

# total theatre

Mime, Physical Theatre & Visual Performance Volume 11 Issue 4 Winter 1999/2000

£3.50 (Free to members)

## Art for Sale

La Ribot

## Holy Terror

para active

## Text Territory

Bare Faced Cheek

## Third Eye

Dramaturgy: A User's Guide

## Theatre of Memory

Tadeusz Kantor

## Home Work

Fevered Sleep, Max Ernst,  
Laura Godfrey-Isaacs





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dance, mime  
and  
physical theatre:

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23, 25 & 26 Stan's Cafe  
24 Chitra Visweswaran and Nahid Siddiqui

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08 & 09 Rejects Revenge  
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## April

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# total theatre

Mime, Physical Theatre & Visual Performance

VOLUME 11 ♦ ISSUE 4 ♦ WINTER 1999/2000

**W**elcome to the new millennium. And, as I heard the Divine David observe recently, isn't it a shame that monorails haven't sprung up overnight and that we're not all decked out in silver lamé suits and living in 'Jetsons'-style homes? So much for the space age!

In this, the first twenty-first century issue of Total Theatre, you won't find any further millennium references - so you can breath a sigh of relief. Instead, we have an interview with La Ribot, the enterprising Spanish-born performer who has a unique way of raising funds for her work: each of her performance pieces can be purchased, just like a painting. La Ribot's patrons get nothing more for their money than a certificate to authenticate their ownership of the work and the satisfaction that they have helped to finance the ongoing creation of the artists' exquisite but ephemeral pieces.

If money's too tight to mention, then why not follow in the footsteps of artists like Max Ernst and Laura Godfrey-Isaacs and invite audiences to performances staged in your own front room? David Harradine reports on the joys of side-stepping the conventional touring circuit and staying at home. Also in this issue we have two unique and personal diaries written by practitioners: Jonathan Grieve of London-based para active itemises the pleasures and pains of working on the company's current show, Holy Terror; and Dymphna Callery gives a step-by-step guide to the process of adapting a novel into play form for Bare Faced Cheek Theatre Company. In addition, Dorothy Max Prior reports on Dramaturgy: A User's Guide, a symposium hosted by Central School of Speech & Drama in conjunction with Total Theatre. The symposium sought to demystify the dramaturgical process and shed new light on the dramaturg's function in contemporary theatre practice. Central School of Speech & Drama have produced a special symposium magazine available free to Total Theatre members. Call us on 020 7729 7944 for your free copy.

Remember that all members are invited to attend Total Theatre's AGM on Saturday January 22nd. This will be followed by our seventh Critical Practice Debate. See page 19 for details.

**John Daniel**  
Editor

Total Theatre magazine is published quarterly by Total Theatre, the UK Umbrella Organisation for Mime, Physical Theatre & Visual Performance. If you would like to submit news, views, letters or advertise in the Spring issue, please note that the copy deadline is February 14th 2000. The next issue will cover the period April-July 2000.



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**Cover**  
La Ribot  
Mas Distinguidas

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# ART FOR SALE

For £600 you could become the proud owner of a performance by La Ribot. The enterprising Spanish performer is currently in the process of creating the third in a series of what she hopes will eventually comprise one hundred such performance pieces. **RAY NEWE** discovers what you'll get for your money

Photos: Isabelle Meister

Last year was a good year for La Ribot. Her performance *Mas Distinguida* ('More Distinguished Pieces') won the Prix de la Critique at Mimos, France's premiere mime festival. She also received a handsome grant from London Arts Board. *Mas Distinguida* is the second instalment of La Ribot's project *Piezas Distinguidas* ('Distinguished Pieces') conceived in 1993. The first in the series, 13 *Piezas Distinguidas* was unveiled in 1993/4. It was made up of thirteen short solos of between thirty seconds and seven minutes in length, as was its successor. La Ribot intends to create one hundred such pieces.

From the age of eighteen La Ribot (Maria Jose Ribot Manzano) trained as a dancer, learning first classical dance in Cannes and later immersing herself in modern contemporary dance. In 1985, along with choreographer Blanca Calvo, she formed her own dance company Bocanada in her native Spain. As she explains, 'I could never find choreographers that were interesting for me and, maybe, the choreographers I wanted to work with didn't want to work with me. In the end I just had to do my own work because I needed to. I had my own company of dancers in Madrid. We built the company for three years and it ended in 1990.'

La Ribot, the solo artist, emerged in 1993, calling herself for professional purposes by the first of her surnames (like 'La Callas' for Maria Callas, for instance). In the years between her work with Bocanada and her solo career, La Ribot involved herself in other art forms - visual and theatrical, but away from the dance world. 'I am very influenced by visual art,' she explains. 'The first series of 13 *Piezas Distinguidas* is really very still and it's very theatrical and not very much like dance. I went very far away from dance, I mean, in the classical terms of what dance is.'

The first thirteen pieces took a year to realise and it was a further four years before

*Mas Distinguidas* saw the light of day. Like its predecessor it is made up of thirteen pieces. 'The first show could have comprised seven or ten pieces,' La Ribot explains, 'but after I had thirteen pieces I thought I had a performance. In the second series (*Mas Distinguidas*) I counted and I had thirteen pieces again! For the third series, I'm going to have thirteen again. It may end up fifteen or twelve, I don't really mind, but it is a starting point. If I can keep the number thirteen then I will.'

All the pieces to date concern themselves with the body, as La Ribot explains, 'I was very concerned when I started to try to be very conscious of my body and, because of my background, movement and dance were very important. I wanted to really understand the moving body.'

Each 'Distinguished Piece' is rooted in the idea of movement. For example, in Piece No. 26, La Ribot moves around a stationary pen. 'Sometimes some people think I am drawing myself,' she laments, 'I am not drawing: I am moving around.' The stationary pen provides the prompt for movement. In *Mas Distinguidas* the idea is developed - the body becomes more of a canvas onto which costumes (by Pepe Rubio), props, music and ideas are attached. Like 13 *Piezas Distinguidas* it starts with the naked body. 'The naked body is the neutral foundation of the show,' says La Ribot. 'The naked female body has millions of social and political meanings, but I am not working with those meanings. I am working with a neutrality that I can see in the naked body. Of course, there are times when you can see other things in the body, but for me it isn't about the politics, it's about moving around. Someone was asking me about the embarrassment of being naked. I was explaining that I think it's very clear that it's not intended to be sexual. Of course, that is an issue but, plainly, it's not the meaning.'

The fact that La Ribot, as a performer, is so comfortable undressed allows her and the audience to focus on the show's concept amidst the socio-political/sexual confusion that a naked female body on stage can cause. By sheer focus and clarity of movement, La Ribot finds a still centre, a place to explore the body and its imaginings. 'I'm not going for representation of ideas,' she says, 'I am being the ideas.'

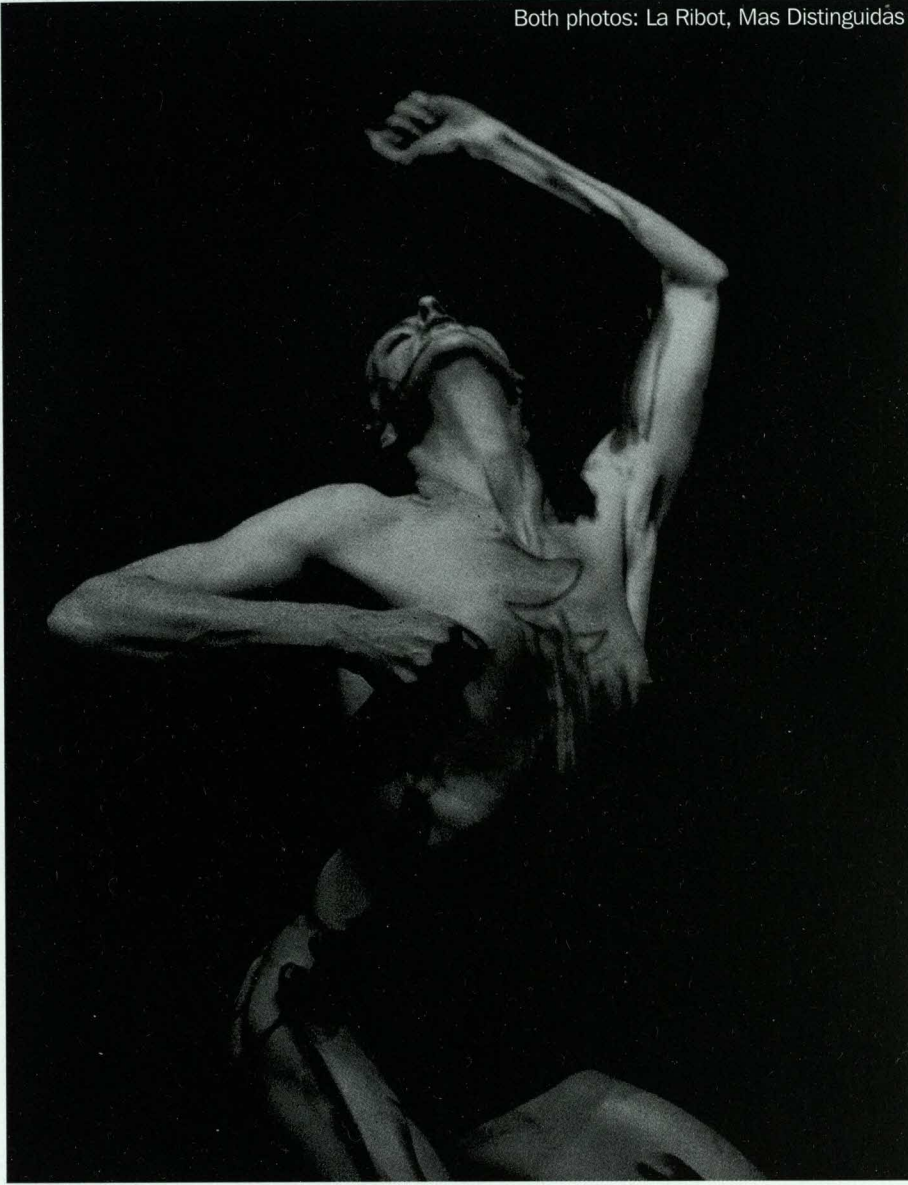
La Ribot works alone - there is no director, although trusted friends such as Eduardo Bonito (her manager) are invited to works in progress and their thoughts and suggestions may be taken on board by the artist. 'I ask myself "why do I need a director?"' La Ribot explains. 'I am doing what I want, I'm doing what I think I have to do.'

Each distinguished piece is a work of art in its own right and each is sold to what La Ribot refers to as a 'Distinguished Proprietor' for £600 a piece. The proprietor's name always appears with the title of his or her piece and he or she can attend any performance free of charge. Beyond that the proprietor receives nothing and has no control over how, where or when the artist presents the piece. As La Ribot puts it, 'It's like commerce with things that are not really commercial.' It is also an excellent way to raise much-needed funds. Of the first and second series of 'Distinguished Pieces', only a handful remain unsold. At first, purchasers tended to be from amongst La Ribot's family and friends. But now proprietors of her work include cultural centres and international choreographers and even regular audience members. One piece was bought as a gift by a businessman for his dance-loving wife.

It has taken a few false starts for La Ribot to reach an understanding of the idea of the 'Distinguished Proprietor', however. As she explains, 'The idea started in 1993. In the beginning I gave them a video of their 'Distin-



Both photos: La Ribot, Mas Distinguidas



## Each distinguished piece is a work of art in its own right and each is sold to what La Ribot refers to as a 'Distinguished Proprietor' for £600 a piece

gished Piece' but I thought that this was very domestic. After the video I thought I would give them something more noble, like an award. In the end I thought of Super 8 films and that was very hard. It is much more complicated than video, much more expensive and I needed a team to do it, which meant that the work wasn't in my hands anymore. One of the things I want to achieve with the 'Distinguished Pieces' is work that I craft myself and I don't need a team around. I want to be really very close to this thing that I am doing with my body, my hands and my mind.' Currently the proprietor of each piece receives nothing more than a programme credit.

One intriguing possibility is that a proprietor may choose to sell their piece to somebody else. 'I don't mind if they do', says La Ribot, 'It's never happened but it could happen. I want to give them the opportunity to make a market but I don't want to be inside the market. It's an arrangement amongst themselves - but I will change the name of the proprietor in the programme.'

It is unlikely your bank manager will recommend a 'Distinguished Piece' as a good investment. So what prompts somebody to become a 'Distinguished Proprietor'? Lois Keidan of the Live Art Development Agency and proprietor of Piece No. 4, explains: 'It's

a unique opportunity to be associated with a unique artwork. The idea of *owning* an ephemeral project is very interesting. With a lot of performance work you can only own the detritus that gathers around the performance - the programme etc. - but as a 'Distinguished Proprietor' you own the thing itself.' La Ribot says, 'I love my 'Distinguished Proprietors' because they support me a lot. It's like a joke and a support at the same time.'

In January La Ribot starts work on 'Still Distinguished', the third in the series of *Piezas Distinguidas*, scheduled to open in Paris next Autumn and due in the UK for the London International Mime Festival in 2001. At the time of this interview details are sketchy, she muses, 'I need to set myself other problems. Then when I have enough problems I say "Okay, now I'll try to solve them." Alone. With nothing. That's essential. Then I try to feel the piece. This piece is going to be very, very movement based. More of a dance work.'

Whatever form it ultimately takes, *Still Distinguished* will certainly be worth watching. As London International Mime Festival director Joseph Seelig fondly says: 'La Ribot is mad and a genius and an artist and that shows in her work.' Indeed La Ribot is a genuine individual and, in an age of increasingly homogenous products, she should be treasured by all with an interest in visually stimulating and original theatre. ■



# HOLY TERROR

**JONATHAN GRIEVE of para active describes the devising process for the company's current show Holy Terror, as feeling like 'walking through an oil slick on stilts'. This diary charts the development of the piece from the first audition to the opening night**

Photos: Victoria Hurr

**P**ara active have created four productions to date, all devised. Our process is derived from the tradition of actor training created by Grotowski and from explorations in the areas of rhythm and song. Each production takes between nine and eighteen months to complete; a process that includes making various versions of the show with different performers and building up a thickly textured performance from each of the different phases. I collaborate with Jade Maravala, actor and assistant-director, on all our productions. In the future our goal is to find a core ensemble of performers to carry the work through all its phases. But, as the acting profession in the UK is project based, we have found it difficult

to get people to commit to a long-term training schedule. This is partially due to the long hours involved and lack of money, but also to do with the general attitude to training. It is simply not possible to find performers who are musical and able to act, dance and sing. We need actors who can do all these things, but who can also go beyond themselves and transcend their own abilities.

Holy Terror is a show about terrorism. The piece was conceived as an adaptation of Robert Irwin's novel *The Mysteries of Algiers*. After being refused the rights to adapt the book, it remained nonetheless as an inspiration. The novel is about the Algerian war of independence and the fight against the

French. I was obsessed with the protagonist, a brainwashed terrorist. He seemed to me to be a psychopathic version of an actor, a performer of extreme and devastating acts against society. I believe that art should approach taboo subjects, often from angles that are morally dubious. Our approach is to work on the level of imagination and to not subscribe to any prevailing notions of morality. Our intention in *Holy Terror* is to pursue the archetypes and common values that surround our communal experience of violent protest and to discover a structure for a modern myth.

One occasionally regrets the devised process. I have no idea how other people do it. The phrase 'devised theatre' sounds cheap



to me, amateurish - a working method not given the status of a proper art work. When speaking to potential performers, some tell me they are good at 'devised theatre'. What do they mean by this? Are we coming from the same place? Forced Entertainment and Dero-vo both create devised work, but para active have nothing in common with them. To me, approach is a question of training - that will dictate the performance style.

The audition process begins. Our audition exercises are designed to really test the performers. Steven Egan assists us in developing our training and running auditions. He is attuned to, and interested in, the kind of work that we do and is the other main collaborator in the project. If our work is to be a success, we have to find the right performers. After a month of auditions we find eight performers. Kerrie, Sachiko and Veejay are recent graduates, Eileen and Sebastian are older group members and Shona has recently completed teacher training. It is a mixed group with at least six different nationalities.

The first scene we work on is based on an Irish rebel song 'Patriot Game', whose sentiments are anti-British and nationalistic. Nationalism is at the root of many terrorist causes. We set the lyric to a capoeira song from the popular Brazilian martial art. I have taken the circle from capoeira (the roda) - where combatants enter in pairs and fight - and combined it with Peter Brook's improvisation circle, to create a game. Capoeira is a fight, a game and a dance. I have used it as a device to help prepare the performers. The Patriot Game is about the struggle for liberation: a game played out between terrorists. It is representative of the coming fight.

A week goes by and I'm already worried that it's not working out. There are complaints: every day someone is ill or injured, we rarely start rehearsals with a full group. We talk with them about discipline, punctuality, respect for the space, the speed of work, listening and being sharper. Had we time for training, these sorts of problems would not occur. It is the beginning of the conflict between their habits and our idealism.

The second phase of work is based on physical action. The meaning of this phrase, derived originally from Stanislavski, has been

## I am interested in the eroticisation of weaponry - chicks with guns, guns and saris, the hyper-sexuality of the woman and her relationship to her weapon

developed by Grotowski and Eugenio Barba. It is the precise and formalistic externalisation of an interior process where the performers develop action through focusing on their personal research into their characters. We will be working through the elements of a system of training that I learnt from Jolanta Cyncutis from Grotowski's 2nd Laboratory Theatre of Wroclaw. The work puts the impulses of the body into a flow of movement via rotations borrowed, I guess, from Decroux. I use it to try and open the floodgates of the imagination in order to help the performers develop spontaneous action for scenes that are based on their research into the various terrorists they are interested in. There are a variety of influences: the Muslim Brides of Blood, the North Korean government agent Miss Kim, a strange cartoon character based on Lara Croft. One has to assume that locked inside the performer is their performance; the technique is a baited trap that draws it out of them. What I am looking for is the body as an externalisation of the imagination. That means the performers' bodies must react - with no distance between thought and action. It is sort of Holy Grail to find real improvisation.

It is very difficult to be lucid about a process that requires immediacy rather than reflection. We are under pressure to complete and already it feels as if we are running out of time. I am smoking and drinking like a sailor; there is no end to my concentration and my ideas and no beginning to my organisation.

The reality is that Jade makes everything possible. She performs, administrates, leads the training and keeps discipline; she is hard and doesn't take any shit. She keeps us from drowning.

The work on action goes a different way than I imagined: some of the cast, like Jade and Shona and Sachiko create complete scenes; some, like Steve, make a line of action. From Jade's work on the intifada, an entire section arises which we call 'The Uprising'. It is seemingly chaotic, with different languages and a mass of movement. But it is organised spatially and vocally, with a haunting melody crossing it all. The 'Training Camp' is the next section to emerge. I create a phoney Kata, a martial art form based on t'ai chi, capoeira and kung-fu. Central to it is the stick fighting that we use in the training to improve reflexes. It is our common language. Halfway through the show these disparate rebels gather and choose war. We use the Kata as our theatrical language for war. It is a discipline that the performers must learn and which they use to create subsequent scenes. It is a celebration of violence, a way of making death and killing acceptable. From this point on we take up arms.

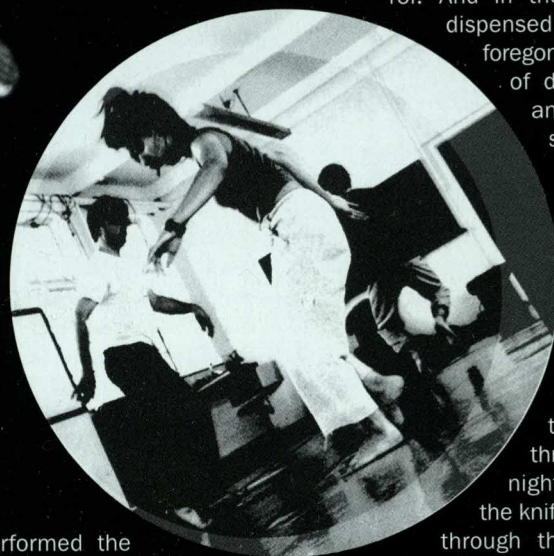
Jade has found our stage manager Richard and our lighting designer, Joe. Richard is very down to earth and practical and Joe is a workaholic, a non-stop lighting and design guy - just what we need. Thank God.

Most of the actors are female. We haven't tried to over-emphasise this, but I am interested in the eroticisation of weaponry - chicks with guns, guns and saris, the hyper-sexuality of the woman and her relationship to her weapon. There is something attractive about doing what is expected, exploiting the sexuality of the women. We have plenty of images of eroticised violence performed by women for the pleasure of men. And no good ever comes of it.

We do a work-in-progress performance for friends. Their comments are critical but I hope not discouraging. Nevertheless, afterwards I feel that certain rules needed to be established. To destroy the mediocre, we must try and reach certain standards. Before our first rehearsal at Three Mills Island Studios I give the following notes: ►







- i. Always look for a new improvisation to develop a structure
- ii. When we have a structure, keep to it and look for more details.
- iii. Work at all times
- iv. You are always on the stage
- v. Always remain in a state of action
- vi. 'Passive in action and active in look' (Grotowski) - when you are working remain open to other stimuli on the stage, when you are still remain aware and ready to respond
- vii. The rehearsal is a performance; you must give no less energy in rehearsal than you give in performance
- viii. You must know what it is to excel, to go beyond yourself. If you do not know this, when you perform you will be lost. You must know what it is to be extreme
- ix. Every good actor knows how to contain what they are doing whilst simultaneously operating right at the edge of their energy

Jade has performed the next miracle and found two capoeira percussionists to join us - Marcus and Aswani. Now we have the Birimbau and a bass drum. Nothing could change the feel of the piece more - suddenly the rhythm of the songs is really alive. We just need an audience now.

There seems to be a lot of illness at the moment, unfortunately the whole group suffers, weakening the energy. I fear the sink into mediocrity; mediocrity and self-satisfaction wholly and absolutely repulse

me. I prefer performers who confront themselves, every day working hard to push through their personal blocks. This is where I take my idealism from Grotowski: a search for something new each time, the extermination of mechanical repetition, confrontation.

