer be predicated on the destruction and refusal to recognise the identity of 'the other'. At times the piece seemed to be floating across the ideas it was playing with, but the power of the performer - her performance in itself - and the images evoked always made the ideas concrete, always coming back to an aesthetic political centre based on risk, interrogation and confrontation.

This was a rare piece that was not frightened of ideas, theory or history but presented these through a theatrical language. The performance was an integrated whole. Thus the performance was the text - the text was the performance. It was a piece of physical/total theatre which integrated spectacle, ideas, space and performances very much in its own way.

John Keefe



De La Guarda: *Periodo Villa Villa* Photo: Gavin Evans





El Warsha: *Tides of Night*

## El-Warsha Tides of Night

Royal Court Theatre Upstairs,  
LIFT, London, June 1997

An evening of two parts in which the second - a cabaret in which the company members presented examples of popular songs, music and dance - reinforced the material used in the preceding drama. Thus material from popular or street forms was used to tell the folk story of Hassan and Naima as part of the company's aim to rescue and use, in a living way, forms which are usually sentimentalised or looked down on.

Simple staging devices, like a bed frame on wheels which became a stage or series of locations, fed the audience's dramatic imagination. Comedy and tragedy were juxtaposed for deeper effect. The tragedy was both highlighted and under cut by a knockabout comic 'chorus' effect - which we associate with Shakespeare's gravediggers or door-keepers.

As well as being technically skilled and greatly entertaining, the evening achieved the virtue of not becoming a piece of 'cultural voyeurism', so often the outcome of seeing work from other cultures. Because the popular forms had the sense of being reworked, of being extended and used in new ways - treated with both reverence and

irreverence - the work was presented and received on its own terms. The result was akin to a Brechtian 'distancing' whereby the story was presented to us, rather than seeking to emulate a weakly realistic 'dramatic' theatre. The piece was therefore present in its own terms, did not diminish the culture from which it sprung, yet opened itself to us to enjoy the skills and joy of the performers.

John Keefe

## Alicia Rios La Feria de los Cinco Sentidos

BAC, LIFT, London June 1997

Before the performance began each person was given a map of the installation and a reticulum, a Roman doggy bag. There were a dozen or so sections exercising each of the senses in slightly different methods or combinations. One favourite was 'Drizzling at Sevilian Gardens', where a corridor was transformed into a series of arches fabricated from roses, with scented water sprays to squirt as much or as little as you wished.

'Flavoury Fountains' were made from spring onions and leeks flowing down onto a large mirrored surface surrounded by a colourful assortment of fruit and veg. The centre piece was the 'Tasting Palettes', a series of tables laden with goodies

to eat, grouped with titles such as 'Hard and Crunchy' and 'Soft and Rubbery'. One could eat them or put them in the reticulum for later. One of the ushers told me they had to stop people from doing their fruit and veg shopping, as on that night alone 350 people were expected. My favourite was 'Tinkling Pastoral', two girls dressed as shepherdesses with hundreds of toy sheep. It was a very strong image and the only section with 'performers'.

The spaces used did not create environments that were conducive to the touchy-feely atmosphere. It was disjointed with no flow to the experience and could have been a journey perhaps with guides. One wonders why this was in a theatre festival, as there was no performance as such. However it did engage all the senses and was different and fun.

Danny Schlesinger

## Cirque Ici

Clapham Common, LIFT, London, June 1997

Johann Le Guillerm and four musicians, (Phillipe Gilbert, Tira Skamby Madsen, Patrick Sapin, and Saxi) present Cirque Ici in a tent. The spectacle is a mixture of high level circus techniques, superb live music and weird and wonderful sculptures that magically traverse the stage. Le Guillerm aspires to put the 'poetry of simplicity' into his show and he certainly manages to, using everyday objects and manipulating them with ease and skill.

For instance, he takes a piece of paper and folds it carefully into an aeroplane then, using plate juggling moves, he passes the plane from one crooked elbow to the other. He also plays with a wet dish cloth and transforms this ordinary object into a thing of beauty. The tightrope routine was excellent, all the normal tricks one would expect, and well executed with additional innovative feats. There were several mechanical objects that moved across the stage somehow, the most fun being a six-legged inflatable which expanded showering the audience with confetti. Four musicians played a variety of acoustic instruments and supported Le Guillerm well.

However, some of the routines were far too long, most notably where he balanced on glass bottles and crossed the entire stage. Because of the lack of characterisation there was also a lack of audience engagement and Le Guillerm appeared at times to be

nervous and apologetic. Nevertheless Cirque Ici is certainly worth seeing for the music and high level of circus techniques.

Danny Schlesinger

## Richard Foreman's Ontological- Hysteric Theatre Permanent Brain Damage

Queen Elizabeth Hall,  
Meltdown, London, June 1997

*Permanent Brain Damage* is best described as visual/installation/performance theatre. As such it is the experience of the performance which matters. The structure of the work - an unfolding of an urban surreal nightmare - was one of loops and returns, set within a stage installation that extended around and above the audience, reflecting a man projecting his despair and melancholia. It seemed to be making a statement about the fracturing and subverting of reality that lies beneath our urban veneer. But meaning, as such, was less important than the experience of the work itself.

Whilst not being empty of substance, in many respects this piece suffered from the weaknesses of similar work. Firstly its meaning was closed, it was self-referential and solipsistic. It extolled a post-modern amorality which puts aesthetics above ethics and political confrontation. It used and evoked many of the key concepts of the avant-garde and surrealism, paying lip service to Artaud, but without any real element of 'cruelty'. Ultimately not really confronting the audience, but leaving a mild sense of theatrical boldness.

However, these weaknesses were offset by a humour and humanity exemplified by a distinct movement quality which was skilled and throw-away at the same time. The orchestration of the staging and presentation was outstanding. The performance score was fully integrated with all elements locking into each other. The result was a technical and performance standard and consistency far too often lacking in British work. Whilst the issue of meaning and substance remains a problem, it was the enjoyment of the orchestrated performance score which stays with me. I'm not sure what it's saying but I enjoyed seeing all the elements being put together.

John Keefe



**Sean Tuan John  
O Brutus**

*Chisenhale Dance Space, London, July 1997*

The twentieth century phenomenon of 'the loser' is given voice and character in Sean Tuan John's new work *O Brutus*. It is a dynamic solo performance. Dysfunctional behaviour, obsession and dependency are explored through dance, storytelling and the urgency of the main protagonist Augustus Jones.

Alienation from a society obsessed with normality is a central theme. Phones become lifelines: a means to be heard, to have an effect on somebody - anybody. And yet they are alienating in their inability to replace the ache for human contact. Augustus straight-jackets himself with the phone cord and recites Blondie's 'Hanging on the Telephone' as he rolls ensnared about the stage. In desperation his shoe becomes a phone. Suddenly we're in Beckett territory and I half expect a cry to the void of 'God have pity on me!' These are brilliantly realised scenes.

As the programme notes point out this performance is not considered the final product. This is evident in Tuan John's narrative technique which needs more exposure to audience reaction to rid it of its lapses into monotony and lack of colour. As *Brutus*, the villain, he failed to develop real menace. The use of video footage was interesting but occasionally indulgent. As a change of audience focus it was a poor substitute for Tuan John's live performance and set too far back to have suitable impact. This aside, *O Brutus* is an eye-opener; a brutal yet life-affirming performance.

**Anne-Louise Rentell**

**Compagnie Ariadone**

**Le Langage du Sphinx/Le Souffle de la vie**

*Mimos, Périgueux, France, August 1997*

How can I put into words something with such power, expression, mystery, magic and drama as this? At times it felt like a Greek drama at

others, like a farce or a parody on womanhood. It remained throughout however an extraordinarily strong expression of the locked-in frustrations of being a woman.

Many images were evoked whilst watching Carlotta Ikeda and her 6 strong company of phenomenal performers: crowds in horror; the holocaust; God; a queen in the desert; comic wind-up dolls; women together and against each other. Although these were just some of the images which surged through my mind, the piece overall for me, was about the power of the energy of one woman among many. One woman trying to understand herself and finding strength in herself and other women - the power of the Sphinx.

Some of the images felt like they were from a science fiction movie and the choreography resisted perfectly the urge to be constantly symmetrical. Although Ikeda is Japanese she is not trained in Butoh. She lives in France but maintains that her spirit is 'still in Japan'. However, the power of Butoh has obviously seeped into her veins and her soul so utterly and subconsciously. This is a performance which reaches deep down into the soul. Brilliant and wonderful. Watch out for Carlotta Ikeda at the London International Mime Festival next year.

**Emi Slater**

**Dragon Ladies**

**The Grottesque Burlesque Revue**

*Chisenhale Dance Space, London, July 1997*

*The Grottesque Burlesque Revue*, conceived and devised by Dragon Ladies is a corker of a production. An original re-telling of the Bluebeard fable, it is a successful collaboration between its creators and a performance coup for its choreographer, writer and performer Marisa Carr.

Dolly Blue, the comical whore, is an extraordinary character direct from a vaudeville show, a naughty Victorian postcard and Carr's vivid imagination. With a gasping red raw mouth for a vagina and over-pumped mammaries which defy gravity, she is saucy, sassy and very appealing. Carr's story-telling talents blaze here as Dolly Blue takes us through the events which lead to her demise. Female sexuality is the life-force of the piece. With Dolly Blue, sex is fun. Reincarnated as The Avenging Angry Monster Lady, it is a weapon. Her groin is the focal

point as she gyrates and masturbates in an erotic dance of seduction and murderous revenge. 'She' is the third and final rebirth: the survivor, the night-stalking whore searching the earth for retribution. 'She' wears the skins of her male victims. 'She' finds sex in shadows.

While there is still tightening up to be done (character transformations on stage are tricky but the change from Dolly Blue to The Destructress was clumsy and lessened the climactic effect of this character's arrival), all elements of this production combine to lift *The Grottesque Burlesque Revue* above and beyond an average night in the theatre. Dragon Ladies deserve to be 'out there' with bigger audiences and venues at their disposal. Fantastic stuff.

