

total theatre magazine

The magazine for Total Theatre Network – celebrating physical and visual performance
Volume 13 Issue 4
Winter 2001/02
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Welcome to the Cabaret

Cabaret Then and Now
Shunt Sundays
Duckie in the East End

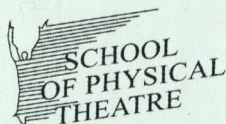
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People Show 110
The Rise of the Super-Puppet
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INCLUDING

Circus Arts News





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total theatre magazine

Celebrating and promoting physical and visual performance
Volume 13 Issue 4 Winter 2001/2

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Total Theatre Network
The Power Station
Coronet Street
London N1 6HD

Tel 020 7729 7944
Fax 020 7729 7945

Director
Annabel Arndt
admin@totaltheatre.org.uk

Board
Dymphna Callery
Mat Churchill
Deb Durant
Clare Furey
Jason Hird
Olivia Jacobs
John Keefe
Pilar Orti
Jon Potter
Teri Sayers
Jane Sutcliffe
Dorothy Wilson

Editor
Dorothy Max Prior
editorial@totaltheatre.org.uk

Production Editor
Toby Mitchell

Editorial Group
Rebecca Brown
David Harradine
Toby Mitchell
Ray Newe
Anne-Louise Rentell
Emi Slater
Mischa Twitchin

Design
TBM 07801 372811

Printing
Multiprint 020 7733 9971

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If you would like to submit news, views, letters or advertise to the Spring issue, please note that the copy deadline is 7 February 2002. The Winter issue will cover the period April to June 2002.

Cover
Maybellene, the Living Fashion Doll – London International Mime Festival, BAC, 20/1/02
Photo: Mike Martin

Editorial

Welcome to Cabaret – our special focus for this issue of Total Theatre. Providing a bit of sparkle on these dark winter nights is Anne-Louise Rentell who tells a tale of baubles, bellowing and bare bums in her exposition of the intertwined relationship between cabaret and performance art. David Bere goes underneath the arches of Bethnal Green to take a peek at the very successful Sunday cabarets hosted by shunt, and I slink around the back streets of Brick Lane with Duckie, whose latest promenade piece combined cabaret with site-specific performance.

Our new feature – InBox – is an e-mail questionnaire, and the first respondent is Tim Etchells of Forced Entertainment, who enters the 'confessional box' with his customary wit and a willingness to bare his soul.

Elsewhere in the magazine, you'll find the usual eclectic mix of artist's diaries, company profiles and special interest articles. In this third category, we have a look at the current state of the art of puppetry written by Penny Francis, who it can be said has done as much as anyone in this country to further the cause of puppetry and animated visual theatre. Michael Chase from the Mask Studio explains his use of the four temperaments in his innovative mask workshops with actors, and Caroline Thompson tells us why the Tooba school in Canada was the right training course for her.

An unusual form of artist's diary is presented by clown Rupert Green and photographer Mari Mork, who have recently collaborated to explore the possibilities of twinning these two forms. Samantha Ellis spends time with the People Show, who've been devising innovative theatre since the 1960s, and filmmaker Christopher Hall gives us an insider view of multimedia company Third Angel. Michael Lister from Avanti Display tells us about his wild and wet education project that led to a performance in the fountains of Trafalgar Square.

As always, plenty of reviews – from BAC's Octoberfest, the ongoing LIFT festival and venues (and other sites!) from around the country.

All that and the Circus Arts News supplement too – a feast for fools and others to get you through the Saturnalian season.

Dorothy Max Prior

We were pleased to see your review of our show 'Al'Daakan dancing at the feet of Kali' in Total Theatre, but surprised that Afrieye Obeng thought the narrative 'difficult to grasp' as she summarised it so well in her review! But the show has now been substantially reworked and we hope very much that she will come back to see it again in its revised form.

Persis Jade Maravala, Para-active

Editor's reply: *This letter raised the issue for us of reviewing work-in-progress: a difficult decision as it could be argued that anything with a paying audience should be considered for review. But to make the decision-making easier, please let us know if a performance we are invited to is a preview and whether the company want it considered for review.*

I really enjoyed the article on Kaos Theatre and the physical genre (Dymphna Callery's 'Tackling Text' in Total Theatre 13/3). It is refreshing to have an article going into a bit more depth about practice. Whilst in 'conceptual arts' there is a strong critical dialogue about all aspects of the art(s)form, articles on theatre and theatre companies sometimes become descriptions of past/present shows and/or thinly veiled adverts for the theatre company in question. I hasten to add that 'strong critical dialogue' within the 'arty' world can also be known to wander indiscriminately up personal back alleys...

Sandra Hall, FPLA (Funding Pending Live Arts)

Snippets

Not many letters – but phone calls, e-mails and conversations a-plenty. Here's a sample of some of the comments we've had on recent issues – happy to hear from you on these or any other subjects:

... Good to see something on rural touring ('Ophaboom in Space').

... Is there too much about foreign companies and not enough on new British theatre?

... I'd like something on festivals like LIFT that looked at their aims and programming policy.

... Do you review children's theatre? Could there be an article on young people's theatre?

... Is there any point reviewing mainstream shows that are on in big London venues – shouldn't the space go to new young companies?

Letters

... Pleased you're covering street arts in the review section.

... Can there be more shorter features like My Theatre? (Ed: InBox is our new questionnaire feature.)

... More pictures please.

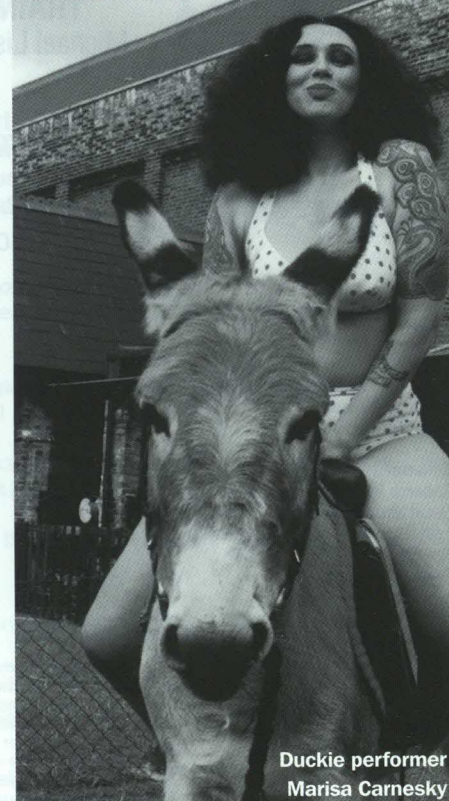
Photo Call

Thanks to everyone who has been sending in images for our archive. Please carry on sending them in – prints, transparencies or digital images all gratefully received. Apologies for the missed credits in the last issue – the Ophaboom four masks photo was taken by Neil Hanna (*The Scotsman*). We'll try harder in future – but with all photos (including electronic ones) please ensure that the photographer's name is attached to the image.

Listings

Total Theatre Magazine 14/1 will be out on 7 April and will cover the period April to June 2002. Please send your listings by 14 February. The Performer and Company Update and Performance listings are for Total Theatre Network members to publicise their work. Please note that you need to hold company not individual membership to publicise the work of a company.