The show is finally coming to completion and I am finding myself becoming more and more involved in the practicalities - dealing with lights, sound, set and costumes, licensing. We have a show which, when I reflect on it, does not appear to be about terrorism at all, although it is quite clearly about the decision to take up arms in violent protest. Instead it is about the condition of conflict - idealised visions of it, received images of terror. And in the end we have dispensed with narrative, foregone the temptation of dramatic conflict and given emphasis to ritual. We have created communal songs which sanitise violence and repressive attitudes through euphemism.

I would like to express the thrill of the opening night, but I still feel the knife edge as we run through the lighting cues twenty minutes before opening. The actors feel the thrill, I can tell by their faces afterwards: a mixture of relief and pride. But for myself - gaffing down cables until the last minute and still giving sound cues during the show - it is different. Suddenly I have a role like Kantor: I am onstage with the cast - operating the puppet, singing, wandering around the space. It feels natural but it has no precedent. It was probably what I was meant to do all along. ■

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**What I am looking for is the body as an externalisation of the imagination. That means the performers' bodies must react - with no distance between thought and action. It is sort of Holy Grail to find real improvisation**

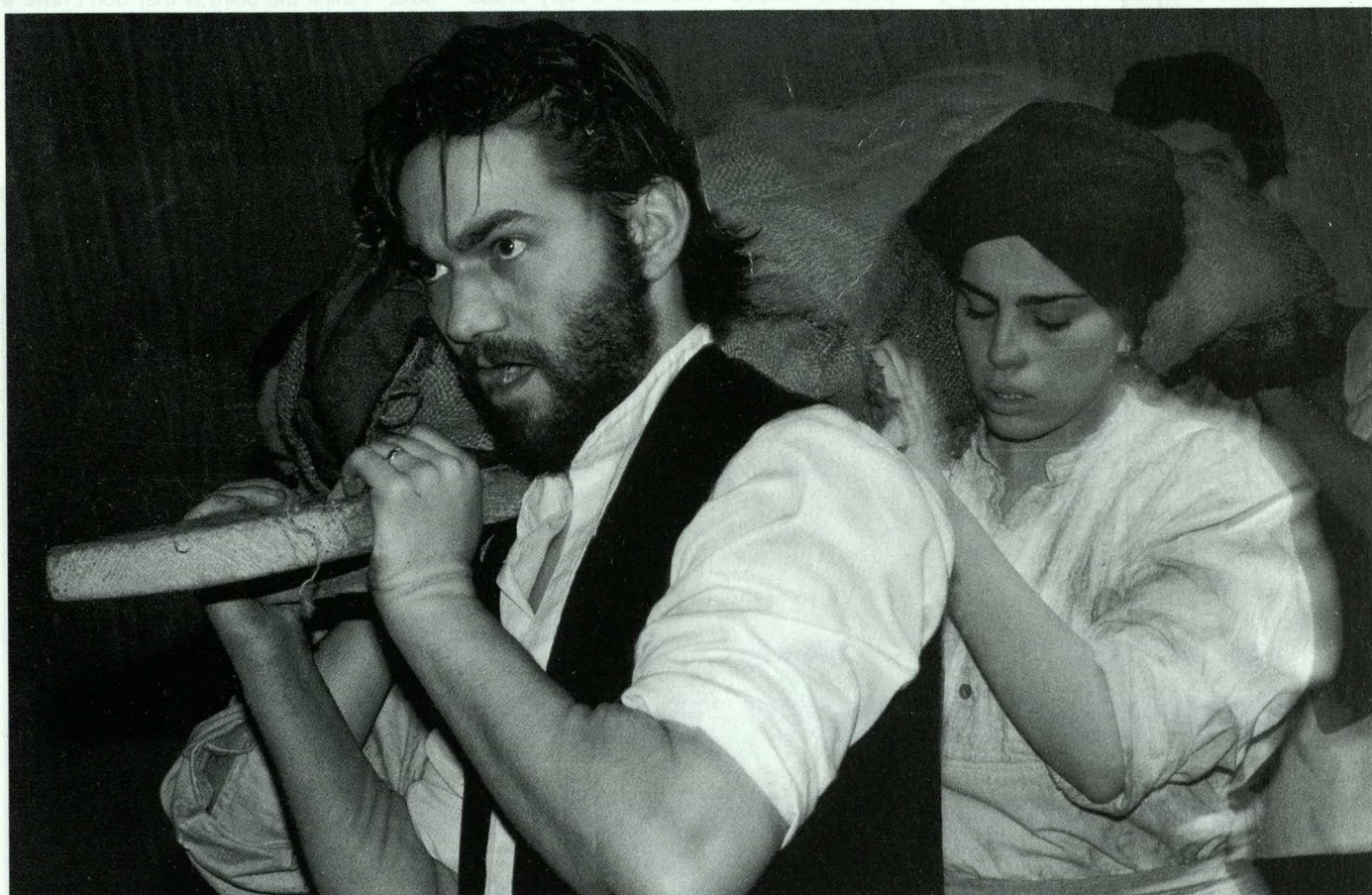
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# TEXT TERRITORY

**DYMPHNA CALLERY** scripted Liverpool-based Bare Faced Cheek Theatre's current touring production, an adaptation of Emile Zola's *Therese Raquin*. This diary charts the journey of the script into performance and takes in some other examples of collaboration between writers and physical theatre companies along the way

Photos: Jen Heyes



## March

We start with discussion. Everyone has read the book and chips in. Talk is all about the theatrical potential of such a great story.

Images, colours and questions ('God, how are we going to do the morgue scene?') are flung about. So are set/design ideas and possibilities for lights and music. Should there be levels? What about the drowning? Do we need

the shop? Live music? The company operates as an ensemble with decisions made collaboratively, although Jen Heyes as director is the final arbiter. I'm given a deadline for the first draft. ►



**April**

It takes some working out to decide how many of Zola's characters I can effectively use with five actors. Doubling is problematic unless a woman also plays a man. Does this matter? Struggling to work out how I can get actors from upstairs to downstairs and across Paris, it suddenly dawns on me that solving problems of how to present location or who plays what is not my brief. My task is to deliver a script that tells the story as simply and economically as possible. I write a first draft - for six actors.

**May**

A devising workshop. Casting has been decided, but this rehearsal is about exploring design ideas and visual images. They're not using any text. The actors play with frames and swathes of silk, voices emerge from the gloom. Everything exudes a strong sense of tension and fear. I carry this with me back to my desk where I ponder the feedback on the script: too much exposition early on; revamp several scenes; write a stroke scene for Madame Raquin; sort out the ending. I have two months for ideas to ferment. The company get busy setting up the spring tour. Jen and I have regular discussions.

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**The idea of the writer as part of a team serving the performers challenges traditional notions of the playwright holding the 'primary creative role'**

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**July**

Summer is spent drafting material for my book on physical theatre. At the back of my mind the script of Therese Raquin niggles away. Am I writing a physical theatre piece or a play that a physical theatre company will interpret? Labelling branches of theatre practice is problematic and ultimately reductive. The term 'physical theatre' embraces a very broad church. Talk to Paul Hunter of *Told by an Idiot*, who asks 'Isn't it just good acting?' But what is it for the writer?

*Told by an Idiot* commissioned Biyi Bandele to write their latest piece. For Biyi it was

a chance to explore new ground. 'I wanted to write a play that says as much as it doesn't,' he says, 'where I could explore the influence of the absurdists.' *Happy Birthday, Mister Deka D* seems a stylistic departure for a company known primarily for highly disciplined physical performance, as it operates mostly in stillness. 'The discipline is the same,' explains Paul, 'because you're still playing with rhythms even in apparent stillness'. Hayley Carmichael adds, 'When you do something it feels really massive.' And Richard Clews, who sits in a chair for most of the performance, agrees, 'Even just swallowing, I feel everyone can see my Adam's apple going up and down.'

Biyi already knew the performers and they started with a week of devising and discussion before he produced a script. He was specifically writing for them. The company explored all their 'usual' improvisatory avenues. Hayley comments, 'It felt like we were writing because that's what we do when we're devising. For the drill bit we did this great 'opera' improvised celebration, running around and being very physical. And then Biyi said, "I think the point is they don't have a party". That's the danger for a devising company - you have to learn to challenge the text but also to respect it.' Ultimately the devised material was cut away. 'It was too heavy for the piece,' says Richard, 'it eclipsed the play.'





Hayley makes an interesting observation, 'When I'm devising now I'll think more about my choice of words.'

**August**

Stop worrying about labels. Writing the second draft I concentrate on dramatic tension, to make the journey as gripping as possible for the audience. This is less to do with what characters say than what they don't say. Orchestrating the rhythms of scenes becomes paramount. I play with the structural placing of incidents, words, pauses - even punctuation to maximise dramatic effect. They have to be more than 'appropriate', they have to be justifiable - and absolutely right for each moment. This is the part of a writer's job that few theatre practitioners understand. It may be what many devised pieces lack. Perhaps it's what Peter Brook refers to as 'the ultimate compactness and focus that collective work is almost obliged to miss'.

Much (physical/visual) theatre is informed by film and in some sections of *Therese Raquin* I've taken a very cinematic approach, sometimes writing only proposals for action with little or no dialogue. Maybe that's because I'm also working on a screenplay. Like film, we'll have music too - the news that Jonathan Raisin will be composing and playing is an incentive. Although I'm still struggling with the ending. Perhaps the actors will find that in rehearsal?

**September**

Read-through of the second draft with Jonathan there. Everyone reads quickly and the tension and suspense don't come across. But they do manage to raise the odd laugh in the right places. The structure is sound. They decide this draft will go into rehearsal.

Spend two days at the International Workshop Festival on Kenneth Rea's workshop - *Physicalising Character*. The focus is on exploring extremes of physicality, then paring away demonstrable excess whilst retaining its inner energy. We use Sophocles and Shakespeare. I'm reminded that words contain their own alchemy which can work on and through the body - but actors have to let them in.

**October**

I'm in and out of rehearsals over the next few weeks. At first it feels like being at a scissor-happy hairdresser's. I realise too that my interpretation of Zola's novel differs from Jen's. Once we thrash out the necessary revisions to ensure clarity, a sense of sharing the story of the play begins to evolve. I start to become enthralled with the way the 'set' is so much

part of the action, how sometimes I'm mesmerised by actors just breathing.

When Jonathan is there, the piano adds another dimension. Word and action, image and music combine in a way that is more than the sum of the parts. At moments it's like watching a film on stage. One evening Jen directs a transitional scene change that not only fills in a gap but encapsulates a moment in the story. It quite takes my breath away. My script has become the scaffolding on which other creative forces play.

See *Frantic Assembly's Hymns*. I'm struck not only by the precision of the choreography but by how the lighting and images operate cinematically. Despite people thinking they're a devising company, founder member Steve Hoggett asserts, 'We always start with a script - it's fundamental to our process.' *Frantic Assembly* work in a truly collaborative manner. All the practitioners watch rehearsals and comment and contribute on every aspect. For *Hymns*, writer Chris O'Connell delivered a version from a framework of their ideas, which was then dissected and worked on through improvisation. 'His role was to facilitate what we wanted to say,' explains Steve, 'but the script was continually modified and informed through the rehearsal process.'

Discussion with writer and director (Liam Steel) preceded the seven weeks in the rehearsal room. They had a very clear idea about what they wanted to say and what imagery they wanted to use. 'Chris got us to draw on our personal experience of death, socialising etc. as fuel for the piece,' says Steve. So company performers are a research source for the writer, as Steve explains, 'We've always relied on personal experience. With *Sell Out* we filled out a questionnaire for the writer about personal material and this was used as raw material for the stories.' Training has come via the people they have collaborated with, as *Frantic Assembly's* Scott Graham states, 'It's very intense, so you get the

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**Am I writing a physical theatre piece or a play that a physical theatre company will interpret? Labelling branches of theatre practice is problematic and ultimately reductive**

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best out of them - choreographers, writers, directors are there to serve the performers.'

Meet Heather Robson, writer of *Whoredom*, produced by *Rejects Revenge* - another example of a physical theatre company moving into 'text-territory'. (*Rejects* have previously relied on company member Tim Hibberd to script their work from devising.) Heather also performed in the show in Edinburgh. 'Writers aren't in the frontline,' she states. 'Audiences see the performances and the set. They don't care who wrote it.' This is a salutary observation for those who invariably sit at the back of the theatre during performance allowing themselves a secret flush of pleasure if the audience laugh - or cry.

The idea of the writer as part of a team serving the performers challenges traditional notions of the playwright holding the 'primary creative role'. *Hymns* is an original idea, shaped, scripted and choreographed through collaboration. *Happy Birthday*, *Mister Deka D* and *Whoredom* are plays conceived by individual authors for, and interpreted by, established ensembles. Because of the way these companies work, directorial input is on an equal footing with the performers' contributions. No-one has a 'primary creative role' over and above anyone else - even when the director has the final say. Audiences will see *Bare Faced Cheek's* *Therese Raquin*, not mine.

**November**

It isn't all plain sailing. And I'm still bothered about the ending. On several occasions a quick overnight rewrite is necessary. For example, my doubling has floundered on credibility grounds - a dead man coming back in the next scene as a police officer doesn't work. Fortunately we have the sixth actor who can take over, but it means cutting a character from another scene. Logic and pragmatism rule at this point. You can't hang on to a favourite line. It's surprising how such rewrites serve as improvements. And working alongside director and performers in solving problems makes the writer feel part of the whole process.

In the middle of a rehearsal, the costumes arrive. Actors are transformed and strangely unified by shades of grey. Maybe it will look like a black and white film in performance. Suddenly everyone is animated at the thought of next week's first night. And the ending? I go back to Zola's novel. Confidence, born from watching rehearsals, enables me to incorporate half a dozen lines drawn from the complexities of the final section that I know performers, director and composer can work with. I couldn't have written them six weeks ago. ■

*Bare Faced Cheek* tour *Therese Raquin* until *March*. See page 32 for listings. Details: 0151 709 6502 or 07939 3966548.



# THIRD EYE

Last September, in a bid to demystify the role of the dramaturg and the function of dramaturgy in contemporary theatre practice, Central School of Speech & Drama, in conjunction with Total Theatre, held a three-day international symposium, *Dramaturgy: A User's Guide*. **DOROTHY MAX PRIOR** reports

Photos: Timothy Nunn



Recently I was asked by a friend to act as an 'outside eye' for a production she was directing. After attending a rehearsal, I met up with her to give my thoughts. She invited me to attend another rehearsal and before long I was drawn into the production as both a sounding-board for the director - with her vision of a highly physical interpretation - and an interpreter of an alternative view of the work held by some of the actors, who were uncomfortable with what they perceived as a move away from the writer's intentions.

No longer an 'outside eye', I was now more of an 'inner eye' on the work. And yet, at the end of the day, I walked away leaving the director with the final decision-making, so remained a little more detached from the work than either the director or the performers. Although not credited as such, my role in the production was as Dramaturg - or at least the situation described above is an example of one of many possible roles that a dramaturg might fulfil.

After three days of artists' presentations, debate and practical workshops at the *Dramaturgy: A User's Guide* symposium in September, two things became clear: first, there are probably as many different interpretations of the role of the dramaturg as there are dramaturgs; and secondly, that not only theatre practitioners, but also performance artists, sculptors, composers and architects use a dramaturgical process in the creation of their work - regardless of whether it is acknowledged as such. As more than one delegate put it during the lunch or dinner break: 'So that's it then, I've been a dramaturg all this time and not known it.'

So what is dramaturgy? As Katalin Trencsenyi of Budapest's Academy of Drama and Film observed in the opening debate, it is easier to first sort out the function before looking at what it is that a dramaturg actually does. For although we can make a piece of theatre without a dramaturg, we cannot make it without dramaturgy. The most basic definition is that

dramaturgy is the creation of drama. An oft-quoted definition is that it is the principle of dramatic composition. It is the art and science of theatre; the sum of all the processes of creating theatre and the theory that surrounds those processes. We can extend this definition to say that dramaturgy is the totality of all the elements that are contained in a performance or in a performative situation - the light, the sound, the spoken word, the experience of the surrounding space etc..

Looking at it from the viewpoint of an artist creating a piece of theatre, dramaturgy is the process of taking a starting point which we can call the 'text' - this could be a written play, a concept or a site - and exploring the relationship of that text to other elements, to create a whole that is more than the sum of its parts. Even the most literary rendition of a pre-written play requires something to change it from that piece of writing to a performed text.

But what of other forms of theatre? An interesting question raised was the function of



dramaturgy in physical theatre and visual performance where there is little or no spoken text. Moises Maicas of the Catalan company Comediants spoke of dramaturgy as the core of ideas and intuitions that are translated into tangible expression in his company's highly visual street theatre pieces. The notion of a balance between the elements of a performance was one that was reiterated many times and reflected in John Keefe's view that dramaturgy adds a third dimension that challenges the binary oppositions of intuition and intellect. This 'third way' has been explored by many innovative theatre practitioners, from Artaud to Eugenio Barba, who have often been drawn to non-western forms of theatre that have a more holistic approach.

In his closing presentation, the renowned writer and director Clive Barker cited Barba as an example of someone who has promoted the notion of the actor as dramaturg to his or her own work, in contrast to the more grandiose dramaturgical collective that created the large-scale works of Max Reinhardt. The symposium also explored the function of dramaturgy in disciplines other than theatre. For composer David Toop, the dramaturgy of sound enables audiences to appreciate the sound world as a theatre of the imagination. Performance artist Anthony Howell and sculptor Randy Klein offered fascinating examples from their work of very different dramaturgical approaches. In essence, their work is diametrically opposed. Anthony Howell proposes an art that deconstructs text in an attempt to subvert the horizontal and the illustrative tendencies in art-making, whilst Randy Klein builds on a notion of the narrative and sequential elements in his sculpture and installation. For both of these very different artists, the uniting factor is the notion of a dramaturgy that challenges the 'text', offering contradictions to the viewer's expectations.

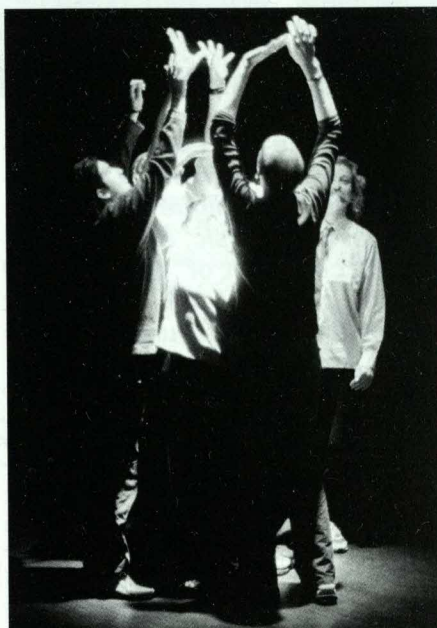
But back to theatre. Having acknowledged the process of dramaturgy in the creation of a theatre piece, does it then follow that we need to appoint someone as dramaturg for the production, or is this an unnecessary luxury? And what exactly does a dramaturg do? In answer to the first question, director Maggie Kinloch made it clear that many theatre practitioners act as their own 'native dramaturg' and that in collaborative theatre-making there is often a group dramaturgy employed. Yet to work with someone who has a definite role as dramaturg frees the director to focus attention on their main task, which Kinloch sees as guiding the actors to achieve their best possible performance. In British theatre we do not have a tradition of employing a dramaturg, but often someone has fulfilled this role under another name - be it producer, literary agent or assistant director. As pointed out by Lloyd

Trott of Goldsmith's College and RADA, critic Kenneth Tynan was to all intents and purposes a dramaturg to Laurence Olivier, during his tenure as artistic director at the Royal National Theatre.

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## Although we can make a piece of theatre without a dramaturg, we cannot make it without dramaturgy

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This brings us to consider what a dramaturg does. Are dramaturgs artists in their own right or facilitators of other people's art? Are they an external observer or a collaborator in the process? An agent of the text or someone who confronts the text?

There are no definitive answers. But to get a clearer picture of the different aspects of the role in action, it can be helpful to look at the distinction between what is sometimes called a 'desk dramaturg' as opposed to a 'floor dramaturg'. The former is often more akin to the traditional view of a dramaturg as literary agent - someone who acts as an intermediary between writer and director or producer by choosing scripts, arranging translations or suggesting themes for a theatre season. The latter is someone who is involved in the rehearsal process, a collaborator who acts as a bridge between all the elements of the performance and all the artists involved in its creation. Janine Brogt of the Toneelgroep Amsterdam - who describes herself as someone who became a dramaturg as a positive career

choice - talked of the different ways that the hands-on approach might work. In some Toneelgroep productions she is involved from the start, developing ideas, researching, sowing the seeds. In others, she is called in at a later stage, and her role is more of a 'carpenter' - chopping and moving elements of the work until it all fits together more snugly.

The notion of shaping a production was one that came up numerous times - particularly in relation to physical and devised theatre - where it was felt by many that tendencies towards vagueness and shapelessness should be challenged.

Although it is sometimes thought that the function of dramaturgy is to add more layers and ideas to a production, it is often the opposite that is needed - a dramaturg is just as likely to refine and pare down the work to its core or essence. Bettina Masuch, resident dramaturg at Berlin's famous Volksbühne, talked of the need to act as a human seismograph who can feel and interpret the needs of the production. It could be said, perhaps, that the dramaturg has no allegiance to anyone or anything other than the work itself, and their duty is to see how that work is best served. In the case of devised theatre, this can mean being what Nick Wood of Central School of Speech & Drama describes as, 'the agent for the text as it emerges' - the person whose job it is to keep the best and chuck out the rest. Janine Brogt corroborates this idea with her assertion that her role is often to be 'a pain in the arse', or as Maggie Kinloch says, 'someone who asks the question "why?" and insists on getting the answer'.