**Anne-Louise Rentell**

**Ark 3**

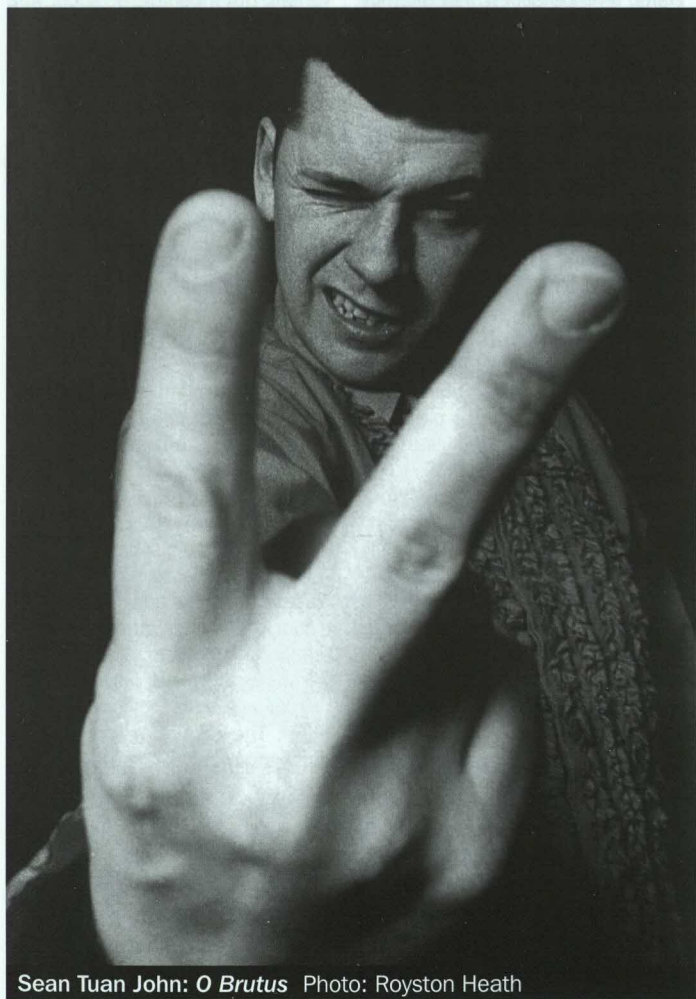
*Chisenhale Dance Space, London, August 1997*

The minimalist style of Chisenhale Dance Space was the ideal setting for *Ark 3*, a pared down evening of contact improvisation. The evening had a distinctly impromptu flavour which felt rather like arriving early to a party to find the hosts unprepared. In the performance space, three dancers, each with their own cassette recorder, zipped haphazardly through abrasive industrial noises. Hardly easy listening but, as it turned out, this was going to be a surprisingly challenging and disconcerting performance.

I was caught off guard by the uneasy and exhilarating sense of contradictions. The piece seeming at once worked out and not worked out, linear and yet unpredictable. As the contact between the dancers evolved organically it became random, unexpected and naturally uncompromising. Its greatest achievement was its ability to draw the audience in. There was a visceral quality that shocked, like a Tarantino movie, even in the most comical and tender moments. The plot too, as much as there was one, was akin to Tarantino, bringing together disparate characters, encountering each other in a world punctuated by police sirens and an Agatha Christie radio play.

As the night sky turned a deep purple outside, I left contemplating the shadow boxer and the woman's lost loves that I may or may not have seen. I felt totally alive.

**Carl White**



Sean Tuan John: *O Brutus* Photo: Royston Heath



## Andrew Dawson & John Gore Productions

### A Grand Night Out

*The Hawth, Crawley July 1997*

Wallace and Gromit take to the stage in this play featuring the favourites from Aardman Animation's three films - Shaun The Sheep, the Techno-Trousers, the Evil Penguin and of course the ever attendant Gromit, Wallace and Wendolene. The audience, eager to identify with the well known characters, cheer, boo and sigh. Andy Dawson (ex-MTP), wrote and directed the show with the blessing of Aardman Animations and the weight of John Gore Productions, and they have no doubt created a hit.

The 'Hound of the Baskervilles' is melodramatically played out in Wallace's most recent invention, a theatre caravan - a splendid feat of stage design from Tom Piper. By feeding a book in at one end, a ready-made stage adaptation appears at the other. But the penguin appears hard on the trail. Out to steal the Mayor of Crawley's civic chain he is ready to sabotage the play, the machine and do our lovable characters in.

Paul Filipiak, Russ Edwards, Mark Otto Hollander, Joyce Henderson and Angela Clerkin make a good ensemble and turn in fine physically-observed performances. The characters talk to the audience directly 'front of curtain style'. And they don't fall into the danger of caricature - they are blessed with already finely-observed caricatures to play. The company try to faithfully recreate and stage the pace and detail of the original animations - not an easy task. The audience are eager to have 'a grand night out' in the company of familiar friends. They are not disappointed.

Ross Marshall

## Heather Rutland / Leiken Loppu

### Silent Red/Before Nine

*Mosaics Festival, Jacksons Lane, London, July 1997*

The first half of this show, *Silent Red*, was a sombre dance which contained haunting images of separation and involvement. Two female dancers cut across the stage. Slats of white light gave a ghostly feel and the French vocalist on the backing track was hypnotic. Beginning slow-



Circomedia: *Into The Deep* Photo: Stephan Beese

ly with the dancers apart from each other, the piece sped up and the dancers moved into closer proximity, pushing each other through the space. There was a feeling of magnetism between the two performers which was invigorating to watch and the precision and focus of their bodies added to the dynamic. I enjoyed this performance and liked the style and atmospheric qualities.

*Before Nine* couldn't have been more different. It was humorous and tongue-in-cheek. Dressed in a blue satin dress, Elizabeth Besbrode shuddered and shook, her eyes darted in all directions as she flexed her limbs. She prepared breakfast, placing cups, a toaster and toast, plates and finally two saucers on top of a rusty box. Proudly, she hoisted herself onto it. Standing astride the breakfast ware she preened and pouted as she prepared herself for the arrival of the breakfast guest. Jason Hird, dressed in a jacket and tie and no trousers appeared from behind the box like a mad jester. Both dancers played and toyed with each other. The comedy was nicely played. Surprise, slap-stick, quirky and surreal elements all blended to create a truly theatrical performance.

Natasha Klugman

## Gary Stevens

### 'And...'

*S. London Gallery, July 1997*

Gary Stevens once said in an interview printed in this magazine that his approach to theatre is sculptural. It would not be unreasonable then to regard his latest piece 'And...', staged in the South London Gallery, as a work of fleshy kinetic sculpture. Yet this analysis would be simplistic and unfair.

Seeing Stevens' work out of a theatrical context perversely reminds the viewer of its' theatrical nature. The performers who realised this production were more than just objects in a white space; they retained their performer status. Despite the relative shortness and banal nature of the routine (performed in a continuous cycle throughout the day) and the lack of well defined 'characters', the performance nevertheless generated a fictional space which was as impregnable as any framed by a proscenium arch.

When I saw 'And...' none of the viewers were willing to come too close to the performers. Finding myself blocking the view of others I

could have moved through the performers. However, like others in the audience, I opted to shuffle around the performance clutching the white walls of the gallery. In the meta-language of the piece, simply walking across the performance space could too easily have been misread as performance, arrogance or even narcissism - my carefully constructed real world cruelly compromised by fiction. The performers with their subtle movements, undermined and deconstructed the tics and fidgets we all call real. Crippled with self-consciousness, the space around them was as solid to the audience as a Henry Moore. Perhaps Stevens is a sculptor after all.

Ray Newe

## Circomedia

### Into The Deep

*Bristol, July 1997*

*Into the Deep* isn't just the title of the imaginative, high energy show which Circomedia presented under a dockside canopy, close to where John Cabot set sail for North America 500 years ago. It's also the direction in which Circomedia, the Bristol-based school for circus arts and physical theatre, is heading by adding a professional touring company to the training it provides. This is for international students who want to elevate traditional circus skills to a compelling new level.

Director, Deborah Pope, enlisted 10 of the latest graduates to recreate Cabot's journey, and their newness to live performance meant the company didn't always grab the audience as firmly as they grabbed the ropes, balls, swings (and more) used to conjure up the voyage. What stood out though, were the action-filled sequences when the whole cast came together, displaying dazzling skills, energy, commitment and vision. They set sail with silken sheets, with their bodies wrapped in rope and their clubs flying like seagulls. In the sea nightmare, a knife-wielding chef on roller blades encircled strange creatures who looked as if they'd stilt-walked straight out of a Dr. Seuss cartoon. When they reached dry land, a cloudburst of juggled umbrellas and ping-pong balls grabbed the audience's attention.

It was a mesmerising spectacle with attitude. The whole was buoyed by a brilliant and original soundtrack by Australian composer Roger Mills. *Into the Deep* is heading for a storming success.

Pam Beddard.



MANAGEMENT NEWS

Lottery White Paper

The Government launched its 'People's Lottery' White Paper in the summer. Copies can be obtained from the HMSO (£6.50) or on-line - free on <http://www.culture.gov.uk>. The People's Lottery proposes to create a sixth good cause the 'New Opportunities Fund' for health, education and the environment, which will be used initially to train teachers and librarians to help people of all ages learn to use new technology. The new proposals are meant to ensure that good causes are distributed fairly throughout the country, and a new National Endowment for Science Technology and the Arts (NESTA) will be established to help people harness their talents and develop talent and creativity. The three objectives for NESTA will be: To support talented individuals through direct financial assistance, mentoring or placements, masterclasses, centres of excellence, showcasing and summer schools; To help individuals to turn creativity and ideas into products or services which can be effectively exploited while their rights are protected; To contribute to the advancement of public education about, awareness of, and appreciation of the creative industries, science and technology and their contributions to the quality of life.

Arts Council of Wales

Is launching a new streamlined management structure this Autumn by cutting its 12 current divisions down to five core units in an effort to cut administration costs, or otherwise face a £250,000 deficit by the year 2000. Six artform departments will be replaced by a single Artform Division. A Presentation and Participation Division will support arts presentation and the advisory committee structure is also being revised.

DCMS

The Department of National Heritage is now known as The Department of Culture, Media and Sport.

First National Street Arts Meeting

The report from this conference, covered in Total Theatre Magazine 9.2, held last May in Brighton by South East Arts is available. Contact Linda Lewis on 01892 515 210.

Nottingham Playhouse

Announced that Venu Dhupa took over from Ruth Mackenzie as its new Executive Director in September. Venu was previously a producer at The Royal National Theatre.

South Bank Centre, London

Is to rename itself as the Paul Hamlyn Centre on the South Bank, should its lottery bid to the Arts Council and National Heritage Memorial Fund be successful. The Paul Hamlyn Foundation has pledged a major donation to the £151m scheme.

SERVICES

AMTF Conference

Training and Development in the Arts  
24-25 October 1997, Birmingham

In their 3rd National Conference topics include, Promoting creative thinking in management, Technological breakthroughs in workplace learning and Using new frameworks and ideas. Details: Arts Training Central, 0116 242 5202.

Artec, London

Offer short courses in multimedia and hypermedia for arts administrators.  
Contact Jane Placca on 0171 477 2775.

Arts Training North West

Offer IT and Internet courses at reasonable rates.  
Contact Valerie Fry on 0151 794 2918.

Association of Arts Fundraisers

Are running, 'Absolute Beginners', a very basic training course in fundraising for the arts on the 18th November 1997 at the Britannia Conference Centre, London aimed at those new to working in the arts or new to fundraising.  
Cost £95. Details: 01843 862 743.