SEASON'S GREETINGS



**Duckie performer
Marisa Carnesky**

total theatre network news

Annabel Arndt writes...

I've reluctantly come back from my working trip to Zippo's Circus, and have filled the office with pictures and stories of life there. (See the article in the Circus Arts News supplement in this edition.) But I was delighted to be joined by Ruby Ireland from Central School of Speech and Drama who has spent six weeks in the office. During her time with Total Theatre Network, she's been working on two projects: updating our training directory and researching the needs of street arts performers.

Training Directory

All members were contacted by e-mail or post to see if they would like to be included in the update to the 1993 edition of Total Theatre Network's training directory. This directory will act as a resource for people wishing to find out about and take part in physical and visual arts training, covering a variety of different forms. It will also be a useful resource for members in which they can advertise their training programmes to a wide variety of prospective participants. Ruby has been collating responses, which will be put on our website with open access to everyone.

Street Performance

Ruby has been speaking to a wide variety of people involved in this sector, including performers, teachers, funders, festivals and representative bodies. The aim has been to ascertain the needs of street performers so we can ensure that we represent them according to their needs and can provide appropriate practical advice and services. It has not been possible to contact everyone in the time that Ruby has been in the office, but this is an ongoing project which Annabel will continue to work on.

Annual General Meeting

Total Theatre Network will be holding its Annual General Meeting at the Voice Box, Royal Festival Hall, at 2pm on Saturday 19

January. Members should have received formal notice in a previous mailout. Election details have been included as an insert with this edition of Total Theatre Magazine.

Critical Practice 12: Music in Physical and Visual Performance

As many of you will be aware, Critical Practice is an ongoing series of discussions which are organised by Total Theatre Network. The next discussion is being held as part of and in association with the London International Mime Festival and the Royal Festival Hall and will be looking at the role of music in physical and visual performance. Questions which the panel will be addressing will include: How important is music in performance? How can music heighten atmosphere? Can music replace the written text? How does music relate to the other elements of a performance? These and other questions will be addressed by a panel of speakers which will include: Mat Costain (Generating Company), David Lasserson (Gogmagogs, BBC Philharmonic Orchestra) and John Martin (Pan Centre for Intercultural Arts). Back by popular demand, Dick McCaw will be chairing the event. Critical Practice 12 will take place at the Voice Box, Royal Festival Hall, London, on Saturday 19 January at 3pm. Tickets for the debate are free of charge to Total Theatre Network members (one per individual member, two per company) and £5 (£3 concessions) for non-members. To book tickets, telephone 020 7729 7944 or e-mail admin@totaltheatre.org.uk. Please note that this discussion always sells out. If you have booked a place, please arrive by 2.30pm. Tickets not collected by 2.45pm will be released to the waiting list.

A User's Guide to Street Arts

'Restoration or Revolution?' is the working title of a planned symposium, organised by the Independent Street Arts Network in collaboration with Total Theatre Network and the Central School of Speech and Drama. This latest in the User's Guide series will take place in March and follow the same format

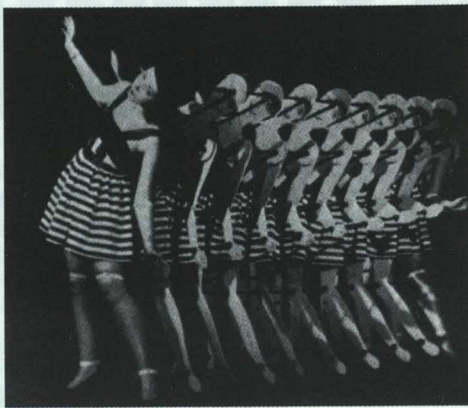
as the highly successful 'Puppetry into Performance' and 'Creative Producing' symposia – being a day of presentations and discussions with a linked magazine publication to follow. For further details contact the Total Theatre office, or contact Bill Gee at ISAN.

Collaboration with the Brit School

Following on from Phil Gunderson's article in issue 13/3 and discussions which came out of the International Workshop Festival's Training Matters symposium, we are pleased to announce details of a new collaboration with the Brit School for Performing Arts. In March 2002, The Brit School is holding a festival of young people in performance. Called 'Fresh', it will involve a large number of residencies, workshops, performances, masterclasses and showcases. The Brit School has worked with a wide variety of companies and individuals, including Frantic Assembly, the Royal Shakespeare Company, the Gogmagogs and Forced Entertainment, and they intend to involve a similar quality of collaborators in their 2002 festival. As part of the festival, Total Theatre Network will be holding a discussion which will look at examples of good practice, the relevance of studying theatre if you're not going to be an actor and the importance of creative imagination; all in the context of the Young People in Performance showcase. This will take place in the afternoon of 25, 26, or 27 March 2002. If you are interested in taking part in the discussion, please let the office know so that we can contact you with more details nearer the time.

Training Matters

Snippets from the IWF's Training Matters Symposium, held in collaboration with Total Theatre Network, which took place on 19-21 September... In his farewell speech, outgoing director Dick McCaw made a plea for more support and funding of studio-type spaces for learning. In discussions, John Wright reminded us to 'never forget the mind of the beginner' and Tom Morris explained BAC's 'ladder of development for the artists of tomorrow'. And the words of a Kabuki teacher were quoted: 'I can teach you the movement to look at the moon – up to the tip of your finger. From your finger to the moon is up to you...'



Montage by Foz

Welcome to Cabaret

Entertainment or performance art? Whatever form it takes, cabaret is here to stay, as ANNE-LOUISE RENTELL has discovered

Since its birth in a Parisian pub more than a century ago, cabaret has always been fashionable. Perhaps it is something to do with its innate ability to reflect the zeitgeist of the metropolis it inhabits. Or, more simply, that it always manages to reinvent itself at the hands of the actors, writers, musicians, artists and poets who adopt its format at any given time.

Today the word 'cabaret' is attached to a breadth of entertainment, from pole dancing in nightclubs of the red-light kind to literary soirées. But the beginnings of cabaret were more innovative than the current over-usage of the term gives credit...

The first known cabaret was the Chat Noir in Paris in 1881 where artists and writers entertained with their own songs and poetry in a pub owned by Rodolphe Salis. It began as a spontaneous gathering of like minds but as it grew popular, it became an opportunity for its performers to try out new work for very little or no pay with the chance to advertise it to a wider audience.

The Chat Noir very quickly became fashionable and Salis moved the cabaret to bigger premises. Aristide Bruant, a singer and composer of popular argot songs, then took it over, renaming it Le Mirliton and challenging his audiences with lyrics laden with social criticism.

Interestingly enough, the success of the combination of substance and format could not be sustained and the opportunity for commercialisation was soon exploited by copycat

enterprises. Both Salis' venture and Le Mirliton survived less than a decade and what followed were mere shadows, kitsch interpretations lacking in innovation and experimentation. This was to become the plight and also the beauty of cabaret as it developed into the next century; to constantly reinvent itself, to reflect its time but to always keep one step ahead of it.

In Berlin in the late 1890s, a well-known actor, Max Reinhardt, established Sound and Smoke. Initially a weekly social gathering at the Café Metropole, it quickly became popular for its improvised parodies of contemporary theatre, including its tendency to be segregated into mutually exclusive schools of thought such as naturalism and symbolism. Sound and Smoke's supporters were more often than not the very people creating the work that was being parodied – including Reinhardt himself – and even its audience wasn't safe from satire. For instance, 'Ten Righteous Ones', a sketch about ten spectators of various dispositions and humours, such as a late-

The beauty of cabaret is it constantly reinvents itself to reflect its time

comer, a critic and an artist, dealt with subjects that are still fine fodder for satirists and comedians today.