Why then do directors subject themselves to this torture? Because ultimately it results in more challenging work. In another interpretation, the dramaturg was described by Alison Andrews as 'the eye of the audience'. This is not the 'outside eye' that is referred to so often in contemporary performance - the notion of someone who is not involved in the artistic process giving an objective opinion. The eye of the dramaturg refutes the binary division between subjective and objective and offers an alternative: a translator of meanings who can offer a balance between theory and practice, the internal and the external, the semiotic and the symbolic. The dramaturg in the role of audience's representative is no passive spectator, but a reminder that in any performance the audience is an essential part of the equation, the final collaborator in the creation of the work. ■

*Dramaturgy: A User's Guide was organised by Central School of Speech & Drama in conjunction with Total Theatre, with John Keefe acting as Dramaturgical Consultant. A full report is available free to Total Theatre members. Tel.: 0171 729 7944 for a copy.*



# THEATRE OF MEMORY

Polish director Tadeusz Kantor (1915-90) is perhaps most famous in Britain for his productions of *The Dead Class* and *Wielopole, Wielopole*.

Given the enduring hold over the theatrical imagination of these productions - which are so redolent with the history of the twentieth century - MISHCA TWITCHIN wonders if there are still lessons to be drawn from Kantor's work for the twenty-first century

*'One must embrace art to understand the essence of theatre. The growing "professionalism" of theatre destroys its essence, marking its "separateness". Theatre does not have its own, single unique source. [Its sources] are in literature, drama, the visual arts, music, and architecture. All these arts "come to" rather than "come out of" theatre. And one more thing: [these arts] constitute the matter of the theatre. Let us try to discover the virtual ur-matter of theatre, its pure elements [which are] independent! autonomous!' – Tadeusz Kantor*

It is ten years since the death of Tadeusz Kantor, yet his attempt to discover, together with his Cricot 2 company, the pure elements of theatre - as distinguishable, but inseparable, from those of other arts - remains exemplary of what one could call 'total theatre'. While his work has not yet received the recognition in the UK that, for example, the actor-based research of Grotowski has, its continuing hold over the imagination - even amongst those who never saw his work - poses the question not only of what we may learn *about* Kantor's theatre but also *from* it.

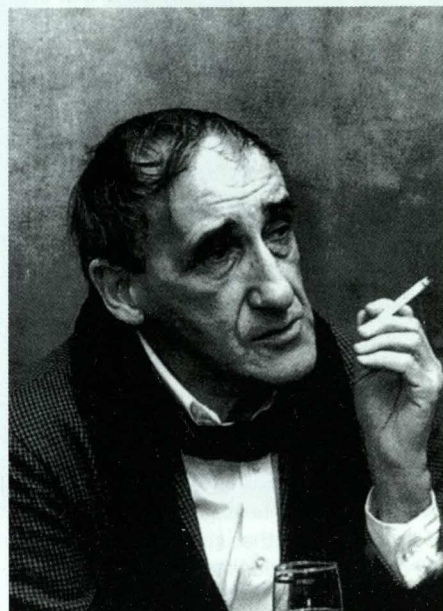
For not only did Kantor produce work of haunting power, but he continually reflected upon it, seeking to learn through each development. Each stage of his theatre was accompanied by a new manifesto: from the 'autonomous theatre' of 1956, through 'the informel theatre' (1961), the 'zero theatre' (1963), 'theatre happening' (1967), the 'impossible theatre' (1969-73), the 'theatre of death' (1975), and more besides, towards the last statements in, for example, 'a painting' (1990).

These manifestos offer a reading of Kantor's journey. In 1955 Kantor revived the pre-war Krakow artists' theatre group, the Cricot, instead of founding a new, professional theatre company. The 'informel' period and the 'happenings' that Kantor staged through the

Sixties reflect his involvement in modern art practice, situating his work within a wider European context, long before it became part of the international festival circuit in the late Seventies. It was a disappointment to Kantor that international recognition did not come earlier, at a time when these influences could have flowed both ways - East and West. By the late Seventies, when the Cricot 2 became a touring company, much of the early experimentalism had become conventional.

Nevertheless, it is for these later productions - *The Dead Class* and *Wielopole, Wielopole*, for example - that Kantor is most widely known in this country. And it is from these productions that we might try to extrapolate what it is that is unique about Kantor's theatre.

One of the most striking aspects of his theatre was Kantor's own presence on stage, playing the role of spectator within the productions; embodying the division between performer and audience, thereby making of it a protagonist. As he moved around the stage, reacting in different ways to what was happening, Kantor would occasionally address one of the actors, or indicate with a gesture for the music to become louder or quieter. He played a role identifiable neither with the actors nor the audience, but with the performance itself. Following his death, the Cricot 2 company soon ceased to perform, confirming that Kantor's work was in the discov-



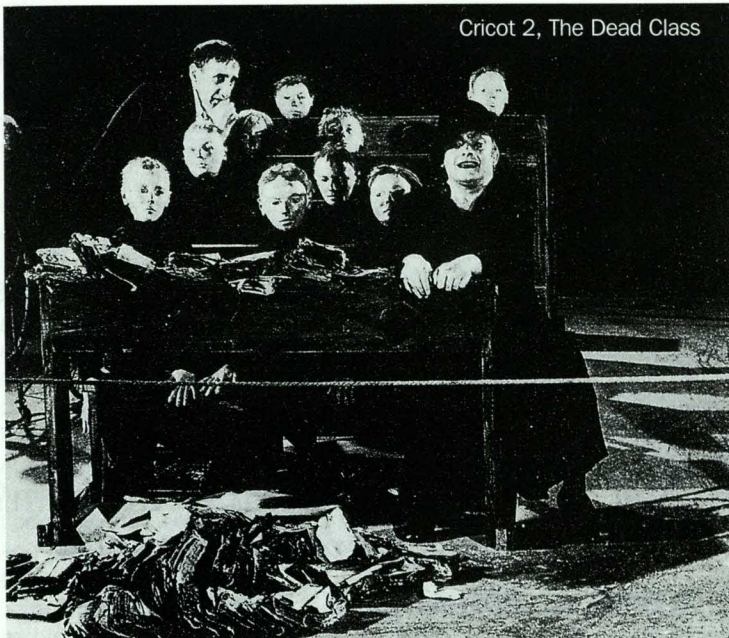
Tadeusz Kantor Photo: Jadwiga Rubis

ery of it, and not in some version that could simply be replicated or represented, like a play with characters.

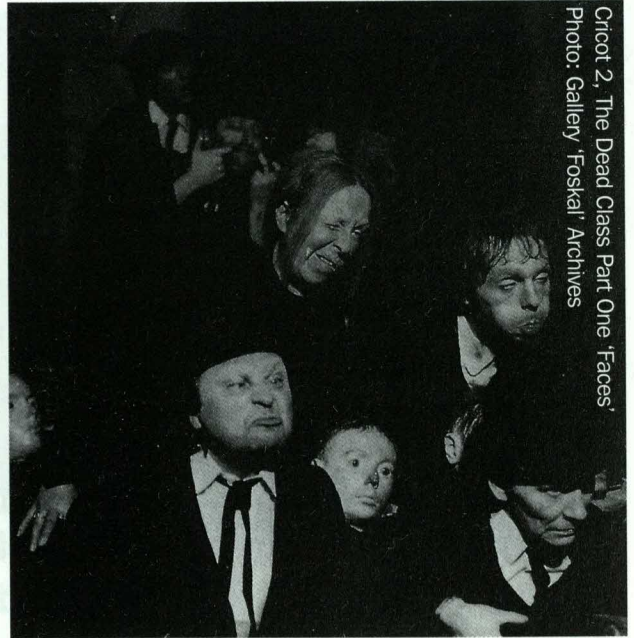
What each of these performances sought to demonstrate was a challenge to the seemingly inevitable reassertion on stage of theatrical illusion. Kantor wrote of his role, as it developed after the 1967 Cricot production of Witkiewicz's *The Water Hen* 'When I see that an actor acts, when he leaves the plane of concrete reality ... I come up and stay by him. It is enough to crush illusion because I am a spectator and not an actor ... The director should be hidden, he is not needed on stage. But I stand there ... I destroy illusion since I appear on stage as if to say: I do not like that.'

This approach to the stage is expressed in the last word of the quotation with which this





Cricot 2, The Dead Class

Cricot 2, The Dead Class Part One 'Faces'  
Photo: Gallery Foslal Archives

article begins - 'autonomous' - drawn from the opening of the Milano Lessons (twelve commentaries which Kantor wrote on work that he developed with students in Milan in 1986). For Kantor, theatre must be 'autonomous!' - comparable, but not subordinate to any other art (music, fine art, literature, architecture etc.). In principle, this appeal to autonomy is also a rejection of the predominant tradition of twentieth-century stagecraft - naturalism - and all that goes with it in terms of a certain 'professionalisation' of theatre; from the essentially psychological (or interpretative) understanding of text and actor training, to the ever-growing affiliation between stage and screen (especially television).

It is, as the opening quotation insists, experiments within the history of art - as, for example, the Bauhaus - that Kantor embraces, before those in the history of theatre specifically. These tend to take for their subject, as their basic 'element', the art of the actor (whether with Brecht or, perhaps more relevantly here, Meyerhold). Kantor's own work as a visual artist - in painting, sculpture, installations and Happenings - informed his discoveries in theatre more than those polemics within professional theatre, with their implicit reference back to Stanislavski.

Kantor's own contribution to the theory of the actor was to propose the mannequin as the actor's model. Where previous practitioners, like Craig and Schlemmer, looked to the form of the actor's movement within the theatre space, Kantor considered the actor as part of the material, the 'matter', of that space. What all these artists have in common, however, is a concern with what contrasts with the everyday, familiar experience of the living and the 'natural'. The relation of theatre and art to its audience is thought of as evoking what people prefer to

forget - the existence of death. It is to this encounter that Kantor's theatre returns.

The mannequin (a creature of fairgrounds and tailor's shops) took its place, with other 'poor objects', alongside the actor most famously in the late productions - of *The Dead Class* (1975), *Wielopole*, *Wielopole* (1980) and *I Shall Never Return* (1988) - in which the theatre space became devoted to the staging of memory. The mannequin's presence is evoked in the fictions of the Polish-Jewish writer Bruno Schulz - from whom Kantor drew directly for *The Dead Class*. Schulz asks his reader to look at the mannequin anew: 'Can you imagine the pain, the dull imprisoned suffering, hewn into the matter of that dummy which does not know why it must be what it is, why it must remain in that forcibly imposed form which is no more than a parody?' Kantor presented this parody to the audience as in a mirror - it was the actor, when 'acting', that seemed to him to become the parody.

Although Kantor refers his use of the mannequin again to art history - to the example of Duchamps' 'ready mades' - it was during the Nazi occupation of Poland (when Kantor organised an underground theatre) that he discovered for himself this basic element of his theatre. Of a production of Wyspianski's *The Return of Ulysses* in 1944, he writes: 'The actors brought into the space the objects they had found: "an old decayed wooden board, a cart wheel smeared with mud, parcels covered with dust, a soldier's uniform ...".'

These 'poor objects', as Kantor describes them, are taken from 'the reality of the lowest rank'; they are 'annexed reality', distinct from 'fictitious or artistic reality'; not stage props put to the service of representing a reality existing elsewhere. Kantor proposes that these objects are 'on an equal footing with actors ... The object actor', as he would describe his actors.

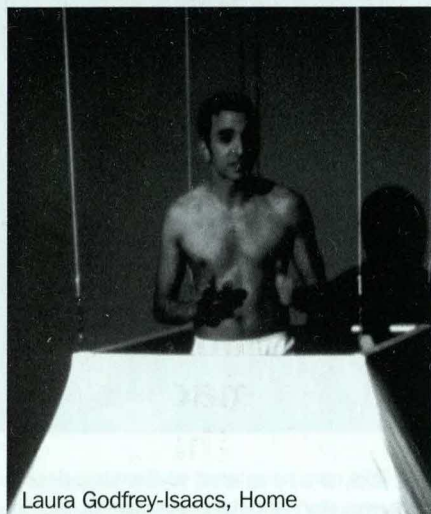
This can be related to Schulz's description, in a story about mannequins (these doubles of the Kantorian actor), of matter's emergence into memory: '[The] Demiurge, that great master and artist, made matter invisible, made it disappear under the surface of life. We, on the contrary, love its creaking, its resistance, its clumsiness. We like to see behind each gesture, behind each move, its inertia, its heavy effort, its bearlike awkwardness.' With Kantor, the matter of theatre, including the actor, reaches out from under its art and the performance emerges from illusion.

In staging the work of memory in such productions as *The Dead Class*, without the gloss of stage illusion, with nothing either simply decorative, or representational of some other reality which could be truly recognised offstage, the encounter with Kantor's theatre realises Schulz's fictions. One can imagine the director quietly addressing those 'poor objects' at the start of rehearsals, with the following words of Schulz, thinking of the audience in the role of 'the other person': 'Someone addresses you, makes a joke, pulls your leg, and you blossom forth for a moment. You rub up against somebody, attach your homelessness and nothingness to something alive and warm. The other person walks away and does not feel your burden, does not notice that he is carrying you on his shoulders, that like a parasite you cling momentarily to his life ...'

Kantor made a theatre in which to experience the 'homelessness and nothingness' of things (including texts), in which to remember rather than to forget oneself. Rather than being transported by illusion to some fictional place, we may find ourselves in such a theatre alive to the burden of the dead. ■



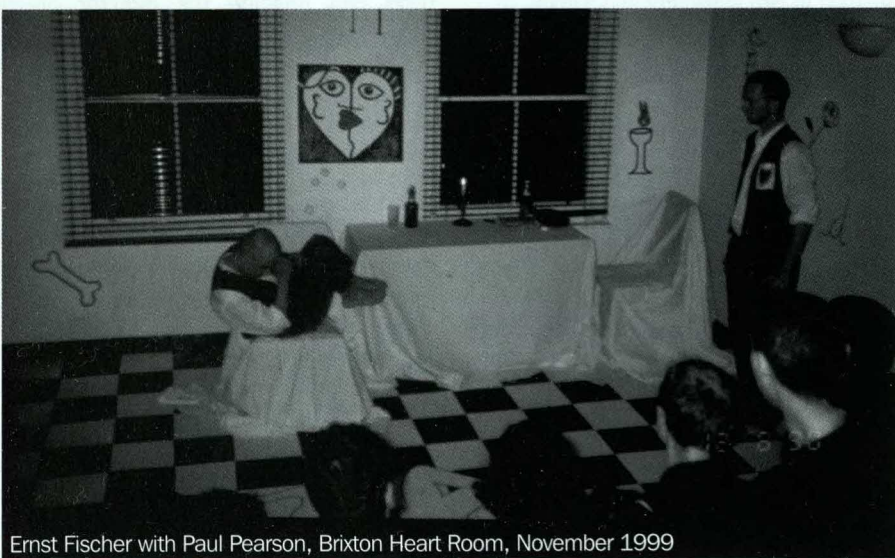
# HOME WORK



Laura Godfrey-Isaacs, Home

Fed up of struggling to find venues who'll programme your work? Tired of the restrictions that public performances inevitably impose? If it's spontaneity you're after and you don't mind making your private world public, then why not put on a show in your own front room? **DAVID HARRADINE** of *Fevered Sleep* tried it and was surprised to discover how many other artists also make work to show in their own homes

Ernst Fischer, *Tafelstücke*, July 1994 Photo: Franko B



Ernst Fischer with Paul Pearson, Brixton Heart Room, November 1999

In June this year, I had a party. Unusually, it happened on two consecutive nights. It started with a little gardening; the damp English summer soaking the grass but not the spirits; the sound of crackling Charleston straining through the gardens of my neighbours in suburban north London. Not for the first time, I felt aware of the remarkably full view the flat upstairs has of my private back yard. As the night fell, the party moved indoors. We drank wine, picked over a few snacks, and shared a few secrets.

In June this year, I had a party. For two nights, I opened up my home, in suburban north London, for an invited audience, and my company - *Fevered Sleep* - performed two new pieces created in and for this domestic setting. The first half of this miniature double-bill, *Carpel and Stamen*, explores the hidden connections between sexuality and gardening - using the garden as a metaphor for the repression of sexual desire. The second show, *Fantasy Party*, is structured as a series of enactments of our most deeply hidden desires, framed within the activities of any other late-night gathering of friends.

There are a number of reasons why we chose to present the shows in my own home. The nature of arts programming is such that creativity can so easily become smothered by fundraising, marketing and 'strategic' concerns; all the fire gets bashed out of a piece before you even start on it. And, it is increasingly difficult to find a context to show work just for the sake of making, showing and sharing the work itself. We felt that if we wanted to make work that could escape the restrictions that any external body inevitably impos-



es, then we had to present the work in a context that didn't rely on any of those systems - and my house seemed like one of the few places left where we could be completely and totally in control.

We've also become really concerned, in our last few shows, to think about how we can re-imagine the relationship between our work and our audiences - wanting to draw each audience member into the work in tangible, touching and real ways. Again, it seemed to us that if we wanted to develop an intimate relationship with our audience, then we had to turn away from the formalised structures of arts venues and theatres - where we have been happily working for the last three years - and turn our attention to somewhere much closer to home. And again that place seemed like it had to be home itself. So for those two nights in June, we shifted the piano, cleaned the bathroom, set up some chairs, dug around in the garden, and opened up a private home to the hidden intimacy of a small-scale public performance.

Of course we're not the first people to make art in our living rooms: the history of domestic performance is a long one. From the stereotypically formalised parlour recitals associated with nineteenth century English society (characterised as awkward attempts at household amateur dramatics in Jane Austen's *Mansfield Park*), to the creative salons of the Left Bank of Modernist Paris, to Julian Beck and Judith Molina's *Living Theatre* starting in the 1950s, the home has often been used as a public forum for artistic practice. This long history perhaps becomes most visible in the 'loft performances' of the American avant-garde (most typically associated with the emergence of postmodern performance in New York), in which the spatial division between living space and performance space completely breaks down (a fashion which has seen a recent resurgence in Britain as loft living/working once again becomes the mode-du-jour for contemporary artists).

More recently, in Britain, performances in the home have been explored and created by Gob Squad (*House for ExPo '94*); Kirsten Lavers and Melanie Thompson (whose *Zwilling Project* between 1992 and 1998 explored the relationship between their dual roles as women, mothers and working artists); Bobby Baker (*Kitchen Show for LIFT* in 1991); Tertia Longmire (a performance installation called *ReFUSE* in her shared home in Buckfastleigh in 1995); and countless others, as well as being promoted in broader contexts such as the Annual Programme in Manchester and the Brighton Festival (both of which have organised showings of work in artists' own homes). So, faced with this varyingly vis-



Ernst Fischer

## For Ernst Fischer, it is the smallness, the localisation, the complete intimacy of working in his own living room, that attracts him

ible history of domestic performance, I set about trying to find out about the perspectives of other artists whose primary concern is to transform their own homes into what is also a public forum for their work.

Two of the more visible of the new generation of 'living room artists' are Ernst Fischer, who has been making and showing work, to increasing critical acclaim, in his Brixton flat since the mid-'80s, and Laura Godfrey-Isaacs, whose high-profile 'Home' project brings together some of Britain's most innovative live artists to present work in her house in Camberwell.

What is interesting about Fischer and Godfrey-Isaacs's respective practices, is that between them they represent the two poles of the 'what', 'whys' and 'hows' of domestic performance - indeed their views and creative ideas in many ways oppose each other, even at the same time as their central practical concern remains the same. For Fischer, the original basis of his *Living Room Theatre* stemmed from a craving for secrecy and intimacy - as well as from more fundamental reasons: a lack of financial means, which denied access to public performance spaces, and a turning away from an artistic climate which publicly censored and attacked queer performance under the legitimising mantle of Clause 28. For him, it is the smallness, the localisation, the complete intimacy of the work, that attracts him. As he explains, 'The performances are just like chats. I can really communicate with the audience, almost like a kind of gift.'

Fischer sees this intimacy and secrecy as essential in a social climate in which access to knowledge and information becomes increas-

ingly easy, a shift that is typified both by the culture of 'information surfing' of the Internet, and by the proliferation of the cult of 'public privacy': the Jerry Springer phenomenon; the celebrity weddings in Hello!; the Web Cam; the emergence of 'My Life as Art' that characterises so much artistic production of the late twentieth century (all due respect to Tracey Emin, but she has a lot to answer for). For Fischer, his 'Living Room Theatre' offers him not the chance to make his secrets public, but rather the context for the public to enter into a private space, where private things can happen. There's also a sense of 'graft' in Fischer's philosophy: he likes the idea that people have to work a little harder to get to see one of his performances. They are not listed in *Time Out*, not broadcast on the Internet, and therefore not widely known. After meeting him, I was left wondering if the reason why he appears to have currently withdrawn from the living room into a different setting for his work was precisely because he was becoming too well known for what he was doing, a fact that undermines the principles of the work itself.

For Laura Godfrey-Isaacs, the home becomes a setting for the promotion of work which allows her to escape from the closed and exclusive nature of so many arts organisations - a concern she certainly shares with Fischer - but which she passionately defends as being as valid a venue, as worthy of funding and profile, and as marketable as any well-known gallery or theatre. Her most recent venture, *Home 2*, was covered in a double page *Guardian* profile, broadcast live over the Internet, relayed to a massive crowd in Hackney's 291 Gallery, and documented





Ernst Fischer

**For those two nights in June, we shifted the piano, cleaned the bathroom, set up some chairs, dug around in the garden, and opened up a private home to the hidden intimacy of a small-scale public performance**

on its own website and on a forthcoming CD-ROM. Whereas Fischer moves into his Living Room Theatre as a means of celebrating and maintaining the secretive, Godfrey-Isaacs strips away the sheath of domesticity around her home and renders it completely public - in theory at least, accessible to a global audience. Of course, both artists are concerned to explore the very notion of the division between public and private spaces; but their strategies and motivations are very different.

Godfrey-Isaacs's Arts-Council-funded venture, featuring amongst others such luminaries of the live art world as Bobby Baker and Gary Stevens, attracted much media attention, and as such could charge £20 admission and still sell out - a world away from Fischer's self-financed and free creations that are largely publicised by word of mouth and hearsay. The questions this raises about access and exclusivity, and also about investing the work with value and the profile it deserves (domestic performance is, after all, a rich, vibrant and increasingly important kind of practice) are vital. This is not least because of a cultural setting in which commercial viability, public access, and the business-led structures of the 'cultural industry' are increasingly the standards by which all creative work is judged.