Creative Links

Is an information and advice service run by the British American Arts Association.  
Contact them on 0171 247 5385.  
E-mail: [baaa@easynet.co.uk](mailto:baaa@easynet.co.uk)

Internet Application Centre Manchester Metropolitan University

Offer a course entitled, 'Getting On-line' covering WWW, e-mail, FTP, bulletin boards, mailing lists, HTML and web design. The 120 hour course is being offered free to the first intake of students.  
Details: The IAC, MMU, Room 413, Humanities Building, Rosamund Street West, Manchester M15 6LL.

London Arts Board

Will be running lottery A4E Main Programme seminars on 16th and 30th October and 13th November in London, to assist those making project applications. Cost £10.  
Details Kate Shore 0171 240 1313.

Yorkshire & Humberside Arts

Will be running a lottery A4E Main Programme seminar on 27th November 1997, at the YHAB offices in Dewsbury, to assist those making project applications. Details: 01924 455555.

MANAGEMENT AWARDS

AWARDS RECEIVED

Arts for Everyone Main Programme First Round

In August, the Arts Council of England announced the first successes in the main A4E programme. Over 1000 applications were received and 112 awards made totalling nearly £19 million. Drama and Combined Arts successes included:

Apna Arts, £88,000; ArtAngel, £383,930; Artshare South West, £130,000; Attic Dance Co, £69,972; Batley Culture Trust, £99,946; Big Brum TIE, £90,536; Chelsea Centre Theatre, £96,877; Common Players, £182,462; Compass Points, £68,367; Derby Dance Centre, £87,269; Forest Forge Theatre Company, £224,419; Gloria Theatre, £29,925; Green Candle Dance Company, £250,000; Hampstead Theatre, £499,874; Hull and East Yorkshire Mind, £95,000; Illuminations Interactive, £80,000; Jabadoo, £227,536; Language Alive TIE, £60,000; Leicester Caribbean Carnival Ltd, £81,000; Lovebytes, £83,982; Mind the Gap, £302,050; Multi Asian Arts Centre, £75,000; New Perspectives Theatre Co, £91,100; New Writing North, £88,390; Northern Stage, £460,000; Nottingham Playhouse, £500,000; Old Goole Youth Centre, £11,400; Paines Plough, £206,964; Pegasus Theatre/Oxford Youth Theatre, £222,239; Pop-Up Theatre, £220,218; Salongo, £59,889; RJC Dance Theatre, £350,000; SeaChange, conceived by Pip Greasley, Colin Pierce and Hilary Westlake, £400,000; Soft Touch, £140,563; Suffolk Dance, £390,058; Thamesdown Dance Agency, £179,892; The Arts Catalyst, £135,000; The Place, £281,467; The Spennymor Settlement, £10,905; Theatre Melange, £100,000; Theatre Sans Frontiers, £98,505; Tricycle Theatre Company, £494,000; Tyneside Disability Arts, £47,500; Young Vic Theatre, £486,000; Zap Productions, £400,000.

Arts for Everyone Express 2

Abraxus, £3984; Access All Areas, £3500; Accusative Cases, £5000; Arcus, £777; Arm Theatre, £5000; Art Works, £5000; Blind Summit, £5000; Blood n' Glitter, £4140; Chimera, £2950; Company Paradiso, £5000; Dragon Ladies, £5000; Elle - M Theatre, £5000; Ex-Libris, £2700; Falling Ballgowns, £4450; Fancy Theatre, £2225; Farnworth Little Theatre Youth Group, £3800; Feelgood Factor, £2700; Festival of British and Belgian Puppetry, £5000; Fishproductions, £4970; Freakshow, £5000; Fruit Troupe, £5000; Garlic Puppet Theatre, £4880; Glitteris, £4000; Hanging By A Thread, £3500; Harmony Movements, £3650; High Arcal School, £5000; Hijinx, £5000; Hot Tin Roof, £3870; Crazy Kat, £5000; K.S. Theatre, £2950; Livestock, £5000; London Workshop Co, £3500; Madhatters Circus, £4500; Midlands Puppet Forum, £5000; Mojo Theatre, £5000; Ophaboom, £5000; Out of Bounds, £4700; Out of Synch, £5000; Part Exchange, £5000; Prospect, £5000; Puffest 98, £5000; Rose's Thoughts Dance Co, £4235; Rubberneck, £4950; Ruffege, £4935; Rumbling Spires Puppet Theatre, £2280; Sheffield City Play, £5000; Ship of Fools, £4780; South West Puppeteers, £3341; Stamina - T, £3727; State of Space, £5000; Storm, £5000; Stretch People, £5000; Suspicious Moves, £4545; Swnak, £4260; Sweet Deserts, £5000; Talia Teatrum, £4910; The Doris Dancers, £4500; The Flying Doctor, £4560; The Fool's Theatre, £5000; The Performance Project, £4800; The Tingle Factor, £4000; Theatre de la Vie, £5000; Theatre Present, £5000; Weird Sisters, £5000; Workshop 5, £5000.

Arts Lottery Capital Projects

Bell and Bullock, purchase of van, £24,000; Forkbeard Fantasy, purchase of premises and for fine and sound equipment and computers, £303,831; The Place, major redevelopment of building and new choreographic centre, £5.081 million; Thin Line, film and audio equipment, £12,000.



## AWARDS RECEIVED

## Baring Foundation Arts in Education and Community Small Projects Fund

Recent successes include: Circus Zanni, circus skills festival for Primary Schools in Leeds, £2000; Emergency Exit Arts, workshop programme and public events in Harrow, £3000; Horse & Bamboo Theatre, children's summer creative-arts programme, £1700; Nutmeg Puppet Co, touring puppet show for people in residential homes, £4,700; Oxfordshire Touring Theatre, outdoor performance project for young people, £3700; Total Theatre, seminar and showcase at the Edinburgh Festival Fringe for new/existing physically-based performance in Scotland, £1500; Trestle Theatre, a National Portrait Gallery schools project, £2000; Young Vic, music theatre education project, £3000.

Details on this and other programmes can be obtained from The Baring Foundation, 60 London Wall, London EC2M 5TQ. Tel: 0171 767 1000.

## AWARDS AND COMMISSIONS OFFERED

## ACE Lottery Capital Programme

In Autumn 1997, the Capital Programme divides into two schemes. One scheme is for non-building projects (e.g. purchase of equipment, instruments) and another for building projects. Each scheme has a separate application form with guidance notes. Building projects are subject to a new 'Three Stage Process' which includes, feasibility study, development study and completion. Applicants have to demonstrate that all three stages have been undertaken, though all stages can be applied for. Details: Lottery Communications Team on 0171 312 0123.

## Barclays Stage Partners

In collaboration with the Arts Council of England is inviting applications from professional theatre companies wishing to produce and tour productions in 1998. Funds are available for classic or modern plays, revivals, new work from established writers, adaptations, musicals, work for young people, mime and culturally diverse projects. A total of £666,000 is available. Closing date for applications: 7th November 1997. Details from Liz Martell, Kallaway Ltd on 0171 221 7883 or Elizabeth Adlington, Touring Dept, ACE on 0171 973 6471.

## Kaleidoscope

The deadline for applications for the 1998 round is the 1st December 1997. The objective of the programme is to encourage artistic creation across borders and to promote the dissemination of European Culture. Application details can be obtained from the International Arts Bureau on 0171 403 7001 or from the European Commission (UK) at 8 Storey's Gate, London SW1P 3AT.

## PUBLICATIONS

## Article 31 Action Pack

Is a resource pack for action to implement Article 31 of the UN's Convention on the Rights of the Child, available for £12.95 inc. p+p from Community Insight, Pembroke Centre, Cheney Manor, Swindon SN2 2PQ. Tel: 01793 512612.

## Arts Council of England

Produce two new free publications *Development Funds 1997/98* and *Introducing the Arts Council of England*. Available from ACE, 14 Great Peter Street, London SW1P 3NQ. Tel: 0171 973 6517.

## Cultural Trends

Has a chapter in the current issue on Cultural Activities in the English Regions. Copies are available from Grantham Book Services, Isaac Newton Way, Alma Park Industrial Estate, Grantham, Lincs. NG31 9SD. Tel: 01476 541080.

## Developing Theatre Writing

Is a 60 page report documenting the New Playwright Trust's 4 days of workshops on theatre writing held last June. Copies are available for £5 from New Playwright's Trust, Interchange Studios, Dalby Street, London NW5 3NQ. Tel: 0171 284 2818.

## The Edwin Mellen Press

Publish two titles on Commedia Dell'Arte: *The Commedia Dell'Arte from the Renaissance to Dario Fo* and *The Theatre of Yesterday & Tomorrow*. For information Tel: 01570 424356.

## Funding Digest 1997

Is a fundraising information service available on subscription at £234 a year from RTI Publications, Suite 1.02, St Mary's Centre, Oystershall Lane, Newcastle NE4 5QS. Tel: Christine Morrison or Allan Sked on 0191 232 6942.

All RABs will have copies for reference.

## Fundraising Facts

Is a sixteen page booklet available free from Beneficial Arts, Freepost PAM 4184, London W10 5BR. Tel: 0181 969 4384.

## Gone With The Field

Is a guide to performance spaces in 30 US cities available for reference in the Total Theatre office or for purchase from The Field, 161 Sixth Avenue, New York, NY 10013. Tel: + (212) 691 6969.

## Harwood Academic Publishers

Publish a new series of four books edited by David Griffiths on a Mask-based training for actors. For a catalogue contact Biblios, Star Road, Partridge Green, West Sussex RH13 8LD. Tel: 01403 710971.

## Into Europe: International Training Opportunities

Published by the International Workshop Festival is available in a new edition from IWF, 52 Tottenham Street, London W1P 9PG. Tel: 0171 637 0712.

## The People's Lottery

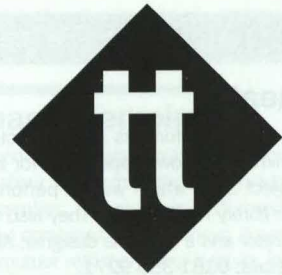
Is the government's White Paper on the Lottery available free from The Stationary Office Ltd, PO Box 276, London SW8 5DT. Tel: 0171 873 9090.

## Theatre in Education: Ten Years of Change

Is a new report from The National Campaign for the Arts and is free to NCA members or available for £5 from NCA Ltd, Francis House, Francis Street, London SW1P 1DE. Tel: 0171 828 4448.

## Use or Ornament?

Is a report on the social impact of participation in the arts available at £21 inc. postage from Jill Chandler, Eco Distribution, 117 Main Street, Woodhouse Eaves, Leics. LE12 8RY. Tel: 01509 890068.



## total theatre

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

Total Theatre was founded in 1984 to advocate 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.

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

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



**OPPORTUNITIES**

**Arm Theatre**

Are looking for two performers and a director with corporeal mime and clown experience for a forthcoming project *Shh!* which will be performed in Wandsworth library Feb-Mar '98. They also require an administrator and a costume designer. All posts are paid. Details: 0181 355 9271.