But it was all in good fun and more about taking the wind out of the sails of pretentious art and bringing it back down to earth with the simple magic of laughter than any cynical or dismissive exercise. In this sense, cabaret became responsible for injecting new life and vitality into the art of performance.

In 1916 came Cabaret Voltaire. An electric fusion of the legacy of Futurism and the birth of the Dada movement, Cabaret Voltaire took place on an exhausting nightly basis and, not surprisingly, existed for only five months before it burnt itself out. Set in a small bar in Zurich, it was originally the idea of Hugo Ball and Emmy Hennings but also attracted the likes of Tristan Tzara, Kandinsky and Frank Wedekind. Evenings of improvised performance would descend into pandemonium with a stage cluttered with music, animal noises, repeated incoherent sound, and movement such as Tzara wiggling his bottom as if it were the belly of an oriental dancer. They called themselves nihilists and, against the background of the First World War, they embodied the disillusionment and chaos being felt across Europe at the time.

But Voltaire's novelty quickly wore off and as Dada's exponents took hold of the material it also became less accessible. The owner of the club issued an ultimatum – 'Offer better entertainment and draw a larger crowd or shut down.' Whilst Dada continued to send

shock waves through a post-war sensitive world long after Voltaire closed its doors, cabaret remained the standard-bearer for artistic experimentation that was also entertaining.

Cabarets reminiscent of these artistic collaborations continue today despite the plethora of revues, stand-up comedy and musical recitals which adopt its usage.

In the bustling metropolis of London there is: Duckie, usually to be found at the Vauxhall Tavern; shunt, in a railway arch in Bethnal Green; the eagerly awaited return of the People Show Cabaret in 2002; and of course, the inimitable Madame JoJo's in the heart of Soho. And, like their predecessors, they are still challenging the contemporary state of affairs – whether sexual politics, society's obsession with celebrity or art itself.

I saw Duckie performer Marisa Carr (aka Carnesky) some years back at the Raymond Revue Bar in Soho. She was working with the Dragon Ladies on their 'Grotesque Burlesque Revue', a disturbing satire on the power of female sexuality. It was in part a parody of the Bluebeard story, with Carr trussed up in latex oversize breasts, red yawning terrifying mouth for a vagina and a compulsion to suggestively finger its equally lurid 'tongue'. The cabaret's staging in one of London's notorious strip joints was inspired.

Another Duckie member, the inimitable Divine David, an eccentric creation, part drag, part victim of modern living, compered this same evening. His ravaged heavily made-up features and bandaged wrists were nothing compared to the magnificent firework display of acute wit and cutting sarcasm he relentlessly dished out to the audience. This character was the embodiment of cabaret's essence; the creation of artist David Hoyle, the always-avant-garde Divine David became no more when Hoyle called it quits just as success on the murky waters of the mainstream beckoned.

There are also those cabaret performers who work independently of a group and play the circuit, an odd mix of venues and audiences scattered across the country. My favourites are those who are turning preconceived notions of femininity and performance on their heads. The wonderful Flick Ferdinand is one such performer. Many may remember her 'Brown Bag' act in which the beauty of a brown world is extolled by a brown-wearing, brown beverage-drinking woman on heat. Her more recent 'Hunchback Ballet' is a dubious homage to Fonteyn, in which the dance of the dying swan in 'Swan Lake' is mutilated by an arthritic would-be ballerina.

Similarly, the antics of female sword-swallower and maggot-eater Miss Behave (aka Amy Saunders) are too hardcore for audience members even in these supposedly unshockable times. Not content with a sword going

down her gullet, she also pierces her breasts with hospital syringes. I remember having to grin and bear it as I cleared the floor of her ugly wriggling maggot co-stars at a Circus in a Box cabaret some years back as white-faced audience members slowly returned to their seats.

In Starred and Feathered at the Eve Club earlier this year, Rachel Dyer performed a traditional fan dance right down to being 'naked except for her heels'. Proof that a naked woman writhing on stage still shuts an audience of both men and women up, Dyer wiped the leers off their faces as she then proceeded to lay – yes, 'lay' – a golden egg. This act of subversion was further magically enhanced when it took her a good few minutes to squeeze it

out. Hysterical and inspired but too disturbing to be classified as populist and too unique to find their way onto the mainstage, such cabaret performers continue to ensure that audiences are fed and watered with thought-provoking and challenging entertainment.

Best summarised by Peter Jelavich in his book 'Berlin Cabaret' as a tease, a phenomenon which simultaneously sustains and satirises the erotic energy of its day, cabaret is still out there, still going strong and remains at the vanguard of live performance. ■

Anne-Louise Rentell will be producing a new monthly cabaret at Hoxton Hall, starting Thursday 28 February. E-mail alrentell@hotmail.com or telephone 020 7639 5380



Rachel Dyer – photo by Susan Traenkner

DAVID BERE goes

Underneath the Arches

with shunt

Hello. I'm Lion. Roar. Welcome to shunt Cabaret'. On three Sundays during the BAC's OctoberFest, around the corner from Bethnal Green tube station, tucked away and secretive, two damp and inauspicious railway arches played host to the 17th, 18th and 19th shunt cabaret.

Deliberately eccentric, these arches are a space soaked in innovation, experiment and off the wall silliness. Structured formally but going off under-rehearsed and ad hoc, the shunt cabaret hangs together through the sheer will power of its originators and the enthusiastic response of the filled to capacity audience.

Each week the line up was compered by a member of shunt: Week one saw a huge lion on a box with wheels careering about the stage with Lizzie Clachan inside talking to us through a loudhailer. Week two: a vampire, performed by Hannah Ringham, introduced the acts while sitting on her coffin; mugging, corpsing and baring her fangs. Week three had David Rosenberg introducing the acts in boots bolted to the top of a set of swing doors or from outside the back of the arches through a little window.

Designed with a keen eye for detail, from a wooden shack bar to an artfully designed toilet-cum-fortune-telling Zen den; from a huge on-stage moustache one week and little fluffy clouds the next, the arches became a theatrical space buzzing with quirkiness and

creativity. Consisting of such acts as... A performer telling us about the difficulty of being a man whilst chasing a fluffy rabbit connected to his boot by a length of wire. A graceful aerialist hanging from the ceiling glorying in her crinoline skirt as her partner swings past trying to show off his more beautiful tissue paper skirt. 'The caged series' – a weekly foray into the theoretical worlds of Antonin Artaud and Heiner Muller, playing with light and voiceover, all presented with the use of a cage on wheels. A woman arguing with her tape-recorded voice about how best to write her suicide note. Three video screens showing a split perspective of two women's conflict between themselves.

Many of the acts work best as short jokes – by presenting a simple image or situation. All the acts are vignettes that support only the conceit they have established. For example, one act, pre-interval, sees a woman dressed in the robes of a barrister asking us one of those all-important life-challenging questions – 'Where is the toilet?' With the aid of detailed maps she proceeds to direct us to the exact location of the nearest toilets. Simple, so for those shunt virgins in the audience there is no doubt as to where to relieve themselves during the interval.