So, whether we strive for a culture in which domestic performance becomes increasingly high profile, well-funded, and accessible to a wide audience or continue to create work based on principles of intimacy, sharing and locality; whether we encourage work that engages its audiences in the comfortable setting of the living room or focus on the potentially uncomfortable intimacy of the personal space; whether we foster a new collection of living room theatres that form a public network of shared beliefs or continue to work in glorious isolation in the space of our own back yards - you can be sure that behind the curtains, in the dim light of the table lamp, along the suburban avenue, or up in the high-rise, somewhere in a home near you, there'll be the bustle and activity of a performance being created or an artist at work. And if you look closely enough, and think about it carefully, maybe that home could be yours.

What better excuse to throw a party? ■

MY THEATRE

**Deborah Pope**



Photo: Gilson Camargo

**What did you see the first time you went to the theatre?**

Hedda Gabler at the Down Stage Theatre, Wellington, New Zealand.

**What recent performance has particularly inspired you?**

The first fifteen minutes of De La Guarda at the Roundhouse and Pina Bausch's Viktor at Sadler's Wells.

**Who are your favourite individual performers or companies?**

I would have to include the work of companies such as Circus Oz, Ra Ra Zoo, Theatre de Complicite and DV8 Physical Theatre as well as performers such as George Kahl and Rose English.

**Who is your favourite playwright?**

Shakespeare - but I don't have a lot to do with him.

**Which performer, alive or dead, makes you laugh the most?**

Angela de Castro, The Marx Brothers.

**When was the last time you cried during a performance?**

At The Event (a performance by students on the CertHE Course at The Circus Space) at Three Mills Island, Bromley by Bow, London.

**What productions will you never forget?**

Freaks at the Bouffe du Nord, Paris in 1990 and Archaos in London in 1988.

**When was the last time you walked out of a theatre before the end of a show?**

During a performance of Salome at the Theatre Centro, University of Sao Paulo, Brazil - I can't understand Portuguese.

**If you could meet any theatre practitioner, alive or dead, who would it be?**

Peter Brook.

**What does "physical theatre" mean to you?**

The body as text.

**What would you do if you didn't perform?**

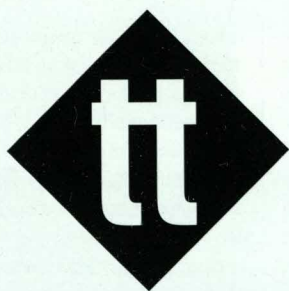
Learn to fly a plane.

**Who do you think should be honoured in the New Year Honours List?**

Eugene Balla, an acrobatics master from Brixton.

*Deborah Pope performs in Deadly by No Ordinary Angels at the Purcell Room as part of the London International Mime Festival from 15-19 January at 8pm. Box office: 0171 960 4242.*





# total theatre

Mime, Physical Theatre & Visual Performance

## NEWS

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Jon Potter  
Teri Sayers  
Jane Sutcliffe  
Toby Wilsher  
Dorothy Wilson

## Critical Practice 7: Circus as Theatre

Saturday 22nd January 2000, 3.00-5pm  
Voice Box, Royal Festival Hall

Tickets for the debate are free of charge to Total Theatre members (one per individual member, two per company) and £5/£3 concessions for non-members. To book tel.: 020 7729 7944

Critical Practice is a series of ongoing debates organised by Total Theatre. The next debate will be held as part of the London International Mime Festival in association with the Royal Festival Hall.

Over the last few years there has been a huge renaissance in Circus: No Ordinary Angels are opening this year's London International Mime Festival with *Deadly*, a stunning piece of aerial theatre; Montreal's *Cirque du Soleil* continue to wow audiences internationally; companies such as *Archaos*, *Ra Ra Zoo*, *Circus Oz*, *Cirque Eloize* and *Legs on the Wall* have been

updating traditional circus arts and bringing them to a mass audience since the Eighties; and, whatever your opinions of the Dome, circus will feature right at the heart of London's millennium celebration.

An increasing number of young performers are developing circus skills and bringing them into theatrical performance. This discussion will explore practitioners' experiences of combining circus arts with theatre and consider current training provision for circus arts in the UK. Speakers confirmed at the time of going to press include Bim Mason from *Circomedia*, Isabel Rocamora from *Momentary Fusion* and Flick Ferdinando (see enclosed flier).

This event sold out last year. Book early to avoid disappointment. *Critical Practice 7* follows Total Theatre's Annual General Meeting. Members are encouraged to arrive for 1.30pm in order to attend both events.

### Critical Practice 6: Live Art

On Saturday October 8th 1999, Total Theatre hosted the sixth Critical Practice Debate at the Young Vic Studio, London. Chaired by Lois Keidan of the Live Art Development Agency, the debate focused on live art practice and its' relationship to contemporary performance. Guest speakers included live artists Marissa Carnesky, David Gale, Anthony Howell and Vanessa Richards as well as Manick Govinda of *Artsadmin*, who manages a three-year programme of Lottery-funded bursary and advisory schemes for live artists.

The debate was programmed as part of the British Festival of Visual Theatre (BFVT). The 1999 festival provided an important context for live art, with performances from a diverse range of artists including the Hawaiian performance artist/poet Stacy Makishi, Kazuko Hohki of the *Frank Chickens*, David Gale (previously of *Lumiere & Son*), Helen Paris, desperate optimists, Marissa Carnesky and Vanessa Richards (amongst others). The BFVT's support of live art,

as Lois Keidan pointed out in her opening address, is particularly vital at a time in which there is a lack of designated spaces for live art in London.

Each of the panellists' presentations demonstrated the range and diversity of work currently bracketed under the live art umbrella. Representing the old school of "performance artists", the work of Anthony Howells (who founded the *Theatre of Mistakes* in 1974) forms a continuum with a tradition of performance art that grew out of visual arts practice in the Fifties and Sixties, and which is most commonly associated with the *Happenings* of artists like Alan Kaprow. In contrast, younger artists who have emerged on the live art scene in the Nineties (Marissa Carnesky, Vanessa Richards, for example), have been working at a time in which the boundaries between diverse artforms have become fashionably blurred. Consequently, it can be difficult to discern why artists such as these should be

## Total Theatre AGM

Total Theatre will be holding its Annual General Meeting on Saturday 2nd January at 1.30pm in the Voice Box, Royal Festival Hall, London. A formal notice of the AGM is enclosed with this mailing. This document invites members to submit nominations for the board to stand for election at the AGM. In advance of the AGM, Total Theatre will only circulate details of the nominees if they exceed the number of spaces on the board. All other information will be tabled at the AGM.

## West Midland's Members' Meeting

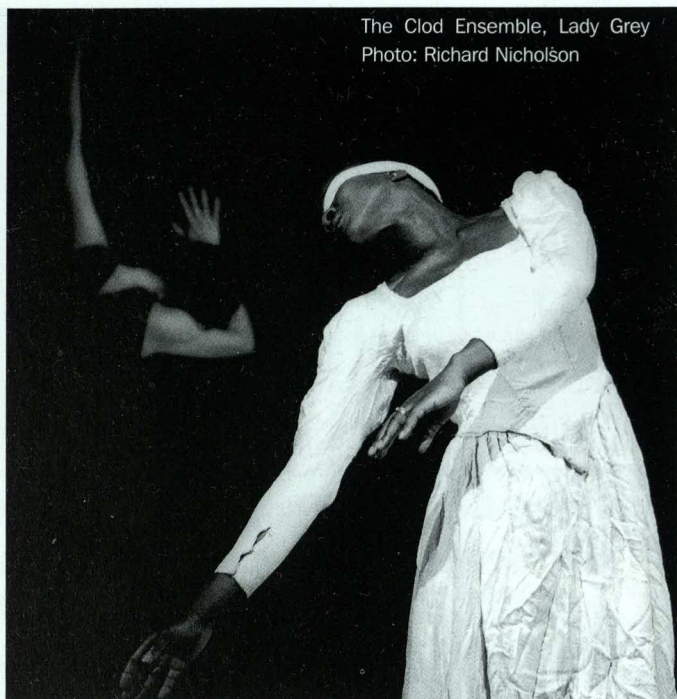
Following a successful meeting at mac, Birmingham in November, Anouk Perinpanayagam, the Performing Arts Officer at West Midlands' Arts, has agreed to act as a contact for the next meeting which will take place on February 6th at 4pm. The meeting will look at personal development and provide a forum for Total Theatre members to share information about past, current and future work. Members are encouraged to bring videos of their work to show at the meeting.

referred to as 'live artists', instead of simply as 'theatre-makers'.

It is precisely this point of interface between different arts practices that makes this debate on the relationship between live art and contemporary performance practice particularly pertinent at this time. Following an hour of informative panel presentations, the discussion was thrown open to the floor. A debate ensued on features which are specific to all live art practice - the relationship between artifice and authenticity; the presence of the audience; the importance of site; the emphasis on concept over form - in an attempt to define live art as a distinct performance practice.

Total Theatre extends its thanks to the chair and panel speakers and to all those who attended the event and contributed to a lively afternoon of debate.





The Clod Ensemble, *Lady Grey*  
Photo: Richard Nicholson

## The Clod Ensemble/Split Britches

### *Lady Grey/It's A Small House And We Lived In It Always*

British Festival of Visual Theatre, Purcell Room, London, October 1999

The Clod Ensemble aim to integrate live classical music and theatre. *Lady Grey* is inspired by the painting "The Execution of Lady Jane Grey" by Paul Delaroche and could perhaps best be described as an evocation of the tensions which remain latent in the picture. I found it enthralling and left the theatre with a strong desire to revisit the original painting.

The production is physically minimal, yet visually and musically rich. A string quartet play throughout (barring one highly effective moment of silence). The set consists of a high, harsh wall before which the characters move very simply - a slow walk, a fearful look, a long reaching gesture. They never speak. The drama is played out within the silent relationships between them, and between the characters and the musicians who become the controlling factor. *Lady Jane*, her maids and executioner all seem trapped within the dark tale told by the strings - their anger, terror, hope and despair forced onto them from outside. Their subtle

movements appear as a kind of hopeless resistance. *Lady Jane's* pride and the executioner's guilt are pathetically human gestures that can never overcome the force of history.

*Split Britches's* *It's A Small House* continues the theme of traps; this time those we create for ourselves. The performers, Peggy Shaw and Lois Weaver, have a wonderfully light touch and director Suzy Willson of *The Clod Ensemble* makes the most of it, focusing on their personal skills and qualities to create an intimate, gentle exploration of the small frustrations inherent in any close relationship. The result is both amusing and touching.

**Jackie Smart**

## David Gale *I am Dandy*

British Festival of Visual Theatre, Purcell Room, London, October 1999

It is a rare pleasure to find a physical theatre performance that is both technically superb and has the audience crying with laughter. David Gale's *I am Dandy* magnificently disproves the assumption that the terms "physical theatre" and "entertainment" are mutually exclusive.

One of the great strengths of the production lies with the company Gale has created. The actors produce one of the finest displays of ensemble acting I have ever seen. That is not to

say the effect is one of bland conformity. Each actor is given a set piece to allow them to shine. And shine they do, almost to the point of incandescence. Gale directs the show as if it were a comic opera, with beautifully-timed and frenetic group work seamlessly switching in an instant into the focused stillness of a single voice. Most impressive is Gale's choreography of concentration. No movement is wasted, no gesture distracts from the main event of the moment, as the actors manoeuvre their way around the piece like smart bombs.

Did I mention it's funny? Well it's not. It's hilarious. I don't think I've laughed so much since Mrs Thatcher resigned. One section, in which a member of the cast is transported to heaven only to discover Elton John paying a visit to the Princess of Wales, had the audience in stitches. The woman is blinded from looking at the Princess's magnificence for too long! After seeing this company in action, I know how she must have felt.

**Paul Williams**

## Station House Opera *Roadmetal, Sweetbread*

British Festival of Visual Theatre, Hayward Gallery, London, October 1999

*Station House Opera* are a company who have continually produced interesting and challenging work. After hearing about their piece at New York's Brooklyn Bridge, where a cable snapped and almost plunged a table full of litigious Americans into the Hudson, I entered the Hayward Gallery with more than a little affection for the group.

Sadly, our first date did not go well. Don't get me wrong, *Roadmetal*, *Sweetbread* gives good head. It's a clever show, and Julian Maynard Smith and Susannah Hart are talented technical performers who skilfully walk us through the dynamics of 'coupledom'. Unfortunately, the characters they portray only stretch to two dimensions, so that what we end up with resembles a rather arty soap opera. The company's work with video, however, is exceptional. Many contemporary companies use video merely as a fashionable and inexpensive backdrop. In this show the video works with the performers, projecting into the space, itself becoming part of the

action. This is the genius of the production, but also its greatest weakness. As the projection is used as a third 'performer', so must the other performers treat it as such. The actors are therefore forced into the role of automaton, reacting to a medium that can neither think with them, nor be inspired by the moment or the space at the time of performance. It's an interesting contradiction for a piece which is essentially site-specific.

The company should be applauded for its experimentation with performance and video, but don't we need at least a little heart with our art?

**Paul Williams**

## Ken Campbell *Celebrating the Tradition of Vaudeville*

British Festival of Visual Theatre, BAC, October 1999

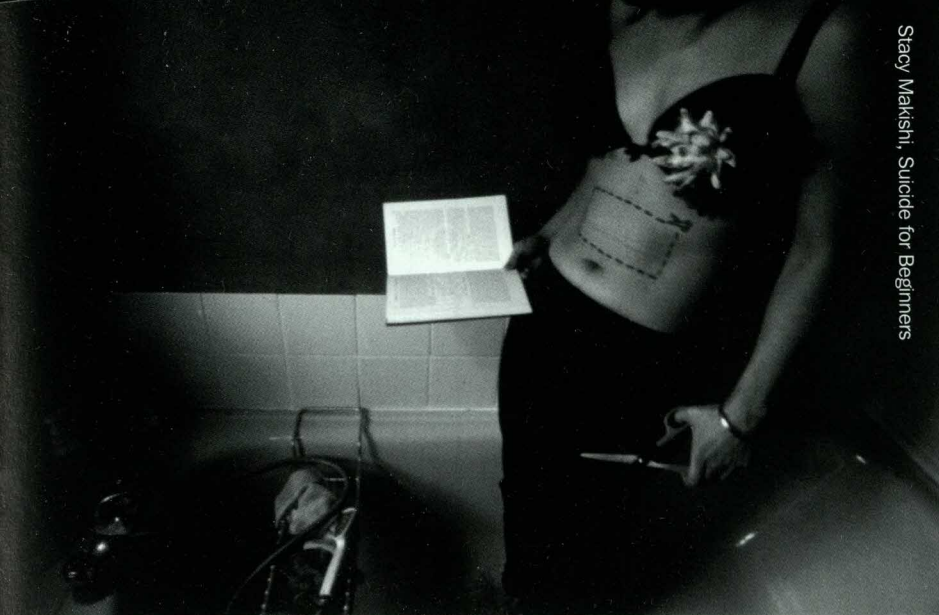
The Penguin Dictionary of Theatre defines vaudeville as: 'More or less the American equivalent of British Music Hall; a series of turns, comic, musical, acrobatic etc., deriving from the rough, vulgar beer hall entertainments of the middle nineteenth century.' Apart from some ventriloquism, what this rambling blend of gnosticism, physics, dogs and David Icke has to do with vaudeville is anybody's guess. Still, if not acrobatic or musical, Campbell is constantly comic.

Ken Campbell is, of course, famous for his skills as a raconteur. In his apparently artless way, he indulges in a one-sided conversation with the audience. Anecdote tumbles upon anecdote; his flawed arguments - propped up with flawed logic - pummel common sense into submission. Soon his flights of fancy seem as probable as that day's headlines. As Campbell pads around the stage, he maps out his thoughts. With each step, the motion of thought is revealed. Hitching up his trousers, for instance, he remembers the untidiness of an Oxford don's office floor. This keeps happening - each twitch and tic bring forth a fresh stream of reminiscence.

Campbell certainly leads his audience on an entertaining and esoteric journey. Yet it is difficult to escape the feeling that this does not lead anywhere, other than round in ever decreasing circles.

**Ray Newe**





## Apples & Snakes Pleasure, Pain & Loss

British Festival of Visual  
Theatre, BAC, October 1999

Under the Apples & Snakes umbrella, the performances by Stacy Makishi and Imani Uzuri presented in this double bill are both works in progress. Both performers use storytelling techniques to draw on themes of family history.

Stacy Makishi's *Suicide For Beginners* was billed as the culmination of four 'open rehearsals'. Having participated in one of these, I formed the impression that they functioned more as exemplars of Makishi's devising process than as sessions which actively contributed to the Friday performance. Makishi's story - told on audio tape - remembers the lives and deaths of a young girl's mother and grandmother through snippets of anecdote and family philosophy. The performance operates as a visual poem; the stage pictures that Makishi creates are often rather literal translations of recurrent images within the text. The performance as a whole is most effective when the stage action refers to the text metaphorically - creating a sense of the narrator's inner world through the surreal and absurd. Makishi is an engaging performer and the humour she brings to her work makes it all the more touching, especially when she allows her vivid imagination free rein.

Imani Uzuri was programmed at the last minute, replacing Susan Lewis as advertised. Perhaps this was why her piece seemed so unfinished. Uzuri sets live song against projected text to convey a young woman's quest to discover identity and strength through personalised stories of historical oppression within the African Ameri-

can community. The snippets of text provide a powerful basis and Uzuri's beautiful singing voice - at moments a half-contained scream of frustration and pain - expresses her sense of connection with this family history. Visually though, the piece was limited, not yet a fully realised theatrical event.

**Jackie Smart**

## Fevered Sleep Shore

British Festival of Visual  
Theatre, BAC, October 1999

Shore takes a whimsical look at the seaside, presenting a series of snapshot sketches that both parody and pay tribute to seaside culture. It is a show packed with ideas - Punch and Judy, peppermint rock, deckchairs, bingo, chips in paper, freezing toes, melancholic moonlight serenades ... So many ideas, in fact, that I was left with the impression that the company had such fun workshopping the material that they couldn't bear to leave anything out. Sometimes there isn't enough breathing space to savour the best moments, and although I appreciate that the company wanted to present a pick 'n' mix of ideas, I found the changes in mood quite difficult to adjust to.

Where the production particularly excels, however, is in its musicality. The recurring motif of the 'lost soul' accordion player, the seashore guitarist and the gruesomely funny end-of-the-pier entertainer, are three particular strengths. The company demonstrate a use of sound that reflects a real understanding of musical possibilities in performance - in the percussive sounds of pebbles dropped and dragged, for example. In another striking moment, the power of language as

pure sound and rhythm is explored in a scene where three people each hold up a holiday snapshot and simultaneously tell their stories - the resulting medley is a symphony of voices in harmony and counterpoint.

Despite its flaws, Shore is a quirky and engaging show that brings a smile to the face and a taste of salt to the lips; a bitter-sweet evocation of seaside life and a reminder that we are never far away from the sea.

**Dorothy Max Prior**

## Blow Up Theatre Somebody To Love

British Festival of Visual  
Theatre, The Lion & Unicorn,  
London, October 1999

This young Lecoq-trained company exhibit skill, humour and plenty of energy in a production which calls both for finely-tuned characterisations and an ability to move between the ordinary and surreal. However, while the performances are strong, the storyline is rather obvious and much of the direction is predictable - relying too often on set-piece mime exercises: two anglers get their fishing lines tangled, a man is frustrated in his attempt to commit suicide by a variety of domestic objects. In addition, the staging is awkward with over-long, over-complicated set changes which don't seem necessary.

The narrative explores themes of love and betrayal through the relationships between three lonely and absurd 'outsiders'. Its comic effect depends on revealing the humanity beneath apparent caricature, on generating real sympathy for characters who are (on the surface) the epitome of unattractiveness. The performers wear half masks and the story is told through physical action; speech being used as little as possible. This technique succeeds up to a point, but there are moments when the movement becomes illustrative, or else descends into farce. I got the impression that the company do not

trust the audience to grasp implicit meaning or to get involved beyond the level of the slapstick.

Blow Up are a company with the potential to challenge and extend the boundaries of mime and mask work if they can build more imaginatively on their evident skill and understanding of the genre.

**Jackie Smart**

## Guy Dartnell Would Say Something

British Festival of Visual  
Theatre, Purcell Room,  
October 1999.

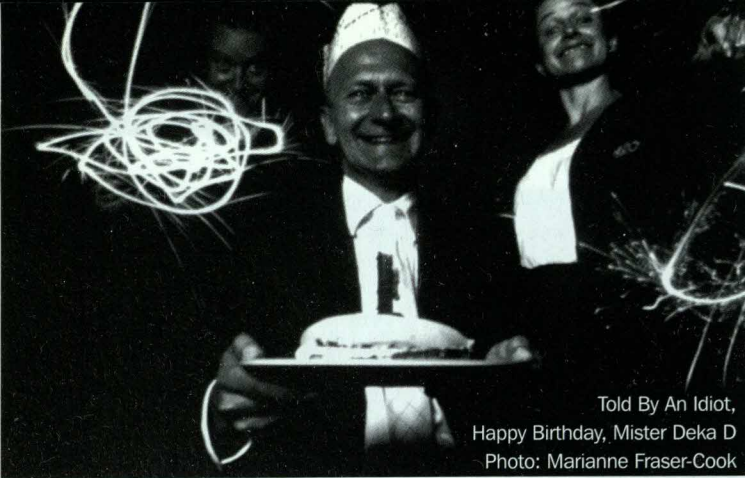
If we could say what we really want to say, what is it that we would say, and how would it sound? This is the question that Guy Dartnell seems to be asking, both of himself and of his audience, in this vocally dazzling and often moving solo performance.