**Bhathena-Jancovich**

Is planning to tour a cabaret package of physical work including theatre, circus, mime, eccentric dance and other wacky comic acts in '98. If you are a venue manager or have an act please call 0181 348 0203.

**Bodily Functions**

Are organising a showcase of mime, physical and devised theatre later this year. Proposals are welcome for pieces with a maximum 20 minute running time. Details: Dorothy Max Prior on 01273 385 929. They are also establishing a database for practitioners living or working in Brighton, Hove and surrounding area, alongside a brochure which will contain details of practitioners. Details: Sian Davies on 01273 382221.

**The 10th Beweeeing Festival**

Takes place between March 1-15 '98 and focuses on physical theatre. Details: 0032 3225 1066.

**Camden People's Theatre**

Are planning to run their bi-monthly cabaret night Comedy Crackers more frequently and are looking for performers with visual and skills acts. The next night is November 16. Details: Paul on 0171 277 2391.

**Green Room, Manchester**

Is holding an intensive workshop exploring the 'art of collaboration' between Oct 20-25. Artists working in dance and theatre are invited to apply. Contact: Bush Hartshorn, Artistic Director, The Green Room, 54-56 Whitworth Street West, Manchester M1 5WW. Tel: 0161 950 5777.

**Out of Synch Theatre Co.**

Are looking for two performers (M/F) with good comic sense, dance or acrobatic skills. Rehearsals in Dec-Jan to tour Feb-Mar '98. Applications with CV and photo to Alan Fairbairn, Out of Synch Co, 5 Victoria Mansions, 76a Marine Parade, Brighton BN2 1AE.

**Performance Practice Journal**

Deals with the process of making creative practical work for and with students. Submissions are invited to: John Freeman, University College Chester, Cheyney Road, Chester CH1 4BJ. Tel: 01244 373 379.

**Rehearsal Space**

Available at Toynbee Studios, London. 300 seat theatre and three rehearsal spaces. £50-£120 p/day. Details: Gill Lloyd or Helen Ugwu on 0171 247 5102.

**Scarabeus**

Are looking for four experienced performers (M/F) with movement, dance, acting, climbing/abseiling, aerial and stilt skills for *Arboreal - Living in Trees*. Rehearsals in Dec-Jan, touring Feb-Sept 1998. Send CV and photo to: The Power Station, Coronet Street, London N1 6HD. Tel: 0171 739 7494.

**Sibiu International Theatre Festival**

Are looking for theatre companies interested in performing at the Festival, also partners for long term connections and a director interested in working with the Puck Company. Details: Constantin Chiriac tel: +40 69 210 446. E-mail: sibfest@hotmail.com

**State Russian Youth Theatre**

Are looking for a British company interested in collaborations to exchange directors, carry out master classes and exchange tours in each country. Details: Penny Mayes at Treble on 0181 441 0349.

**Unity Theatre**

Are currently seeking a replacement Marketing Officer following the departure of Mark Pemberton. Details: Sue Williams on 0151 709 6502.

**Visions '98**

The Festival of international animated theatre would like to hear from companies interested in participating in next year's Festival. Contact: Lucia Reynolds, Visions '98, University of Brighton, Grand Parade, Brighton BN2 2JY.

**CHANGES OF ADDRESS**

**Carousel**

Community Base, 113-117 Queens Road, Brighton BN1 3XG. Tel: 01273 234 734.

**Foundation for Community Dance**

Cathedral Chambers, 2 Peacock Lane, Leicester. LE1 5PQ. Tel: 0116 251 0516.

E-mail: comdanceinc@easynet.co.uk

**Kneehigh Theatre**

14 Walsingham Place, Truro TR1 2RP. Tel: 01872 223159. Fax: 01872 260 487.

**Rapscallion Productions**

Room 228, Aberdeen House, 22-24 Highbury Grove, London N5 2EA. Tel: 0171 359 4073

**Thin Line**

Flat 3, 20 Longner Street, Shrewsbury SY3 8QX. Tel: 01743 243 283. Fax: 01743 356 886.

**WEBSITES**

**England's Regional Arts Pages**

<http://www.arts.org.uk/>

**National Campaign for the Arts**

<http://www.ecna.org/nca/>

**The World of Mime Theatre**

<http://www.geocities.com/Broadway/5222/>

**Venue and Festival Guides Europe**

<http://www.ecna.org/enicpa>



**total theatre**

**FREE LISTINGS SERVICE**

**Total Theatre members only**

Members can use the free listings service to inform readers of their activities.

**Listings can be placed in:**

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

**DISPLAY ADVERTISING**

**Advert Cost**

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

**Advert Dimensions (mm)**

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

**TOTALLY BAGGED MAILING SERVICE**

The following prices are quoted for inserting leaflets up to 14g. Prices are individually negotiated if your leaflet weighs more.

**Mailing Cost**

Number	Members	Non-Members
650 leaflets	£65	£95
900 leaflets	£90	£125

**ADVERT COPY DEADLINES**

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



## Besht Tellers

Tour their new show *Angels and Demons* this Autumn. Bringing to life traditional tales of heavenly mischief, the internationally acclaimed company present a very human view of the good and the bad in all of us.

Details: 0171 624 4343.

E-mail: 100645.3632@compuserve.com

## Kevin Brooking

Will be performing his comic show *Roach* directed by Alan Fairbairn this Autumn. It is available to tour from the end of October.

Contact: 00 32 2646 9693.

## Big Bubble Theatre Co.

Are currently working on two new projects. *Welcome to the Pleasuredrome* is a high-energy physical production aimed at teenagers, looking at issues of drugs and clubs. It will tour schools and colleges in Winter 1997. The second project, Big Bubble's *Dracula* is inspired by Bram Stoker's book and will tour theatres and arts centres in Spring 1998. This will not be a classic re-working of the novel, but the company's own visual and physical horror-fest.

Contact: 01462 681 916.

E-mail: bigbubble@mail.enterprise.net

## Bouge-de-là

Tour their new show *Time Flying* this Autumn. Aurelian Koch and Lucy O'Rorke are joined by dancer Paula Jane Harradine and the piece is directed by Andrew Dawson fresh from his current success with *Wallace & Gromit: A Grand Night Out*. *Time Flying* promises more of the inventive design and object animation which characterises Bouge-de-là's work, including giant flying paper birds and strange figures emerging from sheets of latex rubber

Details: Sarah Heyworth on 01273 608 021.

## Camden People's Theatre

Combine physical theatre with live music from Moveable Feast in *Street Cries* which is currently available for touring. The show, performed in promenade, is a beautiful brutal comedy which re-counts a journey through the streets of London from dusk till dawn.

Contact: Sheridan Bramwell on 0171 916 5878.

## Communicado Theatre Co.

Were at the 1997 Edinburgh Festival Fringe with *Suicide*, a hilarious romp through the life of a man who threatens suicide during an argument in order to teach his wife a lesson. The company were nominated for a Total Theatre Award for the best use of design for the show which is available to tour until Autumn 1998.

Contact: Linda Borthwick 0131 624 4040.

## Creature Feature Productions

Are currently touring their in/outdoor production *A Recipe for Disaster*. An absurd and ludicrous examination of genetic engineering, the show combines

audience participation, masks and extra-terrestrial beings on stilts. Contact: Kate or Naomi Evans on 0181 342 9015.

## Dell'Arte Players Co.

From Blue Lake California, USA toured their new show *Mad Love* to venues in Holland, Denmark and Sweden this Summer. In the melodramatic style of the Théâtre du Grand-Guignol, the show is set in a Theatre of Horrors and is a story of obsession and desire, paranoia and madness. The cast features Dell'Arte Directors Michael Fields, Donald Forrest and Joan Shirle and is directed by Jael Wiesman and designed by Giulio Cesare Perrone. The company have been creating work for 20 years and also operate a full time professional actor-training programme at the Dell'Arte International School of Physical Theater.

Details: Joan Shirle on 00 1 707 668 5663.

## Earthfall Dance

Follow a sell-out European tour with a brand new work *Fabulous Wounds*, produced in collaboration with painters, dancers, indie musicians and a nightclub bouncer. The company is joined by dancers David McKenna (Janet Smith and Dancers) and Deborah Ford (Siobhan Davies, Richard Alston at the London Contemporary Dance School). The show which is a startling fusion of music, movement and image opened at Chapter Arts, Cardiff in September and tours the UK until February 1998. Details: Penny Simpson on 01222 451168.

## Alan Fairbairn

Of Theatre Décalé is now working between Brighton and Paris. His new company *Out of Synch* has received an A4E award to produce a new piece which will be a devised cabaret featuring three Lecoq performers. Rehearsals start mid-December and the show will tour the South East in February 1998. Alan Fairbairn will also be giving further workshops in clowning and aspects of physical theatre from November. Details: 01273 677921.

## Fecund Theatre

Were the winners of the 1997 Total Theatre Award for most innovative touring production with *27*, an autobiographical show which explores the experience of growing up between the years 1968-1996. *27* is written, directed and designed by John Keates. Details: 0171 739 3576 or 01753 882692.

## First Bite TIE Co.

Worked with pupils from ten Merseyside secondary schools in September on *Move It!*, a show exploring young people's views and perceptions of public transport. The fast moving production used acrobatics, mime, movement and original music and was followed by an hour long workshop exploring its themes. The company also tour *One-to-One*, a show targeted at junior schools which looks at smoking,

alcohol, family, relationships and self-esteem until December 1997. Details: 0151 448 1818.

## Furnace Memoirs

Is a recently established company which presented its first show *Stories from the Bleedhinder* in London in September. The piece is performed by Mason Ball, and combines black humour, dreamlike fantasy and murder with themes of insanity, incarceration, jealousy, violence and retribution.

Details: Mason Ball on 0171 278 6620.

## Gandini Juggling Project

Tour the UK in Spring 1998 with *Septet*, a multimedia dance/circus extravaganza. The company's largest production to date, *Septet* involves 7 dancer/jugglers and is choreographed by Gill Clarke, known for her work with the Siobhan Davies Dance Company. The piece celebrates juggling through a rhythmical and meditative fairground of flying objects, flickering computer screens and projected images and re-unites all the performers who have made and performed the company's work since 1993.

Details: Communiqué on 0171 700 5358/5346.

## Hoi polloi

Are currently touring their new show *Dead on the Ground* this Autumn. Devised by the company (Shôn Dale Jones, Steffanie Müller and Jonathan Turner) with final direction by Jonathan Stone (Ralf Ralf), *Dead on the Ground* is the story of a novice angel who mistakenly plucks a man from earth to heaven before his time. Details: Chenine at Bhatena Jan-covich on 0181 348 0203.