Hit or miss, all thirty acts are performed with a strong commitment to the material and always with a complicit nod of self-awareness

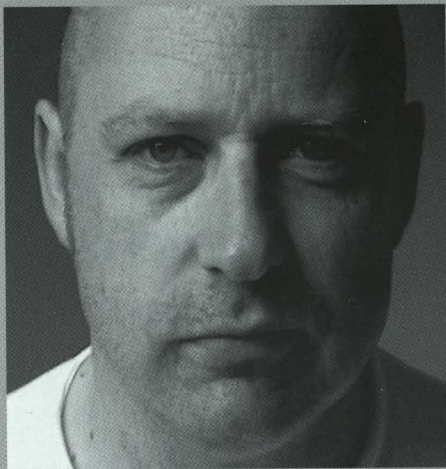
to the audience who respond openly and expect the unexpected. Yet in this atmosphere of openness and acceptance not every act runs smoothly or with success. Some acts exploit this environment to the borders of its limitations; by presenting an idea with a strong opening, often the theme can be taken too far past its sell-by-date, thereby milking the scene for all it is worth and leaving the audience waiting for the piece to end and move on. This can be the downfall of a format where so much is on offer. Each piece must, in a sense, up the ante from the previous act or risk setting the pace back for an audience hungry for a rapid change of material. Always there is the danger when experimenting with quirky ideas or radical images that a piece can fail to sustain the dramatic world it has created and simply leaves the audience wondering what it was they just saw.

The beauty of shunt cabaret, however, is that it can parody itself by realising its own shortcomings and responding with wit; for example, by throwing a cartoon-style bomb onto the stage and pushing it towards the audience before sheepishly picking it up and shuffling off stage with it.

The essence of cabaret is alive and kicking in the depths of east London. Go and see for yourself. ■

See shunt's website at www.shunt.co.uk





IN  BOX

tim.etchells

The first in our new series of
e-mail questionnaires

Your name?

Tim Etchells

How would you describe yourself and your occupation?

I have a tiny hesitation when faced with this question on the registration forms at hotels. I sometimes write artist. But more often I leave it blank. I think I wrote director once but I didn't like the look of it. I'm still trying to figure out why the hesitation exists and why my sense of what I do varies according to mood. A reluctance to commit to an occupation in a form or a questionnaire seems pretty reasonable to me and it seems to fit with other details – I've never filled in that part of my passport where they ask for next of kin and I don't carry documentation for my cardiac pacemaker. At the airport, if they ask, they have to take the scar as evidence. 'Look,' I said to the last security person that asked, 'it's real. You can touch it if you like.'

What have you seen, read or experienced recently that has been an inspiration?

Performance: Jerome Bel's 'The Show Must Go On', Meg Stuart's choreography for 'Alibi', William Forsythe's 'Edios: Telos'.

Reading: A lot of interesting stuff on 'Nettime' (internet), Stephen Connor's 'Dumbstruck: A Cultural History of Ventriloquism', Jalal Toufic's '(Vampires)' and loads of kids' fiction, both with my kids and alone, especially Phillip Pullman's trilogy 'His Dark Materials' and Diana Wynne Jones' 'Crestomanci' series.

Cinema: 'Battle Royale' at the cinema, Tarkovsky's 'Mirror' and Harmonie Korine's 'Julien Donkey Boy' on DVD. 'The Sopranos', in video, live broadcast, DVD or intravenous form. Sean Logan's amazing C4 broadcasts from the Arab world, especially his piece from Afghanistan.

Art: Richard Wentworth's Wentworth/Atget exhibition at the Photographers Gallery.

I love the way my youngest child Seth calls himself the 'arm-er man' when he has to get his arms out of his jumper and the 'lock-er

man' when he has to unlock the door. I love the way he says 'Dad, I don't seem to like the shop that you are talking about...' I loved learning about the events of September 11th in a short text message from a lover as she watched the first tower burning from Brooklyn Bridge. I loved one very very drunken night in Vienna in May where it seemed like everything and everyone was sexy and funny and it was dawn when we came out and I was walking along trying to sing the song by Tricky that features in the Steve McQueen installation – another inspiring thing – and I was saying goodbye to people who I hadn't seen for ages and wouldn't see for ages more and they were getting into taxis but I was in a world of my own. I loved, that same night, that a total stranger started telling me stories about a dead friend and that, in the middle of his narrative he pulled out his mobile phone and said, 'Look, look, that's her number... Should I erase it?' I love the internal memos and announcements we get in the building where we are based – warnings of lift maintenance and requests for information about acts of vandalism. Even in the middle of this ugly war with its ugly consequences both short and long term there is still plenty to love.

Which of your artistic achievements are you most proud of?

I don't know. I think other people are best placed to figure out what's worth thinking about and what's worth forgetting. A woman once told me that she'd masturbated to one of my 'Endland' short stories. She said she had waited until her boss was out, locked the door of the office she worked in and gone into the back room and lain on the floor. I was very surprised but I thought that was a really big compliment.

If you could change one thing (in yourself, your life/art or anything anywhere) what would it be?

I'd like to be able to be in two, three or maybe even four places at once. I could specify several of the places where I would like to be pre-

sent but I'd like to keep at least one location floating for emergencies or whims.

What do you think was the best example of theatre in the past year (regardless of whether it defined itself as theatre)?

I don't go to see theatre and I don't like it when it appears in the world out of context.

What does the term 'Total Theatre' mean to you?

Tony Blair and George W. Bush. The idea of consensus. The idea of community. Religion, especially vapid default Christianity.

Your manifesto for theatre?

No manifesto. Follow your nose.

Forced Entertainment's 'First Night', directed by Tim Etchells, is on tour. Tim Etchells' new book 'The Dream Dictionary (for the Modern Dreamer)' is published by Duckworths and is in bookshops. His older books 'Certain Fragments (Contemporary Performance and Forced Entertainment)' and 'Endland Stories' (see recommendation above) are hard, but not impossible to find. Etchells has written text for the new production by Meg Stuart's company Damaged Goods entitled 'Alibi' which is touring all over mainland Europe but seems to be skipping England (no big surprises there then). His SMS project 'Surrender Control' was at the ICA recently. His installation for bus-stops in Bradford, 'The 24' (a 24-hour long text unfolding at a rate of one fragment per minute and created as a collaboration between Etchells' text and a computer program), is going public in January 2002. Other projects too numerous to mention are also circulating. Etchells and Matthew Goulish (of 'Goat Island') are currently launching a web-based think-tank under the name 'The Institute of Failure'.

Forced Entertainment: www.forced.co.uk

The Institute of Failure:

www.institute-of-failure.com

Surrender Control: www.surrendercontrol.com

Second Thoughts

The People Show have been devising physical and visual theatre pieces for the past thirty years. SAMANTHA ELLIS witnesses the making of People Show 110 – 'Second'. Photos by Sheila Burnett

The joy of devising theatre is that what you start with and what you end up with are two very different things. This autumn I watched the journey of 'Second' (the latest offering from the anarchic artists at the People Show) from conception to production, recording the last part of the process for the company. What fascinated me was the People Show's lawless creativity; the company is determinedly non-autocratic, relying not on one impresario's creative vision but on the talents and experiences of a diverse group of artists, who all work outside the People Show as well as in.