Dartnell uses his considerable skills to unearth the real aspects of language and communication - those aspects that are usually concealed or lost beneath the formality of words, grammar and public speech. By reinvesting words and their sounds with a profound emotional meaning (his search for the truthfulness of language reminds me of Artaud's battle cry for a speech beyond words), the performance cannily pinpoints the unsayable, unspeakable, inarticulable concealments that are often squashed beneath language's propriety. And the performance acts as a release valve to let them pour out - and how they pour!

In a torrent of sound, invested with real joy and playfulness (vitality underpinned by Toby Park's live music), Dartnell manages to find a fusion of character, physical engagement and voice that is rarely seen on the British stage (where the dry sensibilities of our theatre too often deny real profundity). Employing a style clearly influenced by Improbable Theatre, with which Dartnell is a regular collaborator - all audience interaction, welcoming the latecomers, and exposing the mechanics of theatre itself - this show, although self-consciously not well crafted, and, oddly, perhaps not even very engaging, clearly sets out its aims, and even more clearly fulfils them through a witty, skilful and emotive performance.

**David Harradine**





Told By An Idiot,  
Happy Birthday, Mister Deka D  
Photo: Marianne Fraser-Cook

## Told By An Idiot Happy Birthday, Mister Deka D

The Unity Theatre, Liverpool,  
October 1999

Mister Deka D sits in a paper hat in the middle of a broken floor with a birthday cake beside him. In a pub no longer trading, this ex-surgeon, ex-mortician celebrates his birthday every day. Back from the war and about to become a father, Trisk arrives through the trap door in the floor. Lika hasn't read the letters he wrote from the front, but she weeps every now and then so as to be in credit with future tragedy.

The first time the company have worked from a text, *Happy Birthday, Mister Deka D* is by the Nigerian playwright Biyi Bandele. Bandele has seized the opportunity to explore new territory and develop his interest in absurdism. Two people try to talk against interruptions. Their conversation - elliptical exchanges which leave the audience knowing less - are interrupted by a fearsome noise from the upstairs flat: a neighbour who meditates by drilling holes in the wall. The result is a poetic, Beckettian, not-quite-absurd play full of surprises - including an exquisitely lyrical moment when Lika tells a creation myth full of references to all creation myths which ends 'and the world in all its ugly beauty was born'.

The presentation is incredibly still, yet within the stillness chaos lurks. When someone does move, the effect is stunning. But it is a play that leaves room for its audience - like an abstract painting, it both gives and withholds from the spectator. Don't go with expectations; they are likely to be disabused. Some people love it, others are baffled.

**Dymphna Gallery**

## Scarlet Theatre Seagulls

Gardner Arts Centre, Brighton,  
October 1999

*Seagulls* presents the story, real and imagined, of the final production of Russian theatre innovator Vsevolod Meyerhold. It is a theatrical investigation of theatre itself and aims to be a living work, not a museum piece about Meyerhold.

What I saw on the first presentation of this new production was the raw material of a very good piece of theatre. It felt too long, and too similar throughout in pace, but contained many beautifully realised moments. It shares with the company's previous production *Princess Sharon*, a strong use of choreography - a marking-out of paths across the stage, the flocking and dispersing of groups of performers, the percussive beat of footsteps in repeated movement motifs. The scenographic device of using painted screens on castors references both Meyerhold's innovations in set construction and the 'life in boxes' visual theatre of Kantor, a mentor of Polish director Katarzyna Deszcz. It also provides a physical means of deconstructing the action into framed units, allowing an interweaving, rather than unity, of time, place and action. My main criticism of the production is that it has too earnest a feel. Perhaps a touch more of the Carnavalesque spirit that Meyerhold championed wouldn't go amiss - I would have liked less of the biomechanics and more of Dr. Dappertutto, the fairground trickster.

Despite these reservations, however, I see in *Seagulls* an engagement with the material that shows evidence of the benefits of an ensemble working together for more than one production. I have nothing but respect and admiration for the integrity of Scarlet Theatre who are endeavouring to create theatre that bridges the gap between thought and action.

**Dorothy Max Prior**

## V-TOL Dance Company Without Trace

Gardner Arts, Brighton, October  
1999

On discovering that V-TOL were using video projection in this piece, I groaned. Rarely have I seen video used well on stage. Thankfully, *Without Trace* uses the various different projectors on its handsome, minimal set to stunning effect.

Creating a diaphanous space through the projections, we see both large, cinema-scale projection as well as smaller images on other parts of the stage. Full of surprises, the piece is visually remarkable. Unfortunately, however, once you get accustomed to the spectacle of it all, there isn't much underneath to keep the audience occupied. The dancers are obviously skilled, but lack the real presence needed to pull off this kind of work. The choreography is, for the most part, uninspiring. The music, similarly, serves its purpose but adds little to the piece as a whole. The real problem comes, though, with the company's reliance on closed narrative. They use spoken text - as well as projections of some home-made soap opera - to flesh out the narrative of a woman who disappears one day and the effect that it has on those around her. Disappointingly, they decide to opt for the youth theatre approach of having pitifully weak actors speaking the inner thoughts of the dancers.

In the right hands, Spencer Hazel's text may well have been rendered poetic. Instead it comes across as embarrassingly crass and dull. *Without Trace* takes itself very seriously and doesn't quite pull it off. This aside, the show obviously thrilled the packed audience of cynical Brighton schoolchildren who surrounded me, which is a feat not to be sniffed at.

**David Leddy**

## Bock & Vincenzi Invisible Dances ... in front of people watching

British Festival of Visual  
Theatre, Purcell Room, London,  
October 1999

This conceptual work-in-progress performance, a collaboration between choreographer and dancer

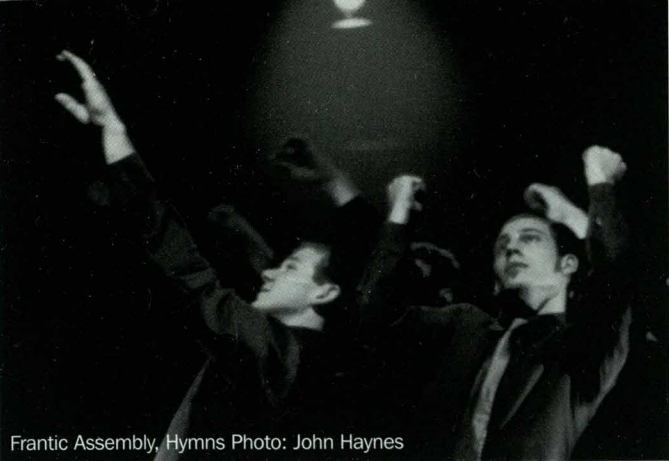
Frank Bock and director and designer Simon Vincenzi, is an intriguing and sometimes frustrating experiment in how far a single idea can be pushed before an audience becomes alienated. The concept is simple: seven performers dance to seven different soundscapes, each only audible to the individual performer respectively. All the audience hear is a continuous sonic chime and the interference from a radio mic., which sporadically receives instructions from a voice offstage. Each performer listens to his or her own soundscape (composed by Luke Stoneham) on a walkman and the resulting choreography runs as a loop of seemingly random movement sequences - each person 'locked-in' and isolated by their own individual soundscape.

The resulting show is a dance choreographed to music that the audience can't hear and that the performers can't share. What's most intriguing is the movement that Stoneham's different soundscapes provoke - physical jerks, twitches, muscular spasms. The performers writhe about, with their eyes closed, as if suffering from involuntary convulsions. It's a painful spectacle - not least because it continues unabated (with the same sonic chime ringing in tandem like tinnitus) for the duration of an hour. It was too much for, perhaps, ten per cent of the audience, who had left before the end. But boy was it worth staying. The joy of the piece was in its repetition; sure there were moments when it seemed too much to bear - but the opportunity to observe so closely the minutiae of each movement sequence induced a wonderful hypnotic quality.

Observing each of the performers apparently imprisoned in their own internal world, was a moving experience. The moments of communion between the dancers - an accidental mirroring of movements or the slight touch of a guiding hand on the back - were profoundly touching. This is an experiment truly worth watching, and one that deserves an audience, even though they might not all be convinced to stay the course.

**John Daniel**





Frantic Assembly, Hymns Photo: John Haynes

## Frantic Assembly Hymns

The Unity Theatre, Liverpool,  
November 1999

Four besuited men dangle dangerously from ladders. On the ground they become Jimmy's friends, struggling to communicate after his funeral. But they hardly ever stop moving - for, although the narrative remains locked in a world of realism, the movement escapes into dance and vertiginous exploits on ladders and gantries.

There are no empty gestures here. In DV8 style (the director is Liam Steel), the choreographic substance is everyday life; moves are drawn from recognisable behaviour and worked into highly inventive rhythms and patterns to become alternately absorbing, moving, funny and always visually surprising. Scenes move swiftly to expose underlying tensions within the group; which surface in revelations about Jimmy.

Then there are the words. The piece was scripted from ideas within the company and the text works best when words gloss the action, but flounders when it wanders into 'soap-talk'. It's when words break down and dance is the only option that the show takes flight. When music, sound, light and a scene change fuse on an emotional high point, the effect is more powerful than awkward revelations in words. Light, colour, sound and image merge into a virtual film; you wish film-makers would wake up to the possibilities offered by companies like this. The cinematic feel is lost in the longer stretches of dialogue - but that's a minor cavil. See this show for its stunningly slick, risky and exciting choreography.

It's worth noting that I saw it in a 200-seater. Larger theatres will enhance the spectacle but may lose the intimacy that makes the riskiness so thrilling.

**Dymphna Callery**

## Clout Performance Company Passion

Komedia, Brighton,  
October 1999

True to the spirit of the Jeanette Winterson novel that was its inspiration, Clout's new dance-theatre production is a story of female hope, desire, restraint and passion. The company explore similar themes in their street theatre piece, *The Wrong Tackle*; but in *Passion* they abandon the spoken narrative to present a production in which - to borrow a phrase from Winterson - the story is written on the body. It is there in the coy smiles and tender touches of the performers as they support and topple over each other in the opening scene; contrasting sharply with the arduous crashing and slapping of bodies that hit the floor relentlessly later in the piece. The eternal triangle of submission, domination and resistance is repeated throughout whilst a tilted mirror, strategically placed at the rear of the stage, challenges the audience to confront their own voyeurism.

Choreographer Barley McKay-Green, like Martha Graham and Etienne Decroux before her, works with the percussive possibilities of the human body, using impact and repetition to create movement patterns that can be heard and felt as well as seen. Even without the use of words, this is far from being a silent piece of movement theatre, but is instead a medley of sound and action driven by the passion and breath of the body in action, augmented by a sumptuous soundscore written by Juliet Russell.

*Passion* is a treat for the senses; a hedonistic mix and match of glittering bodies and glorious sounds washed over with warm lights.

**Dorothy Max Prior**

## The Cholmondeleys & The Featherstone- haughs with The Victims of Death Smithereens

Gardner Arts, Brighton,  
October 1999

Shining bright lights in the eyes of your audience may seem like a good idea on paper. In reality, of course, it gives them a migraine. Similarly, creating a theatrical work structured from eighty-odd very short sections of no more than a couple of minutes is a very interesting challenge for a director to set herself. Interesting for the director but, understandably perhaps, the joke wears pretty thin for the audience after the first twenty minutes. Unfortunately, Lea Anderson's choreography is mostly too pedestrian to really shine through the limitations of the structure she has chosen.

Smithereens is loosely based on Weimar cabaret but there is none of Marlene Dietrich's allure and decadence here as the dancers dash quickly in and out of a seemingly endless parade of Sandy Powell's stunning costumes. The music is a wonderfully hypnotic mixture of looped samples of old gramophone records overlaid with even more rhythmic static and live piano, accordion and sax from *The Victims of Death*. The dancers put in sterling work, but despite their obvious technical prowess they seem lacklustre and distant. They only really come to life once or twice for a sinewy dance in shining grey dresses or the energetic vigour of all the men jumping together in black tie and tails. There are also several moments of wit, most notably involving a repeated sequence on stilts.

Despite the quality work of musicians, dancers and designer, the piece is ultimately let down by its director. Anderson's work relies on image alone for its impact. There is no intellectual or emotional structure to underpin the piece. There is also not the great physical spectacle of traditional dance. This means that there's not enough to occupy the audience, especially as the visual images are often too weak and watery to drag the audience out of their hypnotic stupor.

**David Leddy**

## Forced Entertainment Disco Relax

Nuffield Theatre, Lancaster,  
October 1999

The stage is filled with the detritus of a long finished party. A woman is slumped over a table littered with half empty glasses and bottles. A DJ in an orange wig plays, then pauses, random images on a TV screen. Someone dances alone. A bloke plays the electric guitar.

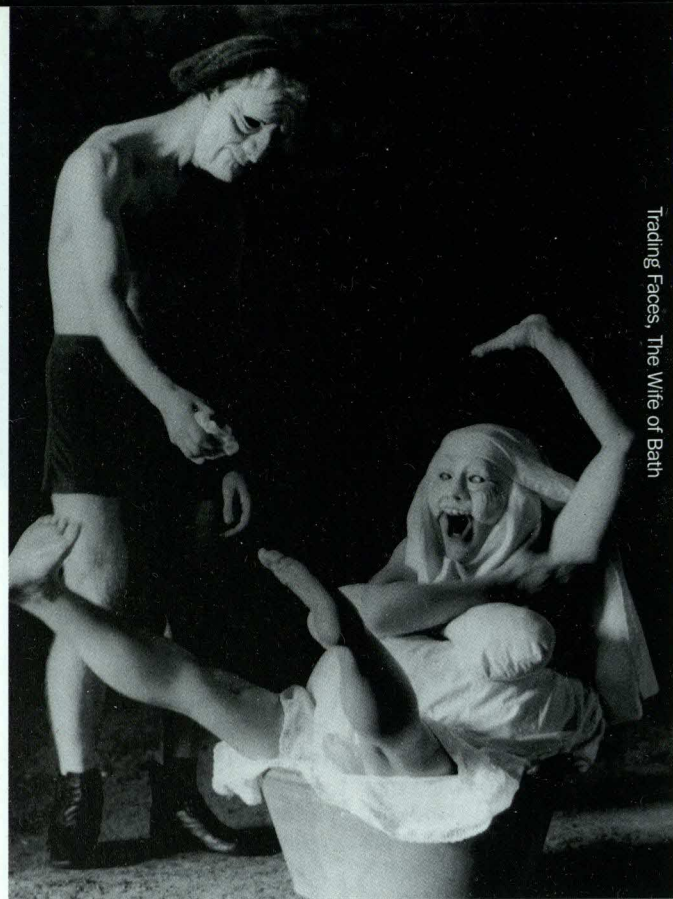
Those acquainted with the work of Forced Entertainment will recognise the set-up so far - the show covers familiar ground: stories are told, delicate meanings are created and collapsed. Two women sit at a table, asking big questions softly into microphones: 'what is justice?' 'what is truth?' The questions remain unanswered as the women dissolve into giggles as more drinks are poured and bad jokes are told.

The most potent images involve video clips of a small boy shot home-movie style. In one fragment the boy performs a magic trick, making a handkerchief disappear. A baby in the background sits in a high-chair with a plastic magic wand and stares bemusedly at the camera. "Who wants to re-appear it?" the boy asks. For a moment it seems more real than anything; a child playing at performing, completely absorbed in his own story. But then the DJ pauses the image on the screen, and it starts to play slowly backwards, the sound warped and distorted, until the boy's face is frozen in time. A ghost image.

This is what Forced Entertainment do so well. They create a heightened, yet blurred and unstable reality, where the sense of the end of the party and the early hours of the morning infuse each moment. Time almost seems to change direction. This is enforced by the warped, tinny music played backwards and forwards, and the constant stream of TV images on the monitor. Though more playful than some of their earlier work, and fostering a fragile dream-like quality, *Disco Relax* is, however, somewhat lacking in emotional intensity.

**Rebecca Loukes**





Trading Faces, The Wife of Bath

## Trading Faces The Wife of Bath

Ustinov Studio, Theatre Royal Bath, November 1999.

In Trading Faces' production of *The Wife of Bath* the company use contemporary clichés and anecdotes to bring the story into the twentieth century, whilst remaining true to its original ideals. The personalities of the ensemble of modern day characters are derived from the Chaucerian pilgrims. *The Wife* herself, portrayed by Thomasina Carlyle, is a boisterous, saucy character - the epitome of mediaeval girl power.

Tony Davies as both *The Knight* and *The Pardoner* uses his physique to great comic effect, and Marcia Pook's grace in motion is breathtaking. As *The Virgin* and *The Prioress*, she wears a full mask, with the rest of the cast in half mask. The company's art is so well crafted that the masks show every expression and I was constantly amazed that these static faces could show so many emotions. Possibly the most amazing thing about this production is that the eight hugely different characters are created by just four talented and versatile actors.

The great comic creation of the piece is *The Hag*, hilariously played by Simon Hutchens. The pace during these scenes is frantic and fantastically funny, providing some of the best visual comedy in the show. This is

Chaucer as you've never seen it before - it's bawdy, it's fun, it's mask theatre at its best.

**Katie Lee**

## Shunt The Ballad of Bobby Francois

The Arches, Bethnal Green, London, October 1999

When an aeroplane carrying a team of young rugby players crashed in the Andes in the early Seventies, the survivors were destined to starve to death whilst awaiting rescue in the inaccessible mountain heights. In their desperation to cling to life, however, there was one gruesome option available to them: to eat one of the team member's who didn't survive the crash. This horrific case provides the scenario for an exhilarating site-specific performance by Shunt at their base underneath a railway arch in east London.

The audience is met on the street by an air hostess who checks them in and issues some perfunctory safety warnings. Once on board, peanuts are dispensed prior to take-off; then the lights go off and the audience is plunged into darkness. After five minutes of white noise, the plane crashes and its walls disintegrate to expose a barren landscape and a handful of survivors clinging to the wreckage.

Following this exciting, interactive opening, Shunt take a more expres-

sionistic approach for the remainder of the performance; extracting a sequence of striking visual images from the facts of the event, and presenting them as a series of snapshots that together create a masterful sense of place: the paper walls of the aeroplane become snow underfoot and the cavernous interior of the railway arch becomes a mountain top. A series of complex visual clues hints at an unfolding narrative and combines with atmospheric lighting effects and the eerie rumbling of trains passing overhead, to create a performance that is rich in quirky black humour and jam-packed with inspired ideas.

The *Ballad of Bobby Francois* proves that site-specific performances, when they are this good, can be so much more powerful than the sort of passive viewing events that audiences' are subjected to in conventional theatre spaces.

**John Daniel**

## Horla The Cask of Amontillado/ The Magistrate

The Lion and Unicorn, London, September 1999

*Horla*'s recent production adapts one story each from two of the last century's greatest short story writers, Guy de Maupassant and Edgar Allan Poe. They do this with no set or props (save a single chair for *The Magistrate*) and instead recreate these tales of the macabre and sinister with physical inventiveness and imaginative storytelling.

In *The Cask of Amontillado*, Dave Roberts and Alistair Green are, respectively, Fortunato the fool and Montresor, his nemesis. Their journey to find the cask in question and its promise of inebriated bliss is the story's premise. They both have very different reasons of reaching their destination. During their journey, a great distance is travelled, much wine is consumed, hills and rocky outcrops are scoured, a wall is built and devilish trickery wins the day. Although the story is dynamically physicalised and gripping, the show was well underway before I really got to grips with what was going on. This probably had more to do with the energy of the performers out-stripping mine on a Friday night, however.

Martin Hearn as the Magistrate in Guy de Maupassant's eponymous

tale is a gory treat. Again, using the power of suggestion through word and movement, the horror of this character's cowardly desire to destroy the weak and unsuspecting is excellently portrayed in a quite brilliant representation of the story. His performance of a skull being cleft in two is horrifyingly graphic and must be seen to be believed. All in all, an accomplished and clever night of theatre.

**Anne-Louise Rentell**

## Ophaboom Faustus

The Unity Theatre, Liverpool, October 1999

*Ophaboom*'s wooden trestle stage - complete with trap door and a back-drop providing opportunities for puppetry - testifies to their commitment to *commedia dell'arte*, as do their masks, made by three master mask-makers. Ninian Kinier-Wilson's Mephistopheles mask threatens to steal the show at times. David Bere's working of it is impeccable, and worth the price of the ticket alone.

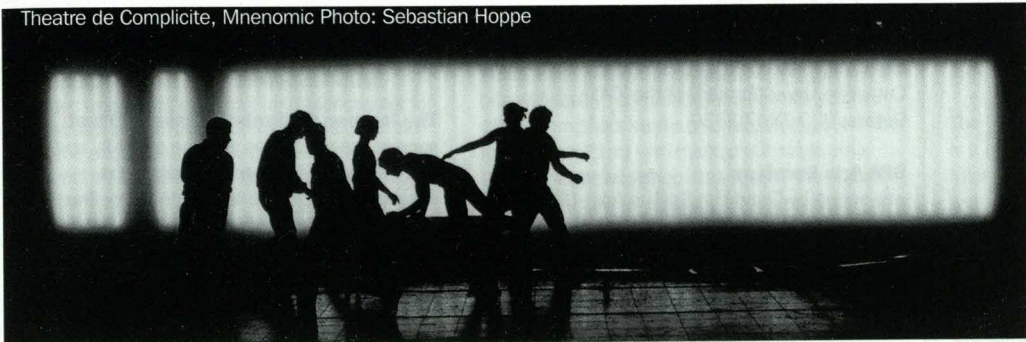
Buffoonery, bordering on the ridiculous, drives this telling of *Faustus*: the darkness of the story is replaced by comic daftness. Topical references to political figures and Macdonalds suggest its modern relevance, although the performances lack satirical bite. And visual imagery is disappointingly absent from the seven deadly sins. The puppets, used as miniatures of the stage characters, are reminiscent of children's theatre, and the music is basic. Nevertheless, the company's comedic skills are apparent in both the movement and the precision of gestures.