## Hoodwink

Are touring their show of the same name this Autumn. A comic and magical exploration into the elements of artifice, illusion and divination by which we are all comforted and beguiled. *Hoodwink The Show* explores the mysterious world of the clairvoyant. Details: Stephanie Jalland or Adam Gent on 01703 787130. E-mail: HWTheatre@aol.com

## IOU Theatre

Will tour *Cold Fusion*, a small 'opera' to demonstrate the Big Bang between January and March 1998. The show recounts the creation of the universe in a visual and musical feast using a large table cloth, five zips and a rubber glove.

Details: Richard Sobey on 01422 369217.

## Kaos Theatre

Will tour their next show *Hard Muscles, Glass Saw and the 48hr Liquor Cure* from May, next year. The piece will be a tantalisingly twisted series of tales inspired by the crime thrillers of Raymond Chandler and the 'film noir' genre.

Details: Kayte Potter on 01285 641 781.



## The Kala Chethena Kathakali Co.

Are the UK Kathakali experts and this year celebrate their 10th Anniversary of presenting Kathakali throughout the UK, Western Europe and the Far East. Company directors Kalamandalam Vijayakumar and Kalamandalam Barbara Vijayakumar have co-ordinated a 49 date national tour to December 1997 which provides audiences in the UK with an opportunity to enjoy Kathakali presented by a company of top international actors, musicians, singers and artists from India. Workshops and solo performances, residencies, combined arts projects, exhibitions and full troupe performances presented by Kathakali actor Kalamandalam Vijayakumar and Kathakali make-up artist and visual artist Kalamandalam Barbara Vijayakumar have been enjoyed by over 300,000 people in the UK. The company is currently planning a major Festival of Kerala for 1999 to include 25 artists from India. Total Theatre apologises for printing incorrect tour dates in the Summer issue, please turn to page 31 for the correct performance listings in the Autumn 1997 tour. Details: 01703 420114 or e-mail: kathakal@Inter-alpha.co.uk

## Leikin Loppu Dance Theatre

Are a young company whose work, devised and performed by Jason Hird and Elizabeth Besbrode, falls between the boundaries of dance and theatre. Their work is informed by clowning, dance, mime and action-to-music techniques drawing from sources such as cartoons, Chaplin, Laurel and Hardy and Harold Lloyd. For a review of their recent performance *Before Nine*, see page 25. Details: 0113 293 4485.

## The Mask Studio

Recently combined masks, puppets, Eurythmy and hurdy gurdy music in a unique re-telling of the celebrated story *The Passion of Kaspar Hauser* which premiered at London's Steiner Theatre in September. Directed by Christopher Marcus, the show will tour the UK and Europe from January 1998. Details: 0171 387 1808.

## Matt Lawrenson

Performed his devised solo show *Keep the Light On* directed by Gerry Flannagan at Chisenhale Dance Space, London in September. The show deals with the humour and loneliness of a lighthouse keeper who after years of routine handles a real dilemma which tests his salt. Details: 0181 986 4629.

## Natural Theatre Co.

Tour *William Tell* this Autumn, the side-splittingly funny story of the Rossini family which displays the comic, musical and physical theatre skills for which the award-winning company are world-renown. Details: Communiqué on 0171 700 5346/5358. The article on The Natural Theatre company printed in Total Theatre volume 9 issue 2 was written by the company's Artistic Director Ralph Oswich and not Simon Boyce as stated. Total Theatre apologise for the error.

## Nola Rae

Is currently rehearsing a new show *Mozart Preposterous* which will tour from January 1998. The work, directed by John Mowat, speculates on the comedy and tragedy of Mozart's life and fantasises on what made the composer so endearingly and distastefully absurd. Details: Matthew Ridout on 01233 732429.

## Opera Circus

This autumn Opera Circus is performing *Cat Man's Tale*, a new chamber opera piece based on a short story by Erica Wagner. The composer is Alisdair Nicholson and the writer is David Harvower. The Premiere is in The Shetlands on October 9. Details: 0171 288 1222.

## Polar Theatre

Present their new show I.D. at Riverside Studios, London for three weeks between October 28 - November 16. Directed by David Leddy and performed by Beate Fritzsching, David Harradine, Lisa Gornick and Alison Cocks, the show is a physical and aural assault on arguments surrounding sexuality. Details: 0181 674 2524.

## A Quiet Word

Tour *Stella, You Are Funny* this Autumn. Performed by Alison Andrews and Claire Thacker with text by Mike Kenny, the show is a suspense story for our times which uses film imagery from the past. Details: 0113 262 9303 or 0113 262 0740.

## Reflex Theatre Co.

Preview their new show *Cabaret Sometimes* in Sheffield in November. It is a unique performance which revives and explores traditional European cabaret through contemporary forms of music, poetry and physical performance. This follows the success of *Last Orders* (1996) and *Lock-in* which was the 1997 Guinness Pub Theatre Award winner. Details: Sarah Dowling on 0114 249 3651.

## Ridiculusmus

Opened their new show *Omnium* in Derry in August. The show is an irreverent and comic trawl through a landscape of rugs, culture and national stereotypes. Details: 01504 373800.

## Slack Dance

Formerly Slakmac Dance, have devised their current show *Door Ways* with Marcello Magni. Mike Ashcroft and Mish Weaver manipulate metal door frames and combine athleticism with aerial skills in a saga of risk, secrets and territorial claims. Details: Mike Ashcroft on 01223 414368.

## Theatre de Complicite

Stage their production of Eugene Ionesco's *The Chairs* this Autumn. The play, starring Richard Briers and Geraldine McEwan, has not been seen as a major production for over 40 years. Details: 0171 700 0233.

## Théâtre sans Frontières

Are touring *Le Mariage de Figaro* by Beaumarchais as part of The French Theatre Season which is a major celebration of theatre from France in the UK until December. Details: 01434 606787.

## Teatro Circo Imaginario

Present *En El Limbo* at The Circus Space, London on November 1. This is a new work of clown theatre by Chilean actor and writer Andres del Bosque. Four clowns use acrobatics, mime, comedy and audience participation to elaborate a gruesome discovery made at a construction site in Santiago city centre. Details: The Circus Space on 0171 613 4141.

## Trestle Theatre

Tour *Beyond the New Horizon*, commissioned for The Year of Music and Opera this Autumn. The piece written in conjunction with composer David Home incorporates mask, puppets, five actors and ten musicians in a surreal story which explores man's ability to adapt to extreme conditions. Details: 0181 441 0349.

## Third Angel

Were established in 1995 and are based in Sheffield's cultural quarter. They make work which combines performance, film, video and photographic work and their latest live show *Experiment Zero* tours nationally this Autumn. Details: Alexander Kenny or Rachael Walton on 0114 281 2044.

## Trading Faces

Tour *The Man Who Woke Up in the Dark* until December with dates in Oxfordshire, Shropshire and Staffordshire. This comedy drama fuses masks and dance and is inspired by the life and works of Leonardo da Vinci. The company are holding various week long residencies throughout the tour. Contact: Alison Bull on 01235 550829.

## Triangle

Tour *My Sister My Angel* this Autumn. The show, performed and devised by Carran Waterfield is based on a true story of a family who lost their sixth child who was born at Christmas and died in the New Year. Contact: 01203 362210.

## Twisted Stocking Theatre

Are touring their new production *Exposure* this Autumn. They are in residence at Wolverhampton University next May when they will direct students in a production of Aphra Behn's *The Rover*. They are running workshops throughout the duration of the tour. Details: 0181 318 2218/0181 889 3837.

## Unlimited Theatre Co.

Are graduates of the University of Leeds Theatre Workshop. This Autumn they are on tour with *No Brave World* which is inspired by John Osborne's *Look Back in Anger*. The piece denies a linear narrative to present poetic images in performance. Details: Jon Spooner on 0113 234 5400.



**PERFORMANCES**

**Besht Tellers  
ANGELS & DEMONS**

Details: 0171 624 4343

**NOVEMBER**

- 4 John Rubens Theatre, London
- 10-30 Tricycle Theatre, Kilburn, London

**DECEMBER**

- 1 University Theatre, Edgbaston, Birmingham
- 3-4 Pavilion Theatre, Brighton
- 9-11 Studio Theatre, Leeds
- 14 Radlett Centre, Herts.
- 17-18 QEJ Theatre, Bristol

**Bouge-de-là  
TIME FLYING**

Details: *Bhathena-Jancovich* on 0181 348 0203

**OCTOBER**

- 9-11 Komedia, Brighton
- 17 Horsham Arts Centre
- 23 The Maltings, Farnham
- 25 BAC, London
- 30 Mac, Birmingham

**NOVEMBER**

- 5 The Gulbenkian Theatre, Canterbury
- 6 Folley Theatre, Hereford
- 12 Chapman Theatre, Salford University
- 18 Old Town Hall Arts Centre, Hemel Hempstead
- 19 The Junction, Cambridge
- 20 South Hill Park, Bracknell

**Brouhaha  
THE OPIUM EATERS**

Details: *Nick Sweeting* on 0171 928 42000

**OCTOBER**

- 16 BAC, London
- 20-22 Sheffield Crucible Studio
- 23 Arts Workshop, Newbury
- 27 John Leggott College, Scunthorpe
- 29 Rolle Campus, Exmouth
- 30 Portsmouth Arts Centre

**NOVEMBER**

- 4-22 Young Vic Studio, London

**The Charnock  
Company  
HEROINE/HUMAN BEING**

Details: 0181 541 5399

**OCTOBER**

- 8-9 Phoenix Arts, Leicester
- 13-14 Warwick Arts Centre, Coventry
- 17 Theatre Royal, Wakefield
- 18 Theatre in the Mill, Bradford
- 22-23 Dartington Arts, Devon
- 24-25 Swindon Dance (formerly Thamesdown)
- 30 John Stripe Theatre, Winchester
- 31 Quay Arts Centre, Isle of Wight

**NOVEMBER**

- 3-4 Gulbenkian Studio, Newcastle upon Tyne
- 5-6 Nuffield Theatre, Lancaster
- 7-8 Bowen West Theatre, Bedford
- 10-11 Bluecoat, Liverpool
- 12-13 Trinity Arts, Gainsborough
- 14-15 Mac, Birmingham

**Company Paradiso  
ENTER THE CLOWN**

Details: 0161 248 8826

**OCTOBER**

- 21-22 Barbirolli Room, Bridgewater Hall, Manchester

**NOVEMBER**

- 4 Wolverhampton Arena Theatre
- 6 Tameside College, Ashton-under-Lyme, Manchester

**Earthfall  
FABULOUS WOUNDS**

Details: 01222 451 168

**OCTOBER**

- 17 MacRobert Arts Centre, Stirling
- 30 Alsager Arts Centre
- 31 The Coliseum, Aberdare