As a working method, it is chaotic in the best sense of the word; there is a willingness to throw things into the air and see where they fall. Perhaps the most obvious example of this is in the People Show's semi-regular site-specific residencies and shows where artists (over 30 at the last one, '21st Century Misfits', in February 2000) take over the rabbit warren

that is the People Show Studios in Bethnal Green for an evening that is a winning mix of cabaret, experiment and shindig. It's the kind of event where by the end of the evening random audience members are grabbing the mike and singing their signature tunes to riotous applause and a hefty dollop of constructive criticism.

Some of the experiments work, some don't; '21st Century Misfits' has already generated People Show 108, a surreal human fountain show, and now People Show 110, aka 'Second'. In between, the People Show revived 'The People Show Cabaret', the show that put them on the map in 1980, which comes back again in spring 2002.

The seed of an idea that became 'Second' was the contribution to '21st Century Misfits' of Mark Long, who was a founder member of the People Show back in 1966 when they performed in the basement of Better Books on the Charing Cross Road. Long is

also one of the stars of the 'Cabaret', along with Chahine Yavroyan, who worked on 'Second' later in its development. He performed his monologue in a room crammed with gleaming trophies that embodied unfulfilled dreams or wasted opportunities.

Director, conceptual artist and designer Jessica Worrall (as befits a company dedicated to producing multimedia, multidisciplinary work, everyone in the People Show has more than one string to their bow) took up the challenge of developing the idea further. She took the trophies to Morrison's Gym in Glasgow and, with sound and video artist Rob Kennedy, created looped videos of seemingly choreographed violence. The work was nominated for the prestigious Bulkhead Prize.

The People Show's collective structure encourages input from other media, whether, as in the 'Cabaret', the creakiest of vaudeville routines, or, in 'Second', the edgiest video art. And at this stage, the ideas began to coalesce into what would become 'Second'. By the time rehearsals started in September 2001, the show's gestation period had already gone over 18 months. And the first preview wasn't until November.

When I arrived at the People Show Studios on 18 September, the set was already in place; an awesome steel skeleton, like a house with see-through walls. The cast – Martin Gent and Laura Cox – were upstairs watching 'Who's Afraid of Virginia Woolf?', another influence on the show.

Jessica and I had a cup of tea in the kitchen and pretty soon we were talking about metaphorical kitchens. 'The show's going to be about the relationship between two people in a claustrophobic space, and we chose the kitchen because it's the most domestic and communal space.' The Glasgow videos had crystallised some of her ideas; 'Second' would be about 'violence between people who are addicted to each other' and, like the videos, would 'go from something awful having just





happened to the moment when something awful's about to happen'; and the trophies were gone, to be replaced by 'obsessive behavioural patterns in a more domestic language.'

At first it seemed like a far cry from the last show this creative team worked on, *People Show 107*, 'A Song Without Sound', which was set in the fevered, noisy world of Elvis's rise to fame – but as Jessica said, both shows 'use a set to make a world.' In 'A Song Without Sound', Josette Bushell-Mingo made music via physical contact with the set; in 'Second' the performers would rehearse entirely on set 'so they could move around it with their eyes shut.' And not just the cast; where most theatre sets are locked away, this one is open during the day as an installation which anyone can explore.

Ten days later, when I caught up with the show again, Laura was certainly at home in the space, asking 'Do you want to come in and see my house?' as I arrived, and sweeping the set between takes. With a lino floor, a cooker, and even a Welcome mat, the set was already looking more like a home.

'Second' counterpoints the live action with projected films, and Rob Kennedy was suspended on a beam above the set, pointing a camera at Laura, who lay on the floor while the others smashed plates, then arranged the debris around her, creating spookily medical

zoom-ins of squished tomatoes on lino.

The cast had been improvising their way into the heads of the tormented couple at the centre of 'Second'. They'd got their on-stage chemistry sorted, and it was volatile, as they spiralled out from gripes about sandwich fillings into whorls of stored-up bitterness and anger. A caress turned into an arm-wrestle and, as they battled for supremacy of the drop-leaf table, you could see their knuckles go white.

By 2 October, when I visited again, it was even more painful, as the music and dance elements came into play. Fiona Creese was choreographing a dance sequence, while Rob and Nik mixed a soundtrack, based on Hannah Marshall's insidiously twisty cello, an insistent piano melody, and subterranean hums and buzzes. And the couple's grappling dance was producing its own noises too; hard breathing and a shuddering sound as Laura crashed into the steel doorframe, setting glasses clattering on the shelf and making the lamps swing. As Martin threw her around like a rag doll, with her hands, encased in Marigolds gloves, flopping over his shoulders, Fiona gave the choreography yet another layer: 'It's like a marathon dance. One partner's flaked out and the other one's still trying to win.'

The smell of freshly baked bread (courtesy of Laura, getting even further into her

part) gave the scene a feel of choked domesticity, and I felt like a voyeur, piercing all four walls with laser vision as the couple prowled their steel cage. Probably one of the few kitchen-sink dramas to actually sport a kitchen sink, 'Second' had a doll's house feel to it. I wondered if Laura, like Ibsen's Nora, would walk out at the end of the show, but at this stage the story was still changing, still being defined.

By the time I saw a run-through on 11 October, the narrative line was in place, and however sinister it was, 'Second' had evolved again to include moments of genuine humour, like a squabble over a newspaper that had them rip it to bits then cling to their dignity by each smoothing out and reading a jagged shred. There was tenderness, and even romance; as the couple danced, a mirrorball (the *People Show*'s favourite prop) descended and wrapped them up in twinkly magic. I couldn't have deduced the development of this show from Mark Long's monologue, but then perhaps neither could he. Paradoxically, while 'Second' is about thwarted ambition and games that go wrong, its surprising and idiosyncratic genesis is testament to the fact that refracted creativity is sometimes the best kind. ■

See www.peopleshow.co.uk for tour dates and information on this and other performances.

The rise and rise of the Super-Puppet

Despite the vital part it has played in the development of contemporary visual theatre, puppetry is still struggling for recognition as a specialist art, argues PENNY FRANCIS

About a hundred years ago a young actor put a name to two concepts: one, that of a 'total theatre', the other that of 'artist of the theatre', later to be termed the producer, and nowadays the director. His third and perhaps most controversial concept was that of the actor as über-marionette or super-puppet. The actor and thinker was Edward Gordon Craig, and he ushered in a new era of theatre. His ideas were adopted and fostered by many distinguished theatre-makers on the continent of Europe, including Reinhardt and Stanislavsky, but they were too revolutionary for England's theatre world, devoted as it was to its literary heritage and the lucrative star system, and Craig, misunderstood and hurt, lived most of his life in France and Italy. Only now, about a hundred years later, has much of English theatre adopted his ideas.

The über-marionette was an ideal of the actor de-personalised, masked, puppet-ised – the average actor would today prefer stylised. The puppet was for Craig the performer reduced, not to an absurdity, but to an essence: the physical distillation of a character, expressed in terms of non-naturalistic appearance and movement which not only

demanding some of the physical skill and anonymity of a commedia player but also – most importantly – the awareness of and the ability to blend with the mode, the style of artistic expression, chosen for the production as a whole.