Some aspects of *commedia* technique used by *Ophaboom* pay off; others, particularly when repetition is involved, can become irritating. And why mask the woman, especially when the mask is too small and muffles her speech? - in *commedia dell'arte* the women bared their faces. Live interaction with the audience, perfect for street theatre, works less well indoors. Some gags are over-worked, some embarrassingly weak, although the battle of the vegetables is a spirited invention. You have to be in the right mood to enjoy this show - a couple of pre-show pints should get you up.

**Dymphna Gallery**



Theatre de Complicite, Mnemonic Photo: Sebastian Hoppe



## Theatre de Complicite Mnemonic

Oxford Playhouse, July 1999

Simon McBurney's virtuoso opening monologue on aspects of memory introduces the theme of genetic roots. The show moves seamlessly between two stories that travel in parallel: what is the identity of a corpse discovered on the Austro-Italian Alpine border, and who and where is Alice's father? Both stories provoke questions about racial origins. Alice's journey leads her across Europe and ends in a town where scientists from different countries argue about the origin of Neolithic man. Neither the corpse's identity nor Alice's quest to unearth her genetic roots are resolved.

Unlike Lucie Cabrol and Street of Crocodiles, Mnemonic is not based on already-crafted stories and perhaps, as a result, it demonstrates that common flaw of much devised work - a lack of narrative substance. The programme notes talk of the way fragmentary structures imitate memory. True enough, I suppose, though this postmodern argument does seem a little tired these days.

Ultimately it is the stylistic panache of Mnemonic which takes the breath away. The exquisitely economic and graceful movement, dovetailed ensemble performances, and surprising technical effects which typify Complicite's work, are as captivating as ever. When actors dressed in anoraks climb on a bed, we are on a bleak mountainside in the Alps; when a chair grows skeletal arms and legs, it becomes a Neolithic man. Our belief is absolute. We are in a world where the dreamlike language of memory meshes with reality. Alongside the vulnerability of a naked body, the sophistications of science and technology (the

ubiquitous mobile phone) sit prosaically but not out of place.

Individually, the performances in this pre-Salzburg showing were somewhat uneven, with some noticeably stronger than others - not least McBurney himself, stripped naked to play both a corpse and an anxious lover, and Stefan Metz, mesmerisingly watchable.

**Dymphna Gallery**

## DV8 Physical Theatre The Happiest Day Of My Life

Queen Elizabeth Hall, London, September 1999

At the heart of DV8 Physical Theatre's latest treatise on love, lust and the battle of the sexes, is an image so stunning that it sends shivers down the spine. Projected onto a cascade of falling water, is a 'virtual' dancer who appears to occupy the same space as the 'real' dancer she duets with. As the 'real' dancer moves through the water, the image of the 'virtual' dancer fragments and re-forms. The two dancers appear to interact, but the one is only a mirage: the trace of a promise that is always beyond reach. Technically stunning and beautiful to watch, this brief moment eloquently encapsulates the central theme of the show: that true happiness always remains just beyond reach.

And the reason for this? Men and women just don't want the same thing. So it is that DV8 continue their sociologic study of what it is that makes men and women tick, and why it is that they so rarely seem to tick in synchrony. The result is a stylish blend of the surreal and suburban. The first half is a series of wittily observed courtship rituals played out by a group of dancers against a backdrop of bland and familiar chart hits (Boombastic, One Step Beyond, French

Kissing in the USA). The musclebound blokes flex and pose in displays of machismo to attract a mate. From the gym to the nightclub to the living room, their pursuit of love is like one endless, nightmarish 18-30 holiday.

The second half is darker, both literally and metaphorically. Indeed, the most technically complex of the show's choreographic sequences actually takes place in the dark. In the second of the show's truly remarkable coup de théâtre's, the stage is flooded with water and the living room set gradually begins to sink. On their isolated island, the dancers continue to squabble and make-up, flirt and fall-out, as their world subsides.

**John Daniel**

## Facepack Theatre Go Caracas!

Komedia, Brighton, October 1999

Go Caracas! first saw the light of day as an anarchic piece of buffoonery developed in collaboration with Paul Hunter of Told By An Idiot. Since then it has undergone a metamorphosis and, under the direction of Javier Marzan of Peepolykus, has emerged as a rather jolly piece of tomfoolery that merges end-of-the-pier verbal humour with robust physical comedy.

Gone are the dark and menacing undertones of the original and in their place is a narrative that contains many elements of classic British farce: mistaken identities, a ludicrous love triangle and enough entrances and exits to confuse Brian Rix. The characters are stereotypes of sitcom and music hall - the sexually frustrated matron, the cuckolded husband who doubles as a dangerous foreigner and a bumbling policeman. Most of the action takes place in a barber's shop, providing plenty of opportunity for Gaullier-style repetition, verbal japes and visual jokes built around wigs, mous-

taches and cut-throat razors. The stepping-out-of-the-action finale could be seen as a victory for postmodern de-constructionist technique or a nod in the direction of Frankie Howard, depending on your viewpoint.

Although I would have liked to have seen more of the darker elements retained from the original version, I enjoyed the show and take my hat off to Facepack Theatre - or should that be my wig? Go Caracas! will be touring again in the summer - go see.

**Dorothy Max Prior**

## Imitating the Dog Ark

Nuffield Theatre, Lancaster, November 1999

Winners of last year's National Student Drama Festival, Imitating the Dog are currently touring their second show, Ark. Three travellers seek refuge on an island that floats in a sea of blue cloth. A storm is coming and the end of the world is nigh. An eclectic soundtrack combines random snippets collected by searching the radio airwaves, whilst the travellers try to discover where they are. This process throws up memories that are completely disconnected from the dramatic present; empty memories that provide no clues to the characters identity, but that heighten their sense of isolation and loss.

For a company who work primarily from text, Imitating the Dog are physically versatile and committed; negotiating hurtling suitcases, throwing cans of water and running around a small, soaking set. The second half almost entirely comprises physical stunts and cheesy dance routines, that become increasingly ridiculous as the characters grow increasingly desperate and the performers increasingly more exhausted. In the final, poignant scene the travellers - having slowly piled the island with rags - don their over-large raincoats and sink incredibly slowly to the ground, and under the sea of blue cloth.

The performance draws on references ranging from the films of Tarkovsky and religious iconography, to the philosophical writings of de Certeau. Ark is a gripping and original piece of theatre, but will benefit from some tightening and polishing as it continues to tour.

**Rebecca Loukes**



## MANAGEMENT NEWS

### The Combined Arts Department

of the Arts Council of England has been replaced with a new unit called Collaborative Arts, within the remit of the new Executive Director of Arts, Kim Evans. The unit's main brief will cover new forms emerging from the interaction of art, science and technology and multi-disciplinary arts covering carnival, new circus, street arts and celebratory arts practice. Pax Nindi, Collaborative Arts Officer, will be responsible for Multi-Disciplinary Arts within the new Collaborative Arts Unit. A new Interdisciplinary Arts Officer will be appointed this month. Other members of staff within the Combined Arts Dept. have moved to other positions within ACE. Details: 020 7973 6563 or 020 7973 6573

## MANAGEMENT SERVICES

### Bhathena-Jancovich

are an arts management company that offer a range of services including tour booking, tour management, marketing, business consultancy and financial development. Current clients include: Arc Theatre Ensemble, Bouge-De-La, Martin Sutherland Productions, No Ordinary Angels, Ridiculusmus and Yellow Earth Theatre. International clients include: Catalyst Theatre, Crying In Public Places, Desoxy Theatre, Legs On The Wall and Yilana. Bhathena-Jancovich also offer comprehensive advice and support for Edinburgh Festival Fringe seasons. Details: 020 8348 0203. Email: b-j@dircon.co.uk  
Web: www.b-j.dircon.co.uk

### The Factory

specialises in fundraising research for the not-for-profit sector. The company can identify companies, trusts and individuals to meet specific briefs. Details: 0117 924 0663

### Independance

offers advice and support for independent artists, managers and dance practitioners in London. The agency has two London offices in Brixton and Marylebone. Each offer management services and a fully-equipped dance studio. Resource 'hotdesks' can be hired for £20 a day 4 days a week at the Brixton office. Desks are also available for freelance dance managers. Details: 020 8678 6664

### The International Arts Bureau

provides a free enquiry service daily from Monday to Friday (10.00 to 13.00 and 14.00 to 17.00) on international policies, contacts, funding programmes and training opportunities for the UK cultural sector. Contact Melita on 020 7403 7001. Email: enquiry.iab@mcm.com

### Kaizen

Offer personal development programmes and career coaching for those involved in the arts. Details: 0161 860 6528

### The Live Art Development Agency

acts as a research tool, a training body, an advisory service, a broker and a lobbyist and gives

information and advice to London-based artists and organisations. The agency is an independent organisation founded by Lois Keidan and Catherine Ugwu (formerly of the ICA). Details: 020 7247 3339

### SPA Arts Services

was set up by Gwen Van Spijk in April 1997 to provide strategic planning and administrative services to artists, companies and other agencies. SPA work with a core group of companies as well as taking on short-term business and organisational development consultancies, small scale capital Lottery applications and management training. Details: 01926 339640

## AWARDS & COMMISSIONS OFFERED

### Allied Domecq

give annual grants of £675,000 each year to arts, education and environment projects which may be funded over a two or three year period. Details: Clive Burns, Assistant Company Secretary, Allied Domecq, 24 Portland Place, London W1N 4BB

### ACE Development Funds

are one-off grants for professional arts groups. Funds are listed by department (combined arts, dance, drama, education and training, literature, music, touring and visual arts). Further details about deadlines and applications are available from: Information Service, ACE, 14 Great Peter Street, London SW1P 3NQ. Tel.: 020 7973 6453

### The Baring Foundation

have a Small Projects Fund and Knowledge and Skills Exchange Fund. For guidelines on applications contact: Baring Foundation, 60 London Wall, London EC2M 5TQ. Tel.: 020 7767 1348

### Kaleidoscope

is the EU's programme to encourage artistic and cultural creation and to promote knowledge and dissemination of the culture and cultural life of the EU. Eligible sectors include theatre, music, dance and multi-media arts. Details: 1st Floor, 46-48 Mount Pleasant, Liverpool L3 5SD. Tel.: 0151 709 2564

### London Arts Board Go & See Grants

support short overseas visits by London-based artists, aimed at broadening their knowledge and influencing their artform practice, creating opportunities for international collaboration, developing contacts, and establishing links between London and other cultural capitals. Details: LAB, Elme House, 133 Long Acre Lane, London WC2E 9AF. Tel.: 020 7240 1313. Minicom: 020 7670 2450. Helpline: 020 7640 2410

### National Lottery Small Grants for Small Groups

range in value from £500 to £5,000 and are available to companies with an annual income of less than £15,000. Applications must be made from 3-6 months before the project start date and grants are available to cover the cost of training, general equipment, publicity materials, fees,

volunteer expenses, events, repairs and improvements to premises, feasibility studies and office equipment. Details: 0345 458458

### The Reuben & Elizabeth Rausing Trust

support various causes that use creativity and free expression in the process of healing and empowerment. Details: Ms Elaine Owen, The Administrator, The Reuben & Elizabeth Rausing Trust, 132 Sloane Street, London SW1X 9AR

### sciart

is a new consortium comprising the Arts Council of England, the British Council, Calouste Gulbenkian Foundation, the Scottish Arts Council and the Wellcome Trust. The consortium is now inviting applications for ten research and development awards of up to £10,000 each and two production grants of £50,000 each, from partnerships of artists and scientists who will develop and produce interdisciplinary projects that draw on and benefit from contemporary practice in these disciplines. Projects may involve artists inspired by scientific research. Details: 020 72611 8538. Email: sciart@wellcome.ac.uk Web: www.welcome.ac.uk/sciart

### The St Hugh's Foundation Awards

support innovative arts projects in Lincolnshire and the areas of former Humberside and are offered to experienced artists to undertake personal programmes of research and development. Details: The Administrator, The St Hugh's Foundation, Andrew & Company Solicitors, St Swithin's Square, Lincoln LN2 1HB

### The Lisa Ullmann Travelling Scholarship Fund

assists dancers, choreographers, administrators, teachers, therapists, journalists and other dance professionals by paying travel expenses to enable them to undertake study or research to extend their professional knowledge and skills in dance. The closing date for applications for the year 2000 is 25 January. Applicants should send an A5 sae to: The Secretary, LUTSF, 25 Cuppin Street, Chester CH1 2BN.

### Wingate Scholarships

offer grants of between £6,500 and £10,000 to people undertaking work of artistic, social or scientific value. Details: send sae to The Administrator, Wingate Scholarships, 38 Curzon Street, London W1Y 8EY

### The Year of the Artist June 2000-June 2001

is a national project, embracing all art forms, which aims to celebrate living artists and promote greater awareness of the artist's role in society. This will be achieved through artist residencies and commissions for which artists and host organisations will be able to apply for funding. For details of opportunities in your region call either your relevant Regional Arts Board or Arts 2000 on 0114 279 6511

### Yorkshire Arts

as co-ordinator of the Year for the Yorkshire and Humber region, Yorkshire Arts has devised a programme which includes an unique research Details: 01924 455555



**SERVICES**

**The British Performing Arts Medical Trust**

provides free clinics in London and Manchester for people with performance-related injuries. For the first time alternative therapy assessment and treatment will be available from qualified and accredited practitioners. The new extended service includes: voice therapy, osteopathy, acupuncture, Feldenkrais, Alexander Technique, Chiropractic and counselling. Details: 020 7240 3331

**Hypnotherapy**

can help with performance anxiety, audition nerves and memory block. Experienced, sympathetic practitioner. Good rates for performers. Details: 020 7254 1140

**Rehearsal Space**

available for hire (30ft x 40ft) from Nitro, 6 Brewery Road, London N7 9NH. Details: Natasha on 020 7609 1331

**Rehearsal Space**

available from Artsadmin at Toynbee Studios, Aldgate East, London. 5 spaces suitable for rehearsals, showcases and performances. Prices start at £40 per day for the smallest studio (4.5m x 8.5m) and go up to £120 per day for the theatre (stage 11m x 10m). Prices are subject to VAT. Details: Helen Ugwu or Gill Lloyd on 0171 247 5102

**Rehearsal Space**

available for hire at the People Show Studios, Bethnal Green, London. Three bright, airy spaces plus well-equipped workshop, audio-visual editing suite, self-contained production office and access to photocopier, fax and kitchen. Access times flexible. Details: Pete on 020 7729 1841

**Rehearsal Space**

for rent from £5 per hour. 7m x 10m dance studio in Stoke Newington, London. Details: 020 7249 7141

**Rehearsal Space**

available at reasonable rates at Oxford House, Bethnal Green, London. Facilities include a cafe and photocopying and fax. Bookings can be made seven days a week. Details: Olu or Remi on 020 7739 9001

**Rehearsal Space**

available at competitive rates in London N1. Bright spacious studio 6m x 10m with attached green room and parking. Details: The Glasshouse, 4 Enfield Road, London N1 5AZ. Tel.: 020 7241 2942. Fax: 020 7254 3119

**Rehearsal Space**

available at the Half Moon Theatre, London. Very reasonable rates. Details: Daniel Long on 020 7265 8138

**Rehearsal Space**

available at Rush House, Three Mills Film and TV Studios, London. Five spaces, of varying sizes available on flexible short and long term lets. Details: 020 7377 1154

**Rehearsal Space**

available at Wyrd Arts base at the Rosehill Theatre, Whitehaven. Newly renovated barn located in Cumbria with lovely surrounding and sea views. 5m x 15m sprung floor studio plus carpeted ground floor room (5m x 11m) with marked out stage area. Double height workshop area. Use of the adjacent Rosehill Theatre for technical/dress rehearsals or previews can also be negotiated. Details: Barbara or Kevin on 01946 62657

**Rehearsal Space**

available from £6 per hour at Chisenhale Dance Space, London. Details: 020 8981 6617

**Rehearsal Space**

available to hire from Clean Break Theatre Company in London NW5. Studio, meeting room and workshop space available. Details: 020 7482 8600

**OPPORTUNITIES**

**The Bird's Nest Theatre**

is keen to develop dance and physical theatre productions at their venue in Deptford, London, and would like to hear from solo performers, duos or trios interested in working towards a dance and physical theatre context. Details: 020 8694 2255

**The Equity Information Service**

was introduced in October for Equity members. It is a telephone recorded information service on which employers can advertise their vacancies completely free of charge, and Equity members can access up-to-the-minute information on work available across the industry. Details: Jackie Elliman, Job Information Service, Equity, Guild House, Upper St Martin's Lane, London WC2H 9EG. Fax: 020 7379 7001. Email: jelliman@equity.org.uk

**Jonathan Kay**

is developing a theatre company, Theatre of Now, and is looking for people committed to and familiar with his "fooling methodology"; people who want to work "with the moment" and who use all aspects of themselves in performance. A three week residential training course will begin in April. Cost will be kept to a minimum. Details: 01379 641649

**MobileArtCenter**

invites European artists with different creative skills (theatre, dance, music, acrobatics, circus etc.) to join a project to create a travelling show for summer 2001 in Spain, France and Italy. MobileArtsCenter is being developed by Stichting Grenzeloos (No Frontiers), with the intention of developing multicultural, multi-creative projects. Details: Hans Vijfwinkel, Beyumerweg 1062, 9731CW Groningen, The Netherlands. Email: platform@bart.nl

**Montage Theatre**

are looking for experienced dancers/performers for future projects and commissions. The ability to improvise with music and text is essential. The company creates devised pieces integrating digital technology and performance using physical theatre and dance, live and recorded music, sound, song, text, live digital art, animation and video. CVs and

covering letter should be sent to: Judy Gordon, Montage Theatre, 45 Chalsey Road, London SE4 1YN. Tel.: 020 8692 5203. Mobile: 0961 392336

**The National Movement Theater Association**

is a membership organisation based in Minneapolis, USA. The NMTA is soon to launch its website at <http://www.nmta.org> and for a fee of \$20 members can post details about performance dates and workshops and provide links to personal Email addresses and websites. Members also receive regular updates, access to a members only mailing list and discounts on advertising space. For further information Email: [nmta@mtn.org](mailto:nmta@mtn.org)

**The New Millennium Experience Company**

are calling for promoters, festival organisers, agencies, artists and groups to take part in a year-long programme of performances at the Millennium Dome from January 1st to December 31st 2000. Slots of 40 minutes are being programmed for the central area of the Dome, a 500 seat indoor theatre, a large open space suitable for street theatre, a large festival stage and general walkabout performance spaces. Performers used to festival work, short slots and street theatre may work best within the Dome's unique conditions. Details: David Bilton, The New Millennium Experience Company, Gate 1, Drawdock Road, London SE10 0BB. Email: [dbilton@newmill.co.uk](mailto:dbilton@newmill.co.uk)

**The Plunge Club**

invites artists from all forms to contribute to a twenty-four hour event, Theatre of Memory/Theatre of Myth, to be held in a secret London location in September 2000. Contributions can include artists' histories, objects, collections, stories, performances, appearances, meetings and encounters. Details: 020 7793 9752. Email: [rene@plunge.demon.co.uk](mailto:rene@plunge.demon.co.uk)

**Streets Ahead 2000**

takes place in Greater Manchester from April 24th to May 29th 2000. The organisers are keen to hear from artists and groups based in the North West with performances and visual installations. They are also keen to hear from arts amateurs keen to work on special projects. Details: Anne Tucker, Street Ahead Festival, 3 Birch Polygon, Manchester M14 5HX. Tel.: 0161 224 0020. Email: [mia@mcr1.poptel.org.uk](mailto:mia@mcr1.poptel.org.uk)

**Trolley Theatre**

are looking for actor-facilitators for SuperSeed, a community theatre project scheduled to tour the UK and Europe this summer. Performers must have strong physical, music, comic and/or aerial skills as well as experience of TIE or community theatre and an active interest in environmental issues. Bristol or South West base helpful. Contract until end of a summer tour. Auditions in February. Additionally, Trolley Theatre are keen to hear from any like-minded people interested in their work. Details: 0117 939 3903. Email: [trolleytheatre@bigfoot.com](mailto:trolleytheatre@bigfoot.com)

**x.trax**

Manchester's weekend-long international performance showcase, featuring street performance, live art, theatre, multicultural music, digital arts, dance, pyrotechnics and animated arts, invites venues and promoters interested in being ►



## NOTICEBOARD

involved as partners, as well as artists, companies and agencies who would like to participate, to contact: Maggie Clarke, Manchester International Arts, 3 Birch Polygon, Manchester M14 5HX. Tel.: 0161 224 0020. Email: mia@mcr1.poptel.org.uk

## EVENTS

### CIRC.ELATION

Is a circus training programme with leading international directors to be held in London and Sheffield this autumn. Its purpose is to develop methods of integrating circus and theatre and raise awareness of the complexity of circus-theatre. The programme has three strands: leading international theatre directors will work with UK theatre directors; trainee directors will work with established directors; and performers will work with directors to develop devising skills. The project is being co-ordinated by Bhatheha-Jancovich in collaboration with The Circus Space, London, the Crucible Theatre, Sheffield and FEDEC (The European Federation of Circus Schools). The project has been funded to date by the European Commission, The Baring Foundation, Yorkshire & Humberside Arts and Sheffield City Council (tbc). Dates and locations are to be confirmed. If you would like to be kept informed about this project, send a sae to: Bhatheha-Jancovich, Lauderdale House, Waterlow Park, Highgate Hill, London N6 5HG. Tel.: 020 8348 0203

### The French Institute

is screening two 45 minute documentary videos on the life and work of Jacques Lecoq as part of the London International Mime Festival on January 22nd and 29th at 3.30pm. This is the first London screening of this double bill, *Les Deux Voyages de Jacques Lecoq*, directed by Jean Noel Ray. Admission is free, but availability is limited. Book early to avoid disappointment. Details: 020 7637 5661

## CHANGE OF ADDRESS

### Ecole de Mime Corporel Dramatique

Directors: Steven Wasson/Corinne Soum  
Unit 207, Belgravia Workshop,  
157-163 Marlborough Road, London N19  
Tel.: 020 7272 8627 Tel./Fax: 020 7263 9339  
Email: angefou@dircon.co.uk