**NOVEMBER**

- 7 The Hawth, Crawley
- 8 Portsmouth College
- 12 South Devon College, Torquay
- 14 Taliesin Arts Centre, Swansea
- 15 Prema, Dursley, Glos.
- 18 Trinity Centre, Gainsborough
- 21-22 Exeter & Devon Arts Centre, Devon
- 25-26 Croydon Clocktower
- 27 Kings Lynn Arts Centre
- 28-29 Norwich, venue tbc

**Fecund Theatre**

Details: 0171 739 3576

**OCTOBER**

- 8-11 Studio 4, The Tramway, Glasgow
- 13-15 Powerhouse 1 Showcase, Wakefield
- 16 Arena Theatre, Wolverhampton
- 17-18 Pegasus Theatre, Oxford
- 20-21 Warwick Arts Centre, Coventry
- 23-24 Portsmouth Arts Centre, Southsea
- 28 The Arden School, Manchester
- 30 Jellicoe Theatre, Poole

**NOVEMBER**

- 4 University College Scarborough
- 6-8 The Gantry Arts Centre, Southampton
- 11 Solihull College, Chemsley
- 13 Nuffield Theatre Studio, Lancaster
- 19 South Devon College, Torquay
- 22 Spring Gardens Arts Centre, High Wycombe
- 25 John Stripe Theatre, Winchester
- 27-14 Oval House, London

**First Bite TIE Company  
ONE-TO-ONE**

Details: 0151 448 1818

**NOVEMBER**

- 4 Pumpherton Primary, West Lothian
- 5 Mauricewood Primary, Penicuik
- 5 Bryan's Primary, Dalkeith
- 6 Dalkeith Leisure Centre
- 17 Farnborough Rd School, Southport
- 18 Northcote County Primary, Walton
- 18 Rudston Juniors, Liverpool
- 19 Gilmore School, Liverpool
- 19 Norman Panell, Liverpool
- 20 Northway County Primary, Liverpool
- 21 Birchfield School, Liverpool
- 25 St Nicholas RC Primary, Tuebrook
- 25 Garston C of E School
- 26 William Gladstone, Seaforth
- 27 Benchill Juniors, Manchester

**DECEMBER**

- 4 Wellesbourne School, Norris Green

**Forkbeard Fantasy  
THE FALL OF THE HOUSE  
OF USHERETTES**

Details: 0117 924 8141

**OCTOBER**

- 20-25 New Vic Studio, Bristol

**Frantic Assembly  
ZERO**

Details: 01792 774888

**OCTOBER**

- 7-8 Exeter & Devon Arts Centre, Exeter
- 10-11 Taliesin Arts Centre, Swansea
- 13-15 BAC, London
- 21 Courtyard Theatre, Ashton-under-Lyme
- 23 The Roadmender, Northampton
- 24 Phoenix Arts Centre, Leicester
- 28 Lawrence Batley Theatre, Huddersfield

**NOVEMBER**

- 3-6 Green Room, Manchester (The Generation Trilogy)
- 7 Bonnington Theatre, Nottingham

**Gavin Robertson/  
Andy Taylor  
FANTASTICAL VOYAGE**

Details: 01273 814644

**OCTOBER**

- 9-10 Sao Paolo, Brazil

**NOVEMBER**

- 7-30 Holland

**Hoodwink  
HOODWINK**

Details: 01703 787130

**OCTOBER**

- 11 Fairfield Arts Centre, Basingstoke
- 13 BAC, London
- 30 The Square Chapel Arts Centre, Halifax

**NOVEMBER**

- 21 Pegasus Theatre, Oxford

**Hoi polloi  
DEAD ON THE GROUND**

Details: 0181 348 1203

**OCTOBER**

- 8 Trinity Theatre, Gainsborough
- 9 Marlborough College
- 10 Bowen West Theatre, Bedford
- 14 Tameside College, Ashton-under-Lyme
- 16-18 Komedia, Brighton
- 20 The Studio Theatre, North Westminster College
- 21-22 The Miskin Theatre, Dartford
- 23 Y Theatre, Leicester
- 28 Exeter Arts Centre
- 29 The Arena Theatre, Wolverhampton
- 31 Cumbernauld Theatre

**NOVEMBER**

- 1 Cumbernauld Theatre
- 2-9 Brandenburg Festival, Germany
- 10-11 Warwick Arts Centre, Coventry
- 12 Castle Theatre, The Studio, Wellingborough
- 13 Brewery Arts Centre, Cirencester
- 14 Northbrook Theatre, Worthing
- 15 Fairfield Arts Centre, Basingstoke
- 17 Goodrich Theatre, Wandsworth Festival

**Kaos  
THE KAOS IMPORTANCE  
OF BEING EARNEST**

Details: 01285 641781

**OCTOBER**

- 7 Park College, Theatre, Eastbourne
- 8 21 South Street, Reading
- 9 Ashcroft Theatre, Farnham
- 10 Forest Arts, New Milton
- 11 Tower Arts, Winchester
- 13 Brewhouse Theatre & Arts, Taunton
- 15 Dartington Arts

- 16 Bridgwater Arts Centre
- 17 Corn Exchange, Dorchester
- 18 Lighthouse Theatre, Aylesbury
- 20 Eastbourne Arts Centre
- 22 Chapman Theatre, University of Salford
- 23 The Met, Bury
- 25 Paisley Arts Centre
- 30 Foyle Arts Centre, Co. Londonderry
- 31 Riverside, Coleraine

**NOVEMBER**

- 1 Riverside, Coleraine
- 3 Nuffield Studio Theatre, Lancaster
- 6 Ridings Arts Centre, Winterbourne
- 7-8 QEJ Theatre, Bristol
- 12 The Gantry, Southampton
- 13 The Roadmender, Northampton
- 14 Woughton Centre, Milton Keynes
- 15 Stamford Arts Centre
- 18 Gardner Arts, Brighton
- 19 Horsham Arts Centre
- 20 Mill Arts Centre, Banbury
- 21 Phoenix Arts, Leicester
- 26 Darlington Arts Centre
- 27 Customs House, Southshield
- 28-29 The Arches, Glasgow

**Kathakali National Tour**

Details: 0171 700 5346/5358

**OCTOBER**

- 7-8 Leisure Centre, Dawlish, Devon
- 10 Regal Theatre, Minehead
- 11 The Mwdwn, Cardigan
- 12 St Donats Arts Centre, Glamorgan
- 14 Salls Benny Theatre, Brighton
- 15 The Hawth, Crawley
- 16-19 Riverside Studios, London
- 21 Radcar Leisure Centre, Cleveland
- 23 Alhambra Theatre, Bradford
- 24 Nia Centre, Hulme, Manchester
- 25 St Brides, Edinburgh
- 26 The Lemon Tree, Aberdeen
- 28 Glasgow School of Art
- 29 Eden Court Theatre, Inverness
- 30 Cumbernauld Theatre, Cumbernauld
- 31 The Village Theatre, East Kilbride

**NOVEMBER**

- 1 Queens Hall Arts Centre, Hexham
- 3 Lawrence Batley Theatre, Huddersfield
- 4 Customs House, South Shields, Tyne & Wear
- 5 Stanwix Theatre, Carlisle
- 10 Derby Tertiary College
- 11 Nene College, Northamptonshire
- 12 Wildern School, Hedge End, Hampshire
- 13 Salisbury Arts Centre
- 14-15 The Pavilion Theatre, Bournemouth
- 18 The Hall of Cornwall, Truro
- 20 Arena Theatre, Wolverhampton
- 21 Guildhall Arts Centre, Gloucester
- 22 Taliesin Arts Centre, Swansea
- 24 Gordon Craig Theatre, Stevenage
- 25 UEA, Norwich
- 27 Cordeaux High School, Louth, Lincs.
- 29 Community College, Ely

**Leikin Loppu Dance  
Theatre  
AFTER EIGHT/  
BEFORE NINE**

Details: 0113 2934485

**OCTOBER**

- 8 Powerhouse, Wakefield
- 15 Accrington & Rossendale College, Rawtenstall
- 29 Lakeside Theatre, Colchester

**NOVEMBER**

- 20 LMU Studio, Leeds



**PERFORMANCES**

**Opera Circus  
CAT MAN'S TALE/KING  
STAG**

Details: 0171 288 1222

**OCTOBER**  
7-2 Highland & Islands Tour

**NOVEMBER**  
5-6 Traverse Theatre, Edinburgh  
8-9 The Circus Space, London  
11-12 Finland

**Peepolykus  
I AM A COFFEE**

Details: Adrian Mealing on 01684 540366

**OCTOBER**  
8 Comedy Festival, Ulverson  
10 Hope Centre, Bristol  
11 Danefield Community School, Williton  
15 Hurtwood House, Dorking  
16 North Westminster School Studio, London  
17 The Bull, Barnet  
21 Arena, Wolverhampton  
23 Citadel, St Helens  
24 Bonington Theatre, Arnold  
25 Mac, Birmingham  
26-3 Peru

**NOVEMBER**  
5 Christ's Hospital, Horsham  
6 Exeter College  
7 Bryanston Arts Centre, Blandford  
8 Pegasus, Oxford  
11 Accrington & Rossendale College, Rawtenstall  
12 Arts Centre, Wakefield  
13 Studio Theatre, Leeds  
14 Town Hall, Batley  
18 Arts Workshop, Newbury  
19 West End Centre, Aldershot  
20-22 Komedia, Brighton  
23 Regent Centre, Christchurch  
25 De Aston School, Market Rasen  
26 North Kesteven School, Lincoln  
27 Roadmender, Wolverhampton  
28 Spilby Theatre

**DECEMBER**  
4 Folly Arts Theatre, Hereford  
10 Launceston College  
11 Arts Centre, St Austell  
12 Arts Centre, Falmouth  
13 Barbican, Plymouth tbc

**Polar Theatre  
I.D.**

Details: 0181 674 2524

**OCTOBER**  
28-16 Riverside Studios, London

**Rejects Revenge  
DUSTY FRUIT**

Details: 0151 708 8480

**OCTOBER**  
7 Courtyard Theatre, Ashton-under-Lyne  
8 Nuffield Theatre, Lancaster  
9 Rose Theatre, Ormskirk  
10 Northallerton School  
11 Goole Arts Theatre  
14 Civic Theatre, Doncaster  
15 Derek Newton Theatre, Warrington  
16 The Met, Bury  
17 Kingsway School, Stockport  
18 Phoenix Arts Centre, Leicester  
20 Eastwood Theatre, Notts.  
21 Minster Theatre, Southwell, Notts.  
22 Lovelace Theatre, Hucknall, Notts.  
23 Toot Hill Theatre, Bingham, Notts.  
24 Grove Theatre, Balderton, Newark  
27-29 BAC, London

31 Wolverhampton Arena

**NOVEMBER**  
11 North Westminster Studio, London  
13 Merlin Theatre, Frome  
14 The Theatre, Chipping Norton  
15 Limelight, Aylesbury  
18 North Cornwall Arts, Launceston  
19 Falmouth Arts Centre  
20 St Austell Arts Centre  
21 Palace Theatre, Paignton  
22 Madcap Theatre, Milton Keynes  
25-29 Lancashire Rural Tour