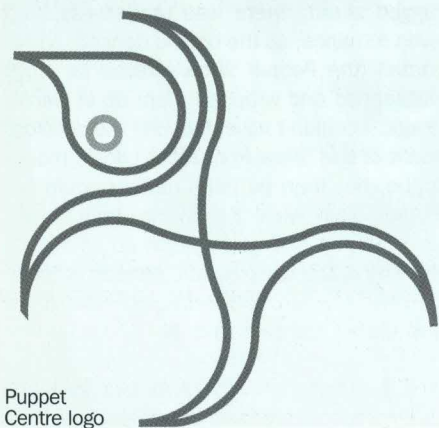
With Craig, the Modernist movement adopted the concept of the actor as artifice, the opposite of the naturalistic performer who did little more than mirror himself rather than the character. What could best illustrate the change he desired better than the super-puppet? What could be more artificial than the puppet, a character with the ability to blend with the design of a show, and unable to impose either voice or will on the Producer? The artists of the avant-garde agreed and became excited by the idea of performers able to embody and develop in movement their work. Great painters and sculptors such as Picasso, Klee, Léger, Arp, Taeuber-Arp and Schlemmer were inspired by puppets in theatre, not to mention writers such as Maeterlinck and Lorca, and the stories in music of Falla and Satie. This was the beginning of our contemporary visual theatre, just as the revival of interest in the commedia dell'arte of the early Renaissance embodied the birth of our physical theatre.

Today, many artists of the theatre – not just directors, but scenographers and performers – are discovering and employing puppetry to serve their visions of a theatre more and more removed from naturalism or realism; drawing on a mix of media where the puppet and every kind of animated figure, object or material are at home. In opera, dance, classical and pop concerts, music theatre of all sorts, puppetry appears. It may be employed to materialise the intangible, the supernatural, the religious, the dream, the imagination; it can represent what an actor

may only suggest – sex, torture, violence; it (too often) represents very young child characters, though sometimes to great theatrical effect (think of McBurney's 'Caucasian Chalk Circle' and McDermott's 'Ghost Downstairs'). It can distort scale and is a superb, time-honoured medium for caricature and satire. A puppet character is nothing else than what it is, what it was made to be. It inhabits a world of metaphor, allusion, symbol, allegory.

Today's theatre deals widely with all of these, so theatre looks to puppetry as a useful tool and an extra means of expression. It is worth a look at some of the theatre practitioners employing the medium in recent productions: Simon McBurney (Complicité), David Pountney ('Faust' at the Munich Opera House), Phelim McDermott (Improbable Theatre), Julian Crouch (designer for 'Shock-headed Peter' and the currently touring 'The Theft of Sita'), Nigel Jamieson (director, 'The Theft of Sita'), David Sant (Peepolykus), Trestle Theatre, Horse and Bamboo, the People Show, Forkbeard Fantasy, and dozens more such groups.

In continental Europe the use of puppetry in theatre is even more widespread, and there are a number of avant-garde theatre companies in North America – those of Robert Wilson, Robert Lepage, Lee Breuer of Mabou Mines, Theodora Skipitares and Hanne Tierney – for whom all forms of object animation are regular ingredients in their staged interpretations of ideas and ontological modes. That's a long enough list: what it does not include is any mention of those theatre-makers who think of themselves as puppeteers presenting a kind of theatre in which the puppet is the prime means of expression, if not the only one. They too are ubiquitous, but to many students and observers of theatre, invisible, unknown, still hardly a part of theatre



Puppet
Centre logo



Performing Lines – 'The Theft of Sita'

studies. Could it be that the nature of puppetry means that it has an immediate, powerful appeal to children and those adults who retain something of the child within them? Thus most of the puppet companies are playing for children, and their work may be seen every week in countless venues wherever and whenever a young or family audience may gather: schools, arts centres, studio theatres...

More and more of the groups are offering work for adults too, and the most interesting ones find themselves as much or more in demand abroad as here in Britain. The work is anarchic (Green Ginger) or poetic (Stephen Mottram), darkly humorous (Faulty Optic) or plain funny (Garlic Theatre). All these groups are regularly helped to tour by the British Council, who have found a healthy overseas demand for the work. All depend on specialist skills and specialist training, as unique as the training of a dancer or a musician, a comedy player or a circus performer. Puppeteers may be designers, makers or manipulators or all three, but normally they are rather more than that: at the heart of their

Could it be that the nature of puppetry means that it has an appeal to children and to those adults who retain something of the child within them?

productions is almost always the conceptual fine artist, able to turn thoughts and visions into animated designs and figures, objects and materials. For a vocational puppeteer, merely to lift up a puppet is to bring it to life; it is second nature. Yes, of course you may teach any other kind of intelligent performer to operate a puppet or object and do it well, but that is only part of a puppeteer's training. You may teach any prop-maker to make a figure, but only the puppeteer will understand to what extent s/he needs input into that construction, so that the character speaks and moves at one with its operator. There's nothing mystic about it, unless you believe that the musician's or dancer's gift is mystic too. But it is certainly specialist.

Just now in the history of the evolution of our theatre, where the innovative, the creative, the original, the potentially recreational arts are so encouraged by the present statutory funding criteria, the specialism is ill-served, although puppetry responds to all the said criteria. There are even those who should know better who deny it is a specialism at all. The only places in Britain where specialised training in puppetry may be found – at the time of writing – is as a two-year HND at the Anniesland College in Glasgow; and as part of a BA in Theatre Practice at the Central School of Speech and Drama, London. There is also a City and Guilds course in Norwich. Short courses may be found at the Little Angel Theatre and some other venues, usually in the summer; but, unless you are good at bending the drama or design course you have chosen to accommodate an interest in puppetry, that's about it. If you are very lucky you may be accepted as a trainee in a company, notably those with a permanent theatre building such as the Little Angel in Islington, London, or the Puppet Theatre Barge moored in

Little Venice, London, or the Norwich Puppet Theatre, all of whom do puppetry-specific work, usually with high performance standards and production values. But all these may take no more than a couple of trainees a year, if that.

The Puppet Centre in BAC has a fine studio space where it wishes to hold cross-disciplinary workshops and specialised classes, but it is currently so low in funds that its survival beyond the New Year is in doubt. 26 years of promoting, facilitating, building a network, raising funds, generating employment and providing research opportunities, encouraging new work and holding all kinds of festivals and events are in danger of being terminated. Go abroad and you will find another scenario, in almost every other European country. Institutions, centres, support organisations, schools at every level of vocational and academic education, theatres and companies can be found which are well-funded and their status recognised. The situation was well-known in the communist-controlled countries, but interestingly it is still so (Poland still boasts 25 permanent state puppet theatres), and the appreciation by statutory funding bodies has spread to the western European countries.