### Institute of Contemporary Clowning

ArtsEd, 14 Bath Road, London W4 1LY  
Tel.: 020 7733 7026

### La Ribot & Gilles Jobin

c/o Eduardo Bonito, Artsadmin, Toynbee Studios,  
28 Commercial Street, London E1 6LS  
Tel.: 020 7247 5102  
Fax: 020 7247 5103  
Email: all@artsadmin.co.uk

### Trolley Theatre

Box 64, Greenleaf, 82 Colston Street,  
Bristol BS1 5BB  
Tel.: 0117 939 3903 or 07050 648297  
Email: mailto:trolleytheatre@bigfoot.com  
Web: www.videonetwork.org/trolley/

## PUBLICATIONS

### The Analysis of Performance Art

is a guide to the theory and practice of performance art written by Anthony Howell, founder of The Theatre of Mistakes. This is the first publication to outline the essential characteristics of the performance art field and to put forward a method for teaching the subject as a discipline distinct from dance, drama, painting or sculpture. Published by Harwood Academic Publishers priced £17 in paperback (ISBN: 90-5755-086-5)

### From the Greek Mimes to Marcel Marceau and Beyond

is one of the few studies covering the historical flow of mime from its beginnings to postmodern movement theatre. Written by Annette Bercut Lust (Professor Emerita at Dominican College, USA), the book develops the meaning and evolution of mime and pantomime from the Greeks to the twentieth century. As well as depicting the role of mime in dance, clowning, cinema and verbal theatre throughout the centuries, the book also provides an in-depth study of twentieth century mime masters, including Jacques Lecoq, Etienne Decroux, Jean-Louis Barrault and Marcel Marceau. Published by Scarecrow Press Inc. Available to order at \$65 plus \$7.50 p+p from Scarecrow Press Inc., 15200 NBN Way, PO Box 191, Blue Ridge Summit, PA 17214-0191, USA

### Grace, Beauty & Banjos

takes a backstage look at Music Hall, Variety and Vaudeville. Written by Michael Kilgarriff, it opens up a quirky and bizarre aspect of show business. Published by Oberon Books at £12.99 in paperback (ISBN: 1-84002-116-0)

### Kathakali Dance-Drama

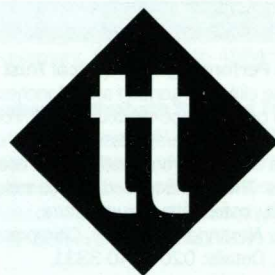
is a new survey of the distinctive dance drama of Kerala, South West India by Phillip B. Zarilli (Professor of Theatre and Performance Studies at the University of Surrey). The book contains the transcripts of four Kathakali plays translated from live performances. Each play includes an introduction and detailed commentary and is illustrated by performance photographs. Published by Routledge at £15.99 in paperback (ISBN: 0-415-19282-X)

### Performing the Body, Performing the Text

addresses the issue of performance in relation to visual arts, with topics ranging across Euro-American visual culture over the last two centuries. Edited by Amelia Jones (University of California Riverside) and Andrew Stephenson (University of East London). Published by Routledge at £15.99 in paperback (ISBN: 0-415-19060-6)

### The Singing and Acting Handbook

is a new book of games and exercises for performers by Nicholas Skillbeck (Musical Director, Cats) and Thomas De Mallet Burgess (Guildhall School of Music & Drama). The book addresses all performers who both sing and act and uses, games and exercises designed to equip both the experienced professional and the student to take full advantage of rehearsal and performance. Published by Routledge at £12.99 in paperback (ISBN: 0-415-16658-6)



# 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 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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**Anonymous Society**

perform their stunning show based on the music of Jacques Brel at the Lyric Theatre Hammersmith until January 8th 2000. The Belgian-based company were the hit of the 1999 Edinburgh Festival Fringe with this astonishing piece of music theatre, which re-discovers the genius of Brel's music on the twentieth anniversary of his death. Fiercely original, the poetry and passion of his work is thrillingly interpreted with its aching melodies and sharp, often cruel lyrics. Within a theatrical setting that is sometimes beautiful and touching, sometimes disturbing and painful, occasionally funny and constantly surprising, the poetry and passion of Brel's work is thrillingly interpreted by an international cast of eight multi-national performers.  
Details: 020 8748 9133

**Badejo Arts**

The contemporary African dance company is currently celebrating new African dance choreography with Tilewa - Britain's first ever touring platform of African dance. Tilewa (meaning 'from the source') aims to encourage the creative development of African dance in Britain through a choreographic platform that will showcase short works of distinctly African dance by emerging choreographers and dance companies working here in the UK. The platform offers choreographers and practitioners the opportunity to demonstrate their creativity as well as offering them the support and professional backing needed to produce new works of a high standard.  
Details: 020 7482 4292

**Bare Faced Cheek Theatre Company**

follow their first production, a version of Theatre de Complicite's The Three Lives of Lucie Cabrol, with an adaptation of Emile Zola's Therese Raquin. The show premiered at The Unity Theatre in November 1999 and is currently on tour nationally until March 2000. Bare Faced Cheek's new adaptation of Zola's compelling story is a theatre of the essential. Only the bare minimum of set and costume is used to create magic and illusion.  
Details: 0151 709 6502

**Boilerhouse**

tour Circus by Spencer Hazel to Dundee Rep, Eden Court, Stirling and the Highlands in January and February. The show is an outrageous rollercoaster ride of comedy, tragedy and daring, taking a peek behind the curtains to see the real circus we all live everyday.  
Details: 0131 317 3966

**Catalyst Theatre**

were a big hit at the 1999 Edinburgh Festival Fringe with The House Of Pootsie Plunkett. The Canadian company are scheduling a tour of the UK with the same show this autumn.  
Details: 020 8348 0203

**Nigel Charnock & Company**

is currently planning a photographic project and exhibition, Naked for summer 2000, and a new musical show, I Thought You Were Dead Dear for 2001. Developing Nigel's unparalleled style and dance, song and cabaret, I Thought You Were

Dead Dear promises to be wildly funny and deeply despairing but, above all, to be wickedly entertaining. In 1999 Nigel Charnock was busy with projects ranging from directing Volcano Theatre's production of Macbeth to choreographing dancers for the Pet Shop Boys. Last autumn he staged The Room at Greenwich Dance Agency and at the Green Room, Manchester.  
Details: 01926 339640

**Desperate Men**

are touring their outdoor show, The Four Horsemen of the Apocalypse this summer. Now celebrating their twentieth year, the company ethos remains unchanged - to produce original, accessible, comic theatre. Founder member Jon Beedell is now based in Portugal and contacts that the company have made there resulted in Desperate Men shows at the Guarda Theatre Festival last September. The company are now pursuing long term regular funding in order to continue into the new millennium with projects in Portugal, Holland and a Year of the Artist project with Take Art, Somerset. Contact the company via Email at desperatemen@lineone.net.  
Details: 0117 939 3902

**Forkbeard Fantasy**

are currently touring The Brain, devised with the writer/director Paul B. Davies and Neuroscientist Dr Emil Toescue. The show celebrates the company's 25th year as one of the UK's longest running and most influential mixed media performance companies and presents a tangled web of science fact and monstrous fiction. Forkbeard Fantasy's new Lottery funded studio and workshops are now completed at their Bristol base. Their highly popular interactive exhibition Forkbeard: Architects of Fantasy has been extended to May 2000 at the Theatre Museum, Covent Garden, London. The company is also pleased to announce a collaboration with The Royal Theatre Northampton on Yallery Brown, a new play for young people. Work on their mainstage version of Frankenstein is on temporary hold and scheduled for Spring 2001.  
Details: PO Box 1241, Bristol BS99 2TG

**Foursight Theatre**

tour their new show, Pushing Up Daisies until May. Set against a soundscape of whispers, echoes and breath, four characters walk through the valley of the shadow of darkness. By confronting death, they are free to experience life afresh. Devised by the company and directed by Naomi Cooke, Pushing Up Daisies is a moving yet invigorating piece which holds death up to the light, and reveals life. Incorporating transient images, universal stories and the haunting voices of many clarinets, Foursight's new show premieres at the Arena Theatre, Wolverhampton on March 29th at 7.30pm.  
Details: 01902 714257

**Heir of Insanity**

performed Revolutions in Japan last November, to overwhelming audience response. Acrobatic duo Simon Schofield and Julia Dixey, along with Australian aerialist Mark Tate, will be working for Planit Events in London over the millennium period.  
Details: 01449 872866

**The Institute of Contemporary Clowning**

now has a permanent base at ArtsEd in Chiswick, London. The institute, also known as the 'Why Not Institute', has been a work in progress for four years and is the initiative of Angela de Castro. The Institute of Contemporary Clowning is dedicated to bringing together performance, teaching, professional development, events and resources connected to contemporary clowning. Angela de Castro regularly runs her 'How To Be A Stupid' clown workshops from ArtsEd.  
Details: 020 7733 7026

**La La La Human Steps**

perform their latest show, Salt, created by the Canadian choreographer Edouard Lock at Sadler's Wells, London in March. A cascading series of lyrical and intense pas de deux, choreographic phrases and sequences unfolding at the speed of thought, Salt promises to stimulate the senses and confound perception. Punctuated by projected images evoking the passage of time from infancy to adolescence, the show features four male and six female dancers.  
Details: 020 7863 8000

**Legs On The Wall**

return to the UK with their fantastic extravaganza Home Lands this summer. The show is a piece of outdoor theatre created by the company with Nigel Jamieson. Look out for them during Australia week in July. The company is available for bookings in July/August 2000.  
Details: 020 8348 0203

**Leikin Loppu**

completed an 85-date tour of the UK and Germany with The Tailors in December and hope to visit Belgium and Holland with the same show in the autumn. The company's new show, Basking with Sharks, is touring this spring. Billed as Leikin Loppu's darkest and funniest show to date, Basking with Sharks is devised in collaboration with Cal McCrystal. It is a twisted tale of dreams and desires, frustrations and limitations - combining farce, fantasy and surrealism in an absurd world. It will be presented in the company's word-less comedy style, played to grand orchestral music and a bit of drum 'n' bass.  
Details: 0113 217 8827

**Nitro (formerly Black Theatre Co-operative)**

tour Passports & Sacraments in autumn 2000. Twenty-six performers, singers, dancers and actors tell the story of a people waiting to be redeemed, to be reclaimed, to regain the promised land. Visit Nitro's website at www.nitro.co.uk.  
Details: 0171 609 1221

**No Ordinary Angels**

perform Deadly for five nights at the Purcell Room in January, as part of the London International Mime Festival. A hit with crowds and critics alike, the show is a dynamic piece of theatre that combines a powerful narrative with incredible physical skill. Following the London run, Deadly tours for three weeks in the UK, including a week in Glasgow. For more information on the company visit www.b-j.dircon.co.uk.  
Details: 0181 348 0203 ►



## Ophaboom Theatre

are happy to announce that they are now represented by Universal Arts, following a successful run at the 1999 Edinburgh Festival Fringe. The company tour Faustus in the spring and are currently taking bookings for their summer touring show, *The Hunchback of Notre-Dame*. In 1999 Ophaboom played a number of gigs on the rural touring circuit as well as performing to over a 1000 people in Valence, southern France, where they are building a regular touring base. This year the season starts with the Venice Carnival. Ophaboom are in the process of changing from a partnership to a company limited by guarantee with charitable status. Details: 020 8442 9655

## Point Blank

is a new company formed following the merger of two of Sheffield's most innovative theatre companies, Reflex Theatre and The Performance Project. The Point Blank ensemble is built around an innovative performance training programme which is based at the Open Performance Centre, Sheffield. The training draws on the work of practitioners such as Grotowski and Lecoq. Point Blank start a national tour in the spring with *Dead Causes*. Five performers bury awkward facts and lose incriminating evidence; trying hard to drown out the whispers of the dead. With frenetic physicality and humour, *Dead Causes* propels the myth of Antigone into a contemporary landscape, with movement direction from David McComick (DV8 Physical Theatre). Details: 0114 249 3651

## Ridiculusmus

can be seen in January at the London International Mime Festival at Hoxton Hall. They will also be leading a one day masterclass on Saturday 29th January at Hoxton Hall. Book early to avoid disappointment. The company will also be attending the Adelaide Fringe Festival in February/March 2000 in order to develop international touring circuits in the Middle and Far East. Watch out for *Yes, Yes, Yes* in April, when Ridiculusmus are threatening to invade South London for a two-week run at BAC. For up-to-date information, visit the company's website at [www.ridiculu.dircon.co.uk](http://www.ridiculu.dircon.co.uk). Details: 020 8348 0203

## Roughouse

are the resident theatre company at the Hope Centre, Bristol. Last November, the company joined forces with practitioners from Bristol's Circomedia and London's Desmond Jones School of Mime & Physical Theatre to create *Autobiography of Nowhere*, an original fusion of new writing, physical choreography and aerial theatre. Roughouse also run specialist weekend workshops for theatre practitioners. Details: 0117 921 5271

## The Sausage Street Gang

is a new artists collective committed to an ongoing explorative process. The gang's first performance, directed by Steven Whinnery and devised and performed by Anthony Best, Rene Eyre, Anita Timlin and Steven Whinnery, was

programmed as part of the 1999 British Festival of Visual Theatre. Details: 020 7793 9752

## Screwed & Clued Theatre Company

is a young touring company based in Wolverhampton, currently touring the UK with *Trench*, after a successful international tour. *Trench* explores man's greatest downfalls and what it means to be male. The show combines passionate drama with an unique blend of movement, poetry and spot-on social commentary.

## Stretch People

have recently completed a successful UK tour of *There's Another One*, with venues demanding their return in the spring/summer season. They continue to tour in 2000 and are planning a possible run in London and at the Edinburgh Festival Fringe. Details: 020 8348 0203

## Talking Birds

draw on Kafka's *The Trial* and Terry Gilliam's *Brazil* in their latest show, *Blackbox*, a futuristic exploration of the black box flight recorder. Running in tandem with the show is the company's *Web Investigation Room* which can be explored at [www.talkingbirds.ndirect.co.uk](http://www.talkingbirds.ndirect.co.uk)

## Teatr Biuro Podrozy

is collaborating with the Belgrade Theatre Coventry on a large-scale outside performance to take place in Coventry this summer. The Polish company will work with local professional and community actors to stage a Millennium Mystery play in the historic ruins of Coventry cathedral. Directors Bob Eaton and Pawel Szkotak are taking the only part of the original 16th century Coventry Mystery Play still existing, *The Pageant of the Coventry Shearmen and Taylors* and reinterpreting it to reflect and celebrate the multicultural nature of the city of Coventry today. Details: 02476 553055

## Third Angel

are currently touring their most ambitious project to date, *Hang Up*. Staged in and around five classic red telephone boxes wired with microphones, miniature video cameras and lighting effects, *Hang Up* explores the underrated art of isolated conversation. It is an onslaught on the senses, with a vibrant soundtrack, accentuated body language, live video mixing and four performers. The show takes place during one single night, across a number of cities and is co-directed by Rachael Walton and Alexander Kelly with three guest performers: Robert Hardy, Juliet Ellis and John Rowley. Third Angel are based in the Cultural Industries Quarter in Sheffield. Visit the company's website at [www.thirdangel.co.uk](http://www.thirdangel.co.uk). Details: 0114 281 2044

## Trading Faces

follow their sell out tour of *The Wife of Bath* with a trip to Denmark in January to run a collaborative arts project with a group of young people in Roskilde. On returning the company will be undertaking various projects and educational work

throughout the UK as well as developing a new mask theatre comedy for the autumn. Details: 01235 550829

## Trestle Theatre Company

launch their new ensemble - comprising Kai Simmons, Georgina Lamb, Jason Webb, Paula Garfield and Janet Bamford - in January with the premiere of their latest show, *The Barretts of Wimpole Street* which tours until April. In April the company will begin to develop a new mask play suitable for touring to UK and overseas festivals. Trestle will perform *The Barretts of Wimpole Street* at the 2000 Edinburgh Festival Fringe and continue to tour the show in the autumn. Details: 01727 850950

## Trolley Theatre

continue to develop their work on the cutting edge of environmental theatre. Their most recent show, *The Blipverts* toured to comedy and cabaret venues last winter. The company is now set to continue their crackpot explorations with a new project *SuperSeed* for 2000. The show, which explores global market-place madness and the force-fed progress of the food industry, tours to outdoor venues this summer. It fuses physical theatre, live music, aerial antics and comic buffoonery. Details: 0117 939 3903

## Unlimited Theatre

tour their new show *Dead in the Water* this spring prior to a run at the 2000 Edinburgh Festival Fringe. The show is a poignant, funny and intelligent drama of scapegoating, violence begetting violence, and how to react to someone else's finger landing in your food. Details: 0113 234 5400

## Vincent Dance Theatre

is currently touring *Falling From The High Rise of Love*. Choreographer Charlotte Vincent has recently been shortlisted for the prestigious Bagnolet Recontres Choreographiques de Saint-Sein-Denis Competition (British Edition) in recognition of her work in contemporary dance theatre. Details: 0114 288 2175

## The Weird Sisters

continue to tour *Loveplay* this winter, with forthcoming dates in Holland and Germany and a visit to the Adelaide Fringe Festival in February/March. Last September, *Loveplay* won the Outstanding Production Award at the Vancouver Fringe Festival. In October, the company completed a run at the Diorama Studio, London - making *Time Out* Critic's Choice. The Weird Sisters also run workshops for young people and for the Headway Group for adults with head injuries, in Cambridge. Details: 020 7328 2619

## Yllana

are coming back to the UK in summer 2000 with a brand new show. Enquiries should be Emailed to [info@yllana.com](mailto:info@yllana.com) or via the company's website at [www.yllana.com](http://www.yllana.com). Details: 020 8348 0203



**THEATRE ONLINE**

**Arts Council of England**  
www.artscouncil.org.uk

**ACE Drama Department**  
Email: info.drama@artscouncil.org.uk

**ArtsAdmin**  
www.artsadmin.co.uk  
Email: all@artsadmin.co.uk

**Artangel**  
www.ecna.org/artangel

**Arts Business**  
www.arts-business.co.uk

**Arts Council Lottery Department**  
www.artscouncil.org.uk/departments/Lot.htm

**Arts & Education Network**  
http://www.artsandeducation.net/

**Bhathena-Jancovich**  
www.b-j.dircon.co.uk  
Email: b-j@dircon.co.uk

**British Centre of the International Theatre Institute**  
Email: iti@gold.ac.uk

**British Performing Arts Yearbook 1999/2000**  
www.rhinegold.co.uk

**Centre for Performance Research**  
www.aber.ac.uk/~cprwww  
Email: cprwww@aber.ac.uk

**Circomedia**  
Email: info@circomedia.demon.co.uk

**Consultants' & Trainers' Database**  
www.arts-consultants.org.uk

**De Beweeging, Antwerp**  
www.debeweeging.be  
Email: mail@debeweeging.be

**Department for Culture, Media & Sport Lottery Site**  
www.lottery.culture.gov.uk

**Dell'Arte School of Mime and Physical Theatre**  
www.dellarte.com

**England's Regional Arts Pages**  
www.poptel.org.uk/arts

**Europe Online Arts & Culture**  
www.europeonline.com/int/arts/index.htm

**Independent Theatre Council**  
www.itc-arts.org

**International Workshop Festival**  
www.i-w-f.demon.co.uk  
Email: i-w-f@i-w-f.demon.co.uk

**International Arts Bureau**  
Email: enquiry.iab@mcmail.com

**International Theatre Institute**  
http://iti-worlwide.org/

**Interchange Training**  
Email: training@interchange.org.uk

**Kaizen**  
Email: kaizen@idea.org.uk

**Live Art Development Agency**  
www.liveartlondon.demon.co.uk  
Email: info@liveartlondon.demon.co.uk

**Live Art Magazine**  
http://art.ntu.ac.uk/livemag/  
Email: live.art.magazine@ntu.ac.uk

**London Butoh Network**  
Email: tntfabarbe@tsnxt.co.uk

**London International Mime Festival**  
www.mimefest.co.uk  
Email: londonmimefestival@easynet.co.uk

**Mimos**  
http://perso.wanadoo.fr/persona.grata/

**National Association of Youth Circus**  
Email: nays@skylight-circus-arts.otg.uk

**National Lottery Small Grants**  
www.nicb.org.uk

**National Movement Theatre Association**  
www.nmta.org  
Email: nmta@mtn.org

**New Playwright's Trust**  
Email: npt@easynet.co.uk

**New Work Network**  
http://www.onelist.com/subscribe.cgi/newworknetwork

**National Enterprise and Training Graduate Arts Information Service**  
www.NetGAIN.org.uk

**Online Directory for Performing Arts in the UK**  
www.arts-info.co.uk

**Performance Studies International**  
Email: psiwww@aber.ac.uk

**Regional Arts Pages**  
www.arts.org.uk

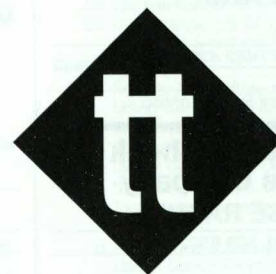
**South East Dance Agency**  
www.sussexdance.co.uk

**The Stage: Auditions & Recruitment Online**  
www.thestage.co.uk/jobs

**Total Theatre**  
Email: magtotaltheatre@easynet.co.uk

**Unesco & Culture**  
http://www.unesco.org/culture/index.htm

**The World of Mime Theatre**  
www.geocities.com/Broadway/5222/  
Email: toureiffel@geocities.com



**total theatre**

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



# PERFORMANCES & FESTIVALS

## Badejo Arts

### TILEWA

Details: 020 7482 4292

#### FEBRUARY

11-13 Purcell Room, London

## Bare Faced Cheek Theatre Company

### THERESE RAQUIN

Details: 0151 709 6502

#### JANUARY

22 Square Chapel Centre for Arts, Halifax

#### FEBRUARY

4 Queens Hall Studio, Widnes  
7-8 Rotherham Arts Centre  
9 Chapman Theatre, Salford  
10 Clifton Arts Theatre, Blackpool  
28-29 The Drama Studio, Preston