**DECEMBER**  
2 Theatre in the Mill, Bradford  
3 Wakefield Arts Centre  
4 Ashcroft Arts Centre, Fareham  
6 Harrow Arts Centre  
10 University of Plymouth, Exmouth  
11 The Rondo Bath  
12-13 The Gantry, Southampton

**Ridiculusmus  
ALL ABOUT H. HATTERR**

Details: 01504 373800

**OCTOBER**  
8 Dartington Arts, Devon tbc  
10-12 The Crypt, Castle, Dublin Fringe Festival  
13 Royal Arms Hotel, Omagh  
14 Royal School, Armagh  
15 South Devon College, Torquay  
16-17 Leeds Metropolitan University  
18 Tysul, Llandysol  
22 Barn Theatre, Ambleside, Cumbria  
23 Banbridge Leisure Centre  
29 Killeshin Hotel, Portlaoise

**Stan's Cafe  
SIMPLE MATHS**

Details: 0121 446 4526

**NOVEMBER**  
7 Belgrade Studio Theatre, Coventry  
8 Music Hall, Shrewsbury  
12 University of Essex, Colchester  
14-15 New Victoria Theatre, Newcastle-under-Lyme  
18 The Green Room, Manchester  
19 Roadmender, Northampton  
20-21 Mac, Birmingham  
22 Prema Arts Centre, Dursley  
26 Portsmouth Arts Centre  
28 Fairfield Arts Centre  
29 Pegasus, Oxford

**Teatro Circo Imaginario  
EN EL LIMBO**

Details: 0171 613 4141

**NOVEMBER**  
1 The Circus Space, London

**Theatre de Complicite  
THE CHAIRS**

Details: 0171 700 0233

**OCTOBER**  
22-25 Theatre Royal, Bath  
28-1 Gardner Arts Centre, Brighton

**NOVEMBER**  
5-8 Laurence Batley Theatre, Huddersfield  
11-15 Playhouse, Oxford  
19-31 Royal Court Downstairs, London

**Théâtre sans  
Frontières  
LE MARIAGE DE FIGARO**

Details: 01434 606787

**OCTOBER**  
7 Stantonbury Campus Theatre, Milton Keynes  
8 Bedales Olivier Theatre, Steep, Petersfield  
9 Corn Exchange, Newbury

11 St Luke's Theatre, Exeter  
13 Oldham Vith Form College  
14 Y Theatre, Leicester  
15 The Mill, Banbury  
17-18 The Brewery Arts Centre, Kendal  
21 Rosehill Theater, Whitehaven  
22 Forum 28, Barrow in Furness  
25-28 Gulbenkian Studio Theatre, Newcastle  
29 MacRoberts Arts Centre, Stirling  
30 The Maltings, Berwick on Tweed

**NOVEMBER**  
3 East Durham Community College, Peterlee  
4-5 Mercury Studio, Colchester  
6-7 Warwick Arts Centre, Coventry  
11 Gardner Arts Centre, Brighton  
12 Trinity Theatre, Tunbridge Wells

**Third Angel  
EXPERIMENT ZERO**

Details: 0114 281 2044

**OCTOBER**  
16 Nuffield Theatre, Lancaster  
20 Green Room, Manchester  
22 BAC, London  
31 Phoenix Arts, Leicester

**NOVEMBER**  
6 Studio Theatre, Leeds  
11-12 Crucible Studio, Sheffield  
19 Powerhouse 1, Wakefield  
21 Prema Arts Centre, Uley

**Thin Line  
THE SHOWER SCENE**

Details: 01743 356886

**OCTOBER**  
31 Shyan 5, Belmont, Shrewsbury

**NOVEMBER**  
1,4,7 Shyan 5, Belmont, Shrewsbury

**DECEMBER**  
2 Arena Theatre, Wolverhampton

**Told by an Idiot  
DON'T LAUGH IT'S MY LIFE**

Details: Nick Sweeting on 0171 928 4200

**OCTOBER**  
21-22 Weymouth College  
23 Bridport Arts Centre  
24 Ansty Village Hall, Dorset  
25 Beaminster Secondary School, Dorset  
28 The Castle, Wellingborough

**NOVEMBER**  
3-5 Warwick Arts Centre  
6 Hurtwood House  
7 The Town Hall, Midsomer Norton  
8 The Regal Theatre, Minehead  
10 Nuffield Theatre, Lancaster  
11-15 Gulbenkian Theatre, Newcastle  
18-22 Crucible Studio, Sheffield  
25 Arena Theatre, Wolverhampton  
26 Heathfield School, Taunton  
27 The David Hall, South Petherton

28-29 Brewery Arts Centre, Kendal

**DECEMBER**  
2 QEJ Theatre, Bristol  
3 Chapel Arts Centre, Shaftesbury  
4 Whitchurch Village Hall, Dorset  
5 Shillingstone Village Hall  
6 Dorchester Arts Centre

**Trading Faces  
THE MAN WHO WOKE UP  
IN THE DARK**

Details: 01235 550829

**OCTOBER**  
10 Spring Gardens Arts Centre, Bucks  
17 Theale Green School

**NOVEMBER**  
1 Briport Arts Centre, Dorset

14 Stantonbury Theatre, Milton Keynes  
21 Salisbury Arts Centre  
28 The Point, Eastleigh, Hants.

**DECEMBER**  
5 Cricklade Theatre, Andover  
12 Hawth, Crawley  
19 HMP, Bullingdon

**Trestle Theatre  
BEYOND THE BLUE  
HORIZON (BBH) & FOOL  
HOUSE (FH)**

Details: 0181 441 0349

**OCTOBER**  
7-8 Arena Theatre, Wolverhampton FH  
9 Wyeside A. C., Builth Wells FH  
10 Ludlow Assembly Rooms FH  
11 St Donats A. C., Llantwit Major FH  
15-16 Gulbenkian, Canterbury FH  
17-18 Salisbury Arts Centre FH  
21 Regal Centre, Worksop FH  
21-22 Arts Theatre, Cambridge BBH  
22 Trinity Arts, Gainsborough FH  
23 The Castle, Wellingborough FH  
24 Leighton Buzzard Theatre FH  
24-25 Gardner A. C., Brighton BBH  
28-29 Old Town Hall Arts Centre, Hemel Hempstead FH  
30 Guildhall Arts Centre, Grantham FH  
31 Ingleton Community Centre FH

**NOVEMBER**  
1 Stanwix Arts Centre, Carlisle FH  
3-4 Epsom Playhouse, Surrey BBH  
5-6 Theatre Royal, Bury St Edmunds BBH  
6-8 Ardhowen Theatre, Enniskillen FH  
7-8 Trinity A. C., Tunbridge Wells BBH  
10-11 The Anvil, Basingstoke BBH  
11-12 Riverside Theatre, Coleraine FH  
14-15 The Hawth, Crawley BBH  
15 Portadown Town Hall, Craigavon FH  
21-22 Lawrence Batley Theatre, Huddersfield BBH  
25-26 QEJ, South Bank, London BBH

**Triangle  
MY SISTER MY ANGEL**

Details: 01203 362210

**OCTOBER**  
24 New Victoria Theatre, Newcastle-under-Lyme

**NOVEMBER**  
6 Dukes Playhouse  
12 Institute of Education, University of Warwick

**DECEMBER**  
3 Arena Theatre, Wolverhampton  
8 Odin Teatret, Denmark

**Twisted Stocking  
Theatre  
EXPOSURE**

Details: 0181 318 2218

**OCTOBER**  
7 The Gatehouse, Stafford  
9 Ellesmere Arts Centre, Shropshire  
13 George Monoux College, Leyton  
14 Weald College, Harrow  
15 Jellicoe Theatre, Bournemouth  
16 The Bull, Barnet  
21 Greenhill College, Harrow  
24 Hamilton Road Centre, Newham

**NOVEMBER**  
1 South Hill Park, Bracknell  
4 William Howard Centre, Carlisle  
5 Chapman Theatre Salford University  
8 Grimsby College of Art, Design & Media  
11 St Peter's UCL Arts Centre, Preston  
13 Citadel Arts Centre, St Helens  
18 Leyton Vith Form College  
21 Chesterfield Arts Centre, Derby



**A Quiet Word  
STELLA, YOU ARE FUNNY!**

Details: 0113 262 0740

**OCTOBER**

21 BAC, London

**NOVEMBER**

- 1 Gulbenkian Studio Theatre, Newcastle
- 8 Harlequin Theatre, Northwich
- 11 Studio Theatre, Scarborough
- 14-15 Crucible Theatre Studio, Sheffield
- 25-26 Trinity Arts Centre, Gainsborough
- 27 Arena Theatre, Wolverhampton

**Unlimited Theatre  
Company**

**NO BRAVE WORLD**

Details: 0113 234 5400

**OCTOBER**

- 8 Town Hall Arts Centre, Haverhill
- 9 University of Derby
- 13 Studio Theatre, Widnes VltH Form College
- 14 John Moores University, Liverpool
- 15 Studio Theatre, University of Loughborough
- 16 The Square Chapel, Halifax
- 17 The Old Fire Station, Oxford
- 21 Studio Theatre, University College Scarborough
- 22-24 Studio Theatre, Leeds Metropolitan University
- 29 The Arts Centre, University of Central Lancs., Preston
- 30-31 Lipman Theatre, University of Northumbria, Newcastle

**NOVEMBER**

- 4 Arden School of Theatre, Manchester
- 12-13 Theatre Workshop, University of Sheffield
- 14 Theatre in the Mill, Bradford

**FESTIVALS**

**Assembly Alive And  
Dance Base**

Details: 0131 225 5525

**NOVEMBER**

- 8 Leaps Of The Imagination Improvisatory Performance
- 26 Club Strange Brew Platform

**British Festival of  
Visual Theatre**

BAC & The Purcell Room & The Young Vic, London  
Details: BAC on 0171 223 2223

**OCTOBER**

- 8 Jonathan Stone *Ralf Ralf*
- 8-25 Toy Factory *Missing Jesus*
- 9-10 Tiplady & Haines *Glove Stories!*
- 10 Primitive Science *You Have Been Watching*
- 11-12 Ta Ta Di Di Teatro *Minutes of Arc*
- 11-12 Vanessa Earl *My Sky is Big*
- 13 Hoodwink *Hoodwink*
- 13-15 Frantic Assembly *Zero*
- 14-15 Brennan Street & Art of Darkness *Stark Raving...*
- 13-19 Livestock *Brink*
- 16 Brouhaha *The Opium Eaters*
- 16-17 Gandini Juggling Project *Septet*
- 17-18 Doo Cot *Ultra Violet Refused to Straighten Out*
- 17-21/11 Brian Lipson *A Large Attendance in the Antechamber*
- 18-19 Jade Theatre Company *Grace*
- 19 *Lakh Tales from Nowhere in Particular*
- 20-26 girl/boy *LOONATIK*
- 21 *A Quiet Word Stella, You Are Funny!*
- 21-22 Richard McDougall *Depression: The Magic Show*