But at home we have a paradox. In the last quarter century the state of the art has never been more widely practised and appreciated; in the last five years the infrastructure has never been more deprived. ■

The Puppet Centre is a source of information and support for practitioners and enthusiasts of puppetry and object animation. To add your name to the database please contact: The Puppet Centre Trust, BAC, Lavender Hill, London SW11 5TN. Telephone 020 7228 5335 and e-mail pct@puppetcentre.demon.co.uk. Website: www.puppetcentre.com

THE THIRD WAY

Film, Video and Third Angel

Whether an integral part of the performance text, documentation or art for art's sake, using film or video in collaboration with live performance is a process that throws up many interesting questions, as film-maker CHRISTOPHER HALL has discovered

Third Angel's most recent show 'Believe The Worst' marked, approximately, the sixth anniversary of our various collaborations on film and video. As always, working with Alexander Kelly and Rachael Walton (co-founders and artistic directors of Third Angel) was far from straightforward. Thankfully 'Believe The Worst's' lo-fi, 'trailing edge' aesthetic could easily be achieved within the budget and time restrictions. However the fact that we are friends and that Rachael and Alex rarely appear to agree on anything, along with our history of influence and counter-influence, all combined to enhance and impede the process. The complex development of our collaboration is only completely clear in retrospect; consequently I have decided to chart the process backwards, starting with 'Believe The Worst'.

My involvement in 'Believe The Worst' (2001) began when Rachael contacted me halfway through Third Angel's devising schedule in October 2001. They needed a video-only character to interact with the three live

actors. A week later I was filming an actor, Ashley Barnes, playing the nameless authoritarian character. Editing started the next day and the show opened in Brighton two weeks later. The pressure and frustration inherent in such a rapid turnaround is always a challenge, but after the second day's editing the cast began rehearsing with their new member.

The decision to introduce this fourth character was partly inspired by an earlier collaboration, the short film 'Pills 03:20:00' (2001). Shown at the Showroom Cinema in Sheffield on the night before Rachael spoke to me, it is based on a monologue from Third Angel's previous show 'Where From Here' (2000). Such is the nature of our friendship and working relationship that when Rachael explained that 'Pills 03:20:00' was partly responsible for the fourth character, I understood that she was saying that some of the responsibility for the tight schedule was mine!

An on-going debate between the three of us centres around how for-camera documentation is unable to capture the excitement of

a live show. Culled from the 90-minute documentation of 'Where From Here', 'Pills 03:20:00' attempted to recreate this excitement in a short film. Obviously, much of the strength lies in the text and Jerry Killick's performance, but the use of filmmaking devices, degraded images and complex sound design helps to deliver to the viewer a similar kind of hit as that received by the theatre audience. More flippantly, it's also a cool-looking film.

'Pills 03:20:00' had a precedent however – a short film made out of the theatre show 'Hang Up' (1999). While editing the one hour for-camera documentation of that show, Alex and Rachael were agreed that what was also needed was something shorter. What they couldn't agree on was its form. Alex wanted something akin to a trailer, whereas Rachael wanted a short film with a similar atmosphere to the show, but not necessarily representative. After a few of days of misunderstandings, discarded edits and finally a stand-up argument or 'collaborative debate' in the edit suite,



we decided to make two clearly separate pieces.

'Hang Up 02:39:02' is the 'Rachael version'. As with 'Pills 03:20:00', I shot some new footage and degraded pre-existing material. This fitted in with the surveillance aesthetic of the live camera feeds, those used in the show revealing to the audience what was happening within four telephone boxes when the doors were shut. Prosaically, it also got me around the problem of having no budget to speak of, as the point about surveillance is made through the use of the low quality images.

Compared to the 'Pills' and 'Hang Up' shorts, the origin of the film 'Senseless 02:47:18' is somewhat mundane. Again, it came out of the editing of the video documentation. I had finished a day early and had found no space in the cut for the many digital stills that had been taken for the 'Senseless' website. To fill up the time I cut the stills to part of the show's soundtrack. Everyone liked the 2 minute 47 second and 18 frame length film (hence the name) more than the 'official' documentation. In some ways, the film was my reaction to the fact that 'Senseless' had no pre-recorded video and was a turning point in our work together as it was the start of making films influenced by Third Angel's work.

Before 'Believe The Worst', the last piece to have any pre-recorded video was 'Saved' (1998). 'Saved' started out as a low budget piece, but the haunting white room, with the floor covered by snow-like epsom salts and grainy black and white pinhole photographs projected onto the walls, had a high budget aesthetic. Although we did our best with the equipment and time available, the video material shown by three mini-projectors in the centre of the eerie environment was slightly incongruous and didn't, in my mind, adequately complement Rachael's performance

of a woman attempting to erase herself from the world. This weakness of the material was exaggerated by the use of domestic VHS players. The machines' playback heads became worn and the tapes became damaged, making them ever more incompatible with the powerful physical environment of the show. We have discussed not including this material in any future revival.

The performance and installation 'Shallow Water' (1997) was very rewarding from my point of view. Loads of great footage, shot by long term collaborator and cinematographer Robert Hardy, and a relatively long edit of four weeks. As I had access to two Avids, computer based non-linear editing systems, the finished material was technically complex and I was able to pursue ideas that I would never have even begun to consider had I been using a tape-to-tape style edit suite. There was a large amount of multi-layering, keying and complex dissolves. When projected from overhead onto the square bath that was the centre of the show, the images helped draw the audience in, working effectively with the soundtrack, physical space and Rachael's performance. 'Shallow Water' is Third Angel's most revived show.

Experimental editing on Avid began with 'The Killing Show' (1996). Again, I used multi-layering and motion effects to emphasise some of the black and white Super8 images. These were less abstract than those used in 'Shallow Water' and more closely linked with the narrative of the live show. Where the technology liberated us was in the use of flash frames of staged murder sites. 'How long does a flash frame have to be for it to be disturbing?' was the debate among the four people in the edit suite; Alex, Rachael, Robert Hardy and myself. Unsurprisingly, there were four different opinions. In an early display of collaborative maturity and with an increasing

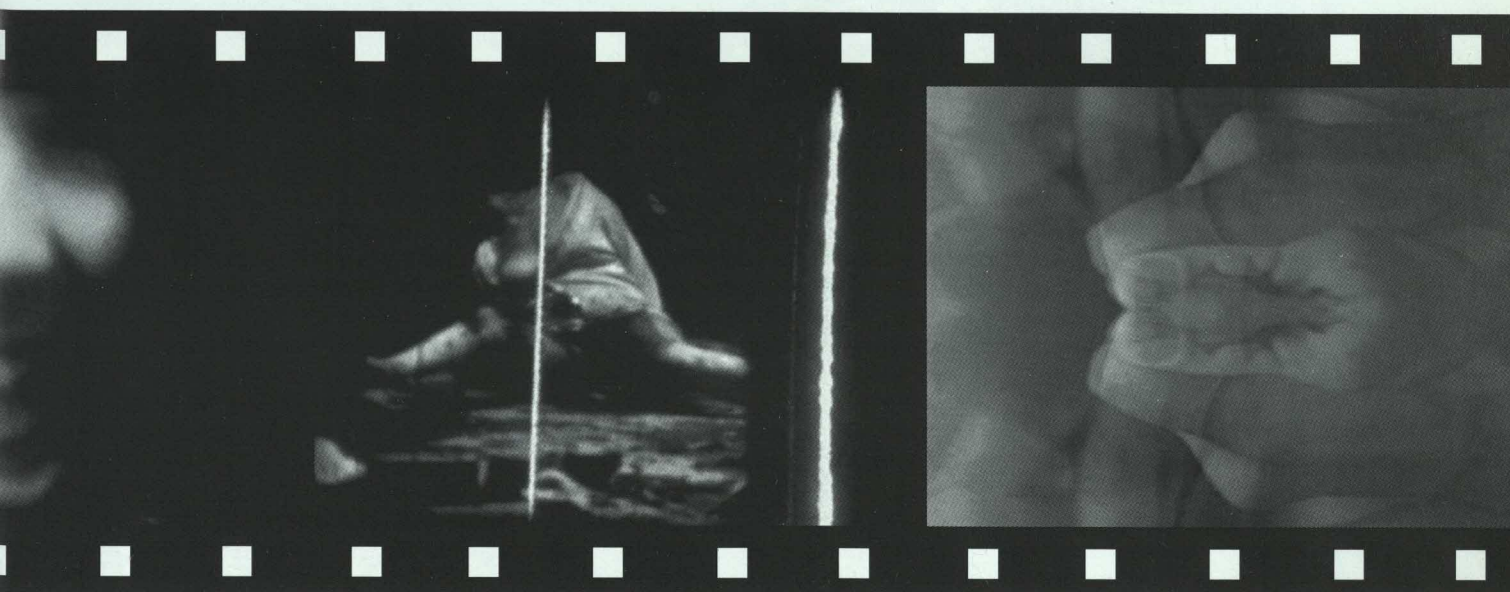
An on-going debate between the three of us centres around how for-camera documentation is unable to capture the excitement of a live show