#### MARCH

2 Central Studio, Basingstoke  
4 Civic Hall, Carmarthen  
9 Guildhall Arts Centre, Gloucester  
10 Phoenix Centre, Bordon  
11 Harlequin Theatre, Northwich  
30 The Citadel, St Helens

## Bouge-de-la

### EVOLUTION: MIND

Details: 020 8348 0203

#### JANUARY

19 The Arena, Wolverhampton  
28-29 The Pegasus, Oxford

#### FEBRUARY

4 Riverhouse Barn, Walton On Thames  
9 21 South Street, Reading  
10 Darwen Library Theatre,  
11 The Arc, Trowbridge  
17-19 OMAC, Belfast  
21-2 Young Vic Studio, London

#### MARCH

9 Swan Theatre, High Wycombe  
10 Portsmouth Arts Centre  
15-16 The Rondo, Bath  
17 Yvonne Amaud, Guildford  
31 Unity Theatre, Liverpool

## Forkbeard Fantasy

### THE BRAIN

Details: 0117 924 8141

#### JANUARY

28 Queens Hall, Narberth  
30 Aberystwyth Arts Centre

#### FEBRUARY

3-5 New Theatre Royal, Portsmouth  
8 The Barn Theatre, Dartington  
9-12 The Ustinov, Bath Theatre Royal  
17 Central Studio, Basingstoke  
24 Wiltshire Music Centre, Bradford-on-Avon  
29-1 The Wilde Theatre, Bracknell

#### MARCH

2 Phoenix, Leicester  
3-4 Pegasus, Oxford  
6 Everyman Theatre, Cheltenham  
7-8 The Castle, Wellingborough  
9-10 Contact Theatre, Manchester  
11 Swan Theatre, Worcester  
13-14 Warwick Arts Centre  
15 Norwich Playhouse  
16 Theatre Royal, Bury St Edmunds  
18 Neptune Theatre, Liverpool  
29-30 MacRobert Arts Centre, Stirling  
31-1 The Lemon Tree, Aberdeen

## Foursight Theatre

### PUSHING UP DAISIES

Details: 01902 714257

#### MARCH

29-30 Arena Theatre, Wolverhampton  
31-1 mac, Birmingham

#### APRIL

4 Royal Forest of Dean College, Coleford  
6 Phoenix Arts, Leicester  
7 Ludlow Assembly Rooms  
8 Salisbury Arts Centre  
11 Darlington Arts Centre  
13 The Castle, Wellingborough  
14 King's Lynn Arts Centre  
15 Guildhall Arts Centre, Grantham  
18 The Courtyard Theatre, Hereford  
19-20 Ustinov Studio, Theatre Royal, Bath  
27-28 Green Room, Manchester  
29 Square Chapel Arts Centre, Halifax

#### MAY

3 Trinity Theatre & Arts Centre, Tunbridge Wells  
4 The Gulbenkian Theatre, Canterbury  
5 Hawth Studio, Crawley  
6 Portsmouth Arts Centre (tbc)  
9 Bonnington Theatre, Nottingham

## Leikin Loppu

### BASKING WITH SHARKS

Details: 0113 217 8827

#### JANUARY

27 Lawrence Batley Theatre, Huddersfield

#### FEBRUARY

4-5 Komedia, Brighton  
11-15 Cornwall Touring (dates tbc)  
16 Queens Hall, Halton  
19 The Gate, Goole  
23 LMU Studio, Leeds

#### MARCH

11 Moving Parts Festival, mac, Birmingham  
29 Darlington Arts Centre

#### APRIL

3-8 The Drum, Plymouth  
12-15 Ustinov Studio, Bath

## Martin Sutherland

### Productions

### SO I KILLED A FEW PEOPLE

Details: 020 8348 0203

#### JANUARY

1-26 Riverside Studios, London (tbc)

#### MARCH

1 Felstead School, Great Dunmow  
7-8 The Green Room, Manchester  
9-10 The Studio, Leeds  
11 Rotherham Arts Centre  
15 The Town Hall, High Wycombe  
16 The Corn Exchange, Newbury  
18 Haverhill Arts Centre  
23 Uppingham Theatre  
24 Old Town Hall, Hemel Hempstead  
25 Croydon Clocktower  
31 Loughborough Town Hall

#### APRIL

1 Unity Theatre, Liverpool  
5 Tower Arts Centre, Winchester  
6 King's Lynn Arts Centre  
7 The Marlowe Theatre, Canterbury  
8 The Hazlitt Theatre, Maidstone

## No Ordinary Angels

### DEADLY

Details: 020 8348 0203

#### JANUARY

13 Guildhall Arts Centre, Gloucester,  
15-19 London International Mime Festival, Purcell Room  
20 The Town Hall, High Wycombe,  
31 The Junction, Cambridge

#### FEBRUARY

3-5 Tron Theatre, Glasgow

8 Eastbourne College  
10 The Corn Exchange, Newbury  
12 Bath University Theatre

## Ophaboom

### FAUSTUS

Details: 020 8442 9655

#### FEBRUARY

28-8 Venice Carnival, Italy

#### MARCH

13-18 Warsaw, Poland

#### APRIL

1 Darwin Library Theatre  
6 Windsor Arts Centre  
7 Woodruff School, Lyme Regis  
8 West Knighton, Rural Touring  
15 Harlequins Theatre, Nantwich  
19 Somerset Rural Touring  
20 King's Lynn Theatre

## Point Blank

### DEAD CAUSES

Details: 0114 249 3651

#### MARCH

2 Wolverhampton Arena Theatre  
9 Leeds Studio Theatre  
10 Chesterfield Arts Centre

#### MAY

2-3 Green Room, Manchester

## Rejects Revenge

### WHOREDOM

Details: 0151 708 8480

#### FEBRUARY

4 Theatre in the Mill, Bradford  
5 Goole Arts Theatre  
7 Warwick Arts Centre  
8 South Holland Centre, Spalding  
9 Guildhall Arts Centre, Grantham  
10 Rose Theatre, Ormskirk  
14 Loughborough University Arts Centre  
16 Doncaster Civic Theatre  
18-19 Oxford Pegasus  
21 Derek Newton Theatre, Warrington  
23-24 Brighton Komedia  
25-26 The Gantry, Southampton  
28 Bonington Theatre, nr. Nottingham

#### MARCH

1 University of Plymouth  
2 Merlin Arts Centre, Frome  
3-4 Cambridge Drama Centre  
7 Accrington and Rossendale College  
8-9 mac, Birmingham  
10 Taunton, Brewhouse  
11 High Wycombe Town Hall  
14 Wolverhampton Arena Theatre  
15-16 Unity Theatre, Liverpool  
18 Queens Hall Studio, Widnes  
19 Darwin Library Theatre  
22 Woodleigh School, Malton  
23 Bedford Corn Exchange  
24-25 Watermans Arts Centre, Brentford  
28-29 Old Town Hall, Hemel Hempstead  
30 King's Lynn Arts Centre  
31 Blackfriars Arts Centre, Boston

#### APRIL

1 Abergavenny Borough Theatre  
4-5 Jersey Arts Centre

## Ridiculusmus

### THE EXHIBITIONISTS

Details: 020 9348 0203

#### JANUARY

19 The David Hall, South Petherton  
20 Crediton Town Hall, Devon  
21 Lustleigh Village Hall  
22 Mid Devon (tbc)  
28-30 London International Mime Festival, Hoxton Hall

#### FEBRUARY

2 Weymouth College  
3 Rhyn Park School, Oswestry  
4 Whitchurch Leisure Centre, Shropshire  
9 Beau Sejour Theatre, Guernsey  
10-12 Jersey Arts Centre  
14-18 Nottinghamshire Tour  
24-18 Adelaide Fringe Festival, Australia

## Scarlet Theatre

### SEAGULLS

Details: 0181 441 9779

#### JANUARY

11-15 Dundee Rep  
18-20 BAC, London

## Theatre Sans

### Frontieres

### LES TROIS

### MOUSQUETAIRES

Details:

#### FEBRUARY

15-16 Queen's Hall Arts Centre, Hexham  
17 The Maltings, Berwick upon Tweed  
23 Penrith Playhouse  
24 The Theatre, Oldham 6th Form College  
28 Theatre by the Lake, Keswick

#### MARCH

1-2 The Hawth Studio, Crawley  
3 The Mill, Banbury  
6-7 Warwick Arts Centre  
8 Trinity Theatre & Arts Centre, Tunbridge Wells  
9 Corn Exchange, Newbury  
13 Forum 28, Barrow-in-Furness  
14-15 Darlington Arts Centre  
16 Accrington & Rossendale College  
17-18 Brewery Arts Centre, Kendal  
21-22 The Playhouse, Harlow  
23 King's Lynn Arts Centre  
24-25 Komedia, Brighton  
27-28 Jersey Arts Centre,  
30-31 Exeter Phoenix

#### APRIL

1 The Courtyard, Hereford  
3 Merlin Theatre, Frome  
5 & 7 Newcastle Playhouse  
6 Newcastle Playhouse  
8 Newcastle Playhouse

## Trading Faces

### THE WIFE OF BATH

Details: 01235 550829

#### JANUARY

11-13 The Gulbenkian Theatre, Canterbury

## Trestle Theatre

### Company

### THE BARRETT'S OF

### WIMPOLE STREET

Details: 01727 850950

#### JANUARY

21-22 The Maltings Arts Theatre, St Albans

#### FEBRUARY

7 The Grand Theatre, Blackpool  
9-10 Norwich Playhouse  
11-12 Theatre Royal, Bury St Edmunds  
15-17 Stantonbury Theatre, Milton Keynes  
25-26 Brewery Arts Centre, Kendal  
29-1 Darlington Arts Centre

#### MARCH

2 Unity Theatre, Liverpool  
3 South Hill Park, Bracknell  
7-11 Jersey Arts Centre  
14-15 Gardner Arts Centre, Brighton  
16-17 Trinity Arts Centre, Tunbridge Wells



- 18 Point Dance & Arts Centre, Eastleigh
- 22-23 Merlin Theatre, Frome
- 24-25 Bryanston Arts Centre, Blanford Forum
- 28-29 Stamford Arts Centre
- 31-1 Bowen West Theatre, Bedford

**Unlimited Theatre  
DEAD IN THE WATER**

Details: 01524 594151

**JANUARY**

- 16 Nuffield Theatre, University of Lancaster

**The Weird Sisters  
LOVEPLAY**

Details: 020 7328 2619

**JANUARY**

- 15-20 Holland

**FEBRUARY**

- 1-14 Berlin (tbc)
- 16 Alcester RTS, Warwickshire
- 17 Atherston RTS, Warwickshire
- 24-29 Adelaide Fringe

**MARCH**

- 1-19 Adelaide Fringe

**VENUES**

**Chisenhale Dance  
Space, London**

Details: 020 9981 6617

**JANUARY**

- 21-22 Yvonne Meier, Mad Heidi/Jennifer Monson, The Keeper

**Sadler's Wells  
LONDON**

Details: 020 7863 8000

**MARCH**

- 7-11 La La La Human Steps, Salt

**APRIL**

- 5-8 Nederlands Dans Theater 2

**FESTIVALS**

**London International  
Mime Festival**

ICA: 020 7930 3647;  
SBC: 020 7960 4242;  
Hoxton Hall: 020 7739 5431;  
Cabot Hall: 020 7637 5661;  
The Pleasance: 020 7609 1800;  
The Circus Space: 020 7613 4141

**JANUARY**

- 15-19 No Ordinary Angels, Deadly, Purcell Room
- 16-18 Stephen Mottram's Animata, The Pleasance
- 17-20 Faulty Optic, Snuffhouse, Dustlouse, ICA
- 20-22 Les Bubb, Make Your Brains Go Pop, The Pleasance
- 20-23 Paolo Nani, The Letter, Purcell Room
- 21-23 Le Quatuor, QEH
- 21-23 Tanya Khabarova, Reflection
- 22 Total Theatre, Critical Practice
- 22-23 Johnny Melville, QEH Foyer
- 24-26 Compagnie Moussoux Bonte, Gradiva, Purcell Room
- 25-27 Aberrations du Documentalistes, ICA
- 26-29 Stan's Cafe, It's Your Film, Cabot

- Hall
- 27-28 Circus Space Cabaret, The Circus Space
- 27-30 Marti-Atanasiu Company, Inuit, Purcell Room
- 28-30 Figuretheater Tubingen, Flamingo Bar, ICA
- 28-30 Ridiculismus, The Exhibitionists, Hoxton Hall

**Resolution!**

The Place, London

Details: 020 7387 1507

**JANUARY**

- 5 Steve Kirkham/LuLu's Living Room/Montage Theatre
- 6 Too Too Physical Film Theatre/dance etc./Oli Newman & Performers
- 7 Ascendance/th53/Robert Hylton
- 8 Henrietta Hale & Co./Movers/Inter-Fiction
- 10 m.e./Parkes & Jones/Seloy Dance Co.
- 11 Tabula Rasa Dance/Bread Dance Theatre/Heir Moro Dance Theatre
- 12 FUNKchuns/Clearing/Live Bait
- 13 Kirsty Tapp/Red Dragon/Cafe Reason
- 14 Mercury Dance Theatre/Namanations Dance Theatre/Rani Nair
- 15 Fearghus O'Conchuir/C.O.D. Dance Company/Limited Movement
- 19 Blindspot/Inertia/little mishap productions
- 20 GENAU/eXtant Performance Co./Sato E. Boxa
- 21 I.D. Dance/Barry Eaton & Co./Company Pool
- 22 Air Dance Company/Martin Lawrence/N'cleo de Experimentao Copeografica

- 27 S4-1 Dance Co./Modusforum/Penny Collinson
- 28 The Gazing/Diamond Dance/h/p
- 29 Damadanse/JUS DE LA VIE/Jyrki Karttunen & Nomadi Productions

**FEBRUARY**

- 2 Roberto Ramos/Out on a Limb/First Contact Dance
- 3 Infusion/Duk-A-Da/The Company
- 4 Atypical Dance Company/Oracle Dance Co./Cie Willi Dörner
- 5 Step 21 Dance Co./Dans-i-Daim
- 7 Touchdown Dance/bop/Point Counterpoint
- 8 April Newness Dance Co./Fleur Darkin Dance Theatre/Four Strings Dance Group
- 9 Lizzy Le Quesne & Co./Lydia Ariken/Militatedance Co.
- 10 Livid Dance Co./Kinos Dance Co./Fercent Defacto
- 11 Rafael Bonachela & Dancer/Ground Effect/Maja Delak
- 12 H2dance/BARAK/Analia Dance Co.
- 14 XS Dance Co./Panpsychist Physical Theatre/ra
- 15 Dance at the Edge/Shree Ensemble/IJAD Dance Co.
- 16 RE:Moves/Icon Dance Co./Company Of
- 17 Gabriela Solini/Sarah Lloyd/Child's Play
- 18 Artyfartarts/Blue White/Reka Szabu
- 19 Theatrerepublik/Philipp Gehmacher/Nanine Linning

**Streets Ahead  
GREATER MANCHESTER**

Details: 0161 224 0020

**APRIL 24 - MAY 29**

**WORKSHOPS & TRAINING**

**UK**

**Bodily Functions**

Brighton

Details: 01273 385928/01273 382211

**FIRST MONDAY OF THE MONTH**

**OPEN DOOR SESSIONS**

**Chisenhale Dance  
Space**

London, Details: 020 8981 6617

**10-14 & 17-21 JANUARY**

**STATES OF PLAY**

Yvonne Meier & Jennifer Monson in two week residency

**Circomedia**

Bristol/Details: 0117 9477288

One Year Foundation (RSA Diploma); Three Month Introductory Evening Classes; Easter & Summer Aerial Training Intensives

**Circus Maniacs**

Kingswood Foundation, Bristol

Details: 0117 947 7042

Evening classes include: Yo-Yo & Diabolo, Trapeze, Tight-wire, Acrobatics, Unicycling, Juggling and General Circus Skills

**The Circus Space**

London, Details: 020 7613 4141

**ADULT CLASSES**

On going programme includes acrobatics, trapeze, circus skills and other short courses. Evenings and weekends

**Dartington College of  
Arts**

Totnes, Devon, Details: 01803 862224

Offers BA (Hons) degree courses in Music, Theatre, Performance Writing, Visual Performance and Arts Management. Plus MA and MPhil/PhD Research programmes

**Diakonos Physical  
Theatre**

London, Details: 020 7277 5155

**PHYSICAL THEATRE WORKSHOPS**

Full time and part time week-long modules at intermediate/advanced level. Plus one month Physical Theatre Course, 6-12 Intensive Training Courses and Apprenticeship Training Scheme

**Ecole de Mime  
Corporel Dramatique**

London Details: 020 7272 8627

**MOVEMENT THEATRE & CORPOREAL MIME (DECROUX TECHNIQUE)**

Regular weekly session with Steve Wasson & Corinne Soum

**Ecole Philippe Gaulier**

London, Details: 020 7249 6288

To obtain a brochure write to PO Box 1815, London N5 1BG

**Fizz Theatre Company**

West London, Details: 01784 241779

Evening courses in physically based acting, with workshops at all levels

**Vivian Gladwell**

London, Details: 01342 823410

**CLOWNING IMPROVISATION  
WORKSHOP**

Course of 5 weekends starting end January in Central London. Also, 6 residential courses in the summer

**The Institute of  
Contemporary  
Clowning**

London, Details: 0171 733 7026

**CLOWNING WORKSHOPS**

Held regularly by Angela de Castro at ArtsEd, 14 Bath Road, London W4 1LY

**Jonathan Kay, The  
Fool**

Details: 01379 641649

**JANUARY 26-30**

**INTRODUCTION TO FOOLING**

Intensive residential workshop at The Clock Tower, Flintshire, North Wales

**APRIL 8-16**

**INTRODUCTION TO FOOLING**

At Lauriston Hall, Castle Douglas, Scotland

**The Laban Centre**

London, Details: 020 8692 4070

**14 JANUARY**

**REPERTORY DAY**

Performance and lecture demonstration by Transitions Dance Company

**15-16 JANUARY**

**Videoing Dance**

**18-19 MARCH**

Photographing Dance

**The Labanotation  
Institute**

University of Surrey, Guildford

Details: 01483 259351

**29 JANUARY, 11 MARCH, 15 APRIL,  
20 MAY**

**INNER BODY WORKSHOP**

Utilising the principles of Bartenieff Fundamentals, Laban Movement Analysis, Body Mind Centering, Yoga and Tai Chi to probe the internal geography of the body. With Jean Johnson Jones

**The Lux Centre for  
Film, Video & Digital  
Arts**

London, Details: 020 7684 2787

**COURSES 2000**

Creative and technical training covering everything from multi-media authoring and AVID editing, to 16mm film production, video production, exhibition technology, computer animation, effects and more.

**The Mask Studio**



## WORKSHOPS & TRAINING

Nailsworth, Gloucs., Details: 01453 834317

8-9 JANUARY 2000

SOUL DRAMA

### New Work Network

Details: 020 7375 0885

FEBRUARY 2000

DOCUMENTATION

One day workshop in documentation and archiving of new work, to be held at The Work Station, Sheffield

MARCH 2000

CALLING ALL ARTISTS!

Regionally focused weekend targeting artists in the North West, to be held at the Green Room, Manchester

### The Open Performance Centre

Sheffield, Details: 0114 249 3650

PERFORMANCE TRAINING

One year training in physical and vocal performance techniques

### para active theatre

London, Details: 0181 599 0823

THE ACTIVE IMAGINATION

Weekly training session exploring techniques for finding physical and vocal form for creativity. Every Wed 6-9pm

### Royal Festival Hall

London, Details: 0171 921 0852

12-17 JANUARY

COMPOSERS & CHOREOGRAPHERS EXCHANGE

Free course for 10 professional

composers and 10 professional choreographers offering the chance to explore each other's work through practical workshops and debate

### Skylight Circus Arts

Rochdale, Details: 01706 650676

CIRCUS ARTS

Training in the many different skills relating to physical performance, including: theatre, dance, puppetry, mask, mime and other disciplines

### Telford College

Edinburgh, Details: 0131 332 2491

19 FEBRUARY

DANCE & TECHNOLOGY 2000

Presentations, practical workshops and debate on incorporating new digital technologies and dance

### Theatre de Complicite

London, Details: 0171 700 0233

For information on Theatre de Complicite's workshop programme write to the company at 20-24 Eden Grove, London N7 8ED

### Total Theatre

Details: 0171 729 7944

22 JANUARY

CRITICAL PRACTICE 7:  
CIRCUS AS THEATRE

3.00pm at the Voice Box, Royal Festival Hall

### Zippo's Academy of

### Circus Arts

Winchester, Details: 07050 282624

DIPLOMA COURSE

Six-month training inside the big top from specialist tutors, including: make-up, costume, health & safety, sound & lighting

### OVERSEAS

### L'Albero International Centre for Theatrical Formation. Research & Creation

Montespertoli, Italy

Details: 0039 571 608891

Workshops and laboratories run by Yves Lebreton

### Patricia Bardi Courses

Amsterdam, Details: +31 20 622 9742

UNTIL JUNE 2000

VOCAL DANCE & BODY-MIND CENTREING

### Centre Selavy

France, Details: +33 545 29 65 56

16-29 APRIL 2000

COMMEDIA DELL'ARTE

### Dell'Arte International School of Physical Theatre

Blue Lake, California, USA  
Details: 001 707 668 5663

The only full-time program in the US devoted to the actor/creator and a concentration on physical acting styles

### Ecole Internationale de Theatre Jacques Lecoq

Paris, Details: +331 47 70 44 78

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

### Espace Catastrophe

Brussels, Belgium

Details: +322 542 54 15

CIRCUS ARTS

Resource centre for Belgian circus arts

### Odin Teatret

Holstebro, Denmark

Details: +45 97 41 04 82

9-16 JANUARY

ODIN WEEK 2000

### Pantheatre

Paris, Details: +1 44 67 70 53

JANUARY 10-FEBRUARY 4 2000

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\*subject to validation

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FORM CONTACT LINDA ROE: 0171 559 3988**

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