- 22 Third Angel *Experiment Zero*
- 23 Theatr Y Byd *Marriage of Convenience*
- 23-24 Theatre Edible *The Bound Man*
- 24 Ben Park & Guy Dartnell *Physically Sound*
- 25 Improbable Theatre *Animo*
- 25 Bouge-de-la *Time Flying*
- 25-26 Fecund Theatre *27*
- 26 Emily Woof/Hamish McColl/Bobby Baker *3 Monologues*
- 26 Multi Story *Then Again*
- 27-28 Pincus Rose Theatre Company *If I had a Gun I'd Shoot*
- 27-29 Rejects *Revenge Dusty Fruit*
- 29-30 Oddbodies *True Tragedy of Richard III*
- 29-30 Cartoon de Salvo *Here be Dragons*
- 30 K486 *Life's a Gatecrash*
- 31 K486 *The Trial*
- 30-1 The gogmagogs *gogmagogs a go go*
- 31 Dynamic New Animations *DNA Cabaret*
- 31-1 Youth Projects *Soundbites*

**NOVEMBER**

- 1-2 Momentary *Fusion Bliss*
- 1-2 Yellow Earth 1997 *Behind the Chinese Take Away*

**Youngblood '97**

The Green Room, Manchester  
Details: 0161 952 5777

**OCTOBER**

- 16 Nicolas Stemmann/Becky Edmunds *Blue Funk*
- 17 Robin Nelson *Lecture*/Nicolas Stemmann/Becky Edmunds *Blue Funk*
- 18 Quarterclub/Becky Edmunds *Blue Funk* /Mark Jeffery/Jordan Mackenzie

- 20-24 Hans Tuerling *Workshop*
- 20 Third Angel
- 22-23 Thomas Hejlesen *soloschon #1, #2 & #3*
- 25 City Life *Debate*
- 28-29 La Trinité *The New Men*
- 30 Sean Tuan John O *Brutus*
- 30-1 Frantic Assembly *Workshop*
- 31 Donna Rutherford

**NOVEMBER**

- 1 Lin Yang Shang *On Which Voyage are You Taking me Tonight?* Retina Dance Company *Crave*
- 3-6 Frantic Assembly *The Generation Trilogy*
- 7-8 Gledalice Glej
- 13-14 People Show
- 18 Stan's Cafe *Simple Maths*
- 21-22 Desperate Optimists
- 25-25 Rebecca Murg *Focus on L*
- 28-29 Wendy Houston *Haunted, Daunted & Flaunted*

**VENUES**

**Chisenhale Dance  
Space**

London  
Details: 0181 981 6617

**OCTOBER**

- 24-2 Andrea Buckley & Paula Hampson/Jo Chandler & Rick Nodine

**NOVEMBER**

- 1 Jeremy Nelson/Barbara Mahler
- 15 Sue MacLennan, Mary Prestidge, Lucia Walker, Yolande Snaith, Gaby Agis, Andrew Fifield, tirling Steward

**WORKSHOPS  
& TRAINING**

**Bodily Functions**

Brighton  
Details and contributions:  
Dorothy Max Prior on 01273 385928

**PRACTITIONERS WORKSHOPS**  
Plans for Winter and Spring are in the pipeline.

**Chisenhale Dance  
Space**

London  
Details: 0181 981 6617

**LOCATOR 4**  
11-12 Oct 97  
With Simon Whitehead

**CONTACT IMPROVISATION AND BODY MIND CENTERING**  
18-19 Oct 97  
With Catherine Hossenlopp

**CONTACT IMPROVISATION & ALEXANDER TECHNIQUE**  
27-31 Oct 97  
With Lucia Walker and Steve Batts

**KLEIN INTENSIVE**  
3-7 Nov 97  
With Jeremy Nelson and Barbara Mahler (In collaboration with Greenwich Dance Agency)

**STEVE PAXTON RESIDENCY**  
8-30 Nov 97 (In collaboration with Greenwich Dance Agency)

**CONTACT 25 CONFERENCE**  
23 Nov 97

**IMPROVISING CONTACT IMPROVISATION**  
14-16 Nov 97  
With Benno Voorham

**The Circus Space**

London  
Details: 0171 729 9522

**INTRODUCTION TO CLOWN**  
Tuesday evenings 16 Sept-2 Dec 97  
With Bob Pearce

**ACROBALANCE COURSES**  
25-26 & 27-31 Oct 97  
With Peter van Valkenhoef of Ijs en Weder

**DYNAMICS OF PERFORMANCE**  
Monday evenings 3 Nov-1 Dec 97  
With Bob Pearce

**CHARACTER IN THEATRE, CIRCUS AND COMEDY**  
5-9 Nov 97  
With Flick Ferdinando and Petra Massey

**Dancebase**

Edinburgh  
Details: 0131 225 5525

**BODY AND VOICE**  
Saturday afternoons 20 Sept-6 Dec 97  
With Mark Hamilton

**PHYSICAL THEATRE LABORATORY**  
Monday evenings 15 Sept-8 Dec 97  
With Samir Mehanovic

**THE MAN UPSTAIRS**  
3-14 Nov 97  
*Dudendance Residency*

2 Nov 97  
*Workshop*  
Led by Clia Wallis

**WRAPPED TOGETHER WE**  
17-21 Nov 97  
*Silent Foundation Residency*

19 Nov 97  
*Workshop*  
With Alan Caig

**SUSPENDED ANIMATION**  
24 Nov-5 Dec 97  
*Tender Hooks Residency*  
26 Nov 97  
*Workshop*  
With Sandie Wilson

**Dorchester Arts Centre**

Dorchester  
Details: 01305 266926

**CIRCUS SKILLS**  
30 Oct 97  
With Joel Brooks

**JOHN WRIGHT MASTERCLASS**  
6-7 Dec 97  
With John Wright

**Hope Street**

Liverpool  
Details: 0151 708 8007

**STAGING THE BANK JOB**  
13 Oct 97  
With Rejects *Revenge*

**FROM PAGE TO STAGE**  
13, 15, 20, 22 Oct 97  
With Debbie Yhip

**THEATRE OF THE OPPRESSED**  
22-23 Oct 97  
With Adrian Jackson

**GET UP AND SHAKESPEARE**  
27-28 Oct 97  
With Peta Lily

**INTERNATIONAL EXCHANGES**  
29-30 Oct 97  
With Giles Agis

**STRUCTURING & SHAPING DEVISED WORK**  
3-5 Nov 97  
With John Wright

**SUCCESSFUL FUNDING APPLICATIONS**  
6-7 Nov 97  
With Sue Williams

**International  
Workshop Festival**

Glasgow and Belfast  
Details: 0171 637 0712

**WITH THE WHOLE VOICE, IWF 1997**  
*Centre for Contemporary Arts Workshops, Glasgow*

3-7 Nov 97  
Benoit Amy de la Breteque Houria Aichi (Algeria) Lillis O Laire (Eire) Edischer Garakanidse (Georgia)

7-8 Nov 97  
Morag MacLeod

*Crescent Arts Centre, Belfast*  
10-14 Nov 97  
Helen Chadwick (UK) Stepania Borisova & Jura Spiridinov (Siberia) Michele George (USA)

12-13 Nov 97  
Frankie Armstrong (UK)

**Jonathan Kay at The  
Spitz**

London  
Details: 01962 863966

**YOU AND THE FOOL**  
21-22 Oct 97  
With Jonathan Kay

**Open Performance  
Centre**

Sheffield  
Details: Open Performance Centre, Meersbrook Works, Valley Road, Sheffield S3 7XB  
Tel: 0114 249 3650/1

**ACTOR TRAINING PROGRAMME**

29 Sept-5 Dec 97  
12 Jan-20 Mar 98  
13 Apr-19 Jun 98  
The programme draws on a broad range of performance techniques focused on physical actions. Director of Training, Steve Jackson.



## WORKSHOPS & TRAINING

### WORKSHOPS & TRAINING

#### South East Touring Agency (SETA) and Bodily Functions

Brighton

##### 'DESIGN FOR PERFORMANCE' RESIDENCY WITH BOUGE-DE-LÀ

25-28 November 97 Free residency for practitioners based in the South East Region with Lucy O'Rourke and Aurelian Koch of Bouge-de-là. Apply by Monday 20th October with CV and covering letter explaining why you feel you would benefit, to Lucia Reynolds, Administrator, SETA, 19b Albert Road, Teddington, Middlesex TW11 0BD. Tel: 0181 977 2961. Fax: 0181 977 6281.

#### Miranda Tufnell and Chris Crickmay

Somerset

Details: 01768 898780

##### BODY AND IMAGINATION

18-19 October 97

Rick Zoltowski

London

Details: 0181 341 5548.

##### DEVISING THEATRE

13-31 Oct 97

Intensive 3 week series of workshops including:

13-17 Oct 97

Movement, Rhythm & Performance

20-24 Oct 97

Space: How to use it theatrically

27-31 October 97

Writing your show

Workshops can be taken independently, but there is a reduction if all three are taken.

##### CLOWN

3-14 Nov 97

The wonderful art of the simple pleasure of playing with an audience.

All workshops with Rick Zoltowski

### OVERSEAS

#### European Theatre Directors Forum

Thessaloniki, Greece

##### KINESIS & META-KINESIS

12-14 Dec 97

As part of the Thessaloniki, European Capital of Culture 97, the 3rd European Theatre Directors Forum will explore movement in theatre and the movement of theatre, with practical and participatory sessions with leading European directors. Details from Alex Chisholm or Helen Salmon, The Directors Guild of Great Britain on 0171 436 8626.

#### Nina Schneider/Thomas Mettier

Switzerland

##### PHYSICAL THEATRE WITH JERRY SNELL AND NADINE THONIN

21-31 Oct 97

Details: Nina Schneider/Thomas Mettier, Breitenrainstr, 27, CH 3013

Bern, Switzerland. Tel: 00 41 31 333 1548.



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For information and brochures, please contact:  
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TEL: +44 (0) 151 708 8007/ FAX: +44 (0) 151 709 3242  
e-mail address: arts@hopest.u-net.com



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# ECOLE

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## DE MIME CORPOREL DRAMATIQUE LONDON

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OCTOBER 18-19

VERBAL IMPROVISATION - IMPRO! (Keith Johnstone Techniques) :

NOVEMBER 8-9

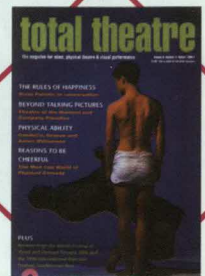
Brochures: The Registrar, 20 Thornton Avenue, London W4 1QG. Tel: 0181 747 3537.





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