awareness of what the technology could give us, we eventually concluded that it depended on the nature of the flash frame image and of those surrounding it.

With the time and money available, we have always tried to make technology support the collaborative process and not lead it. With access to cheaper technology and a clearer understanding of how to work together, we are able to pursue and discard ideas more quickly and easily than in the past. The video-only character for 'Believe The Worst' is the perfect example. Use of this character in the devising process took the performers down a different path and led to the decision to remove the material from the show. For the first time in our collaboration, the production of new video work has informed the devising process but not been represented in the finished work. Whether this will lead to a new way of working is hard to predict.

What is certain is that there will still be arguments in the edit suite that will eventually produce work that one or all of us are happy with. ■

Images by Christopher Hall



ON DISPLAY



An artist's diary that chronicles an unusual collaboration between a photographer and a clown.

Words by RUPERT GREEN, pictures by MARI MORK

Beep! TEXT MESSAGE from Mari Mork:

'Stressing around Alesund, sorted out printing of poster, talked 2 a newspaper! Met Solveig. Planning how 2 hang up photos, putting up posters everywhere, got a new shop, furniture shop, bought wine for u and me! Later I'm helping painting in gallery, big red circles (clown nose). Busy! It's gonna b good fun working with u again!'

CONTEXT: 'On Display - Exeter 2000' and 'On Display - Alesund 2001'

The Blur...

'An Anglo-Norwegian collaboration between Rupert Green and Mari Mork. A series of photographic installations behind shop fronts that produced a collection of 13 photographs taken in Exeter, England and of 8 photographs taken in Alesund, Norway.'

Mari: At the different locations I tried to capture the right (odd) moments, looking at people's reactions as well as Rupert's performance. Also adding to the images are the reflections in the windows, giving exciting and sometimes surprising effects. The images are therefore a mixture of the arranged and constructed, together with the unexpected and unforeseen.

We had finished 'On Display Exeter 2000' and I was wondering what was next. So we talked about the possibility of the experience happening in Norway. How would the Norwegians react compared to the British? Mari returned to Vigra in Norway; I returned to Bradninch in Devon. Mari e-mailed saying she had met Solveig in Ta Det Piano cafe in Alesund and that the cafe/gallery would sponsor my flight. Did I still want to come?

The Diary...

Saturday 8 September, 4am

Kisses goodbye to a sleeping family then taxi to Bristol International Airport. Approaching Amsterdam. Then to Oslo. Footfalls on the Alesund runway. It's 6.10 p.m. Norway time.

Monday 10 September

Dark and gloomy weather. 'On Display' posters everywhere. 'How nice!' I thought as Mari and I burst through the Ta Det Piano cafe glass door, soaked to the bone, having run around every street of Alesund! Pleased because we've successfully arranged the details of the week ahead. Now we can match the costumes borrowed from the Theatre Fabrikken wardrobe to each window. Sounds easy. 'Cof-

fee?' says Kjetil the friendly owner of Ta Det Piano and, after exchanging pleasantries, I feel at ease and welcome. I see my face in the photographs on the wall and we revisit the times we had in Exeter, such as 'The Sleeping Harlequin' in Jones the Boot-maker:

'Is he real?'

'No, it's a dummy!'

'This is Gilbert and George, this is.'

'Is this a bet?'

The tapping, knocking, banging on the window, a gaggle of French schoolchildren entering the shop: 'Monsieur! Monsieur!' A lady, obviously gazing upon rows of shoes, unaware of the dream. I was adrift, within, listening, finding the tensions, stretching, relaxing, sliding restlessly around the confined space, confronting the glass barrier with my bare feet; and then Mari whispered 'Are you

all right? You can stop now. We've done an hour and a half!' Funny how that one sticks in my mind.

Back to the coffee. The horizontal rain has stopped: time to work. The first shoot is to be in the cafe: 'The Music Conductor'. It goes badly. Distractions, too rushed, too tired, too dark; I notice Kjetil looking on with a curious smile, too much something... I feel embarrassed. Mari and I have yet to click.

Tuesday 11 September

Arrive early at a photographic shop, Sponland. The staff had cleared the window space and were eager to help with any problem. After exchanging pleasantries, I stuck on a red nose and carefully negotiated the climb and descent into the space, taking with me a wad of coloured tissue paper squares which, with

With two balloon swords I ventured outside, to play with two guys who were hanging around



Mari's sticky tape, were stuck a sheet at a time to the window. Leaving a loophole for eyebrow play, I settled down for the main event. Mari, outside on the cobbled street, narrows her eyes and with a wry smile was about to take a picture with her new Hasselblad camera when a lady from the radio appeared. Within minutes, so did a newspaper reporter with her photographer. Mari began to experience the nice problem of all this attention all at once. With two balloon swords I ventured outside Sponland, to play with two guys who were hanging around. This brought much mirth and amusement to the street. With a weapon in their hand, they slammed into each other, yelling and laughing, rubbing each others faces with such ferocity that it took me by surprise. Luckily, it lasted long enough for Mari to capture the moment.

Wednesday 12 September

World in crisis. Nothing doing. Drained.

Thursday 13 September

Lunch at Piano. Met Solveig's hairdresser friend Alison from Manchester. I quickly hit upon an idea for a shoot at her hairdressing shop across the street. The light is brilliant and the reflections are strong; we must work fast to get this. Alison says there is a girl in the shop with spiky hair who would be ideal.



Phone calls, I eat up my chips, thumbs up from Alison and before I can say 'Tusen takk!' we are there. 'Freed' doesn't smile as she pretends to cut my hair; I look out of the window at Mari, scratch my red nose and wonder about things. Mari is happy and uses three rolls of film.

Friday 14 September

Last chance to take pictures, so we rush around doing everything but. At Faglab we need to choose, from reams of negatives, the best picture for Saturday's opening. Sounds easy. Then we're off to find a shop to get it mounted, but the problem is size of card for a 1x1 metre square print.

Saturday 15 September, 2pm

At a very busy Piano, Solveig's husband Christopher is mounting the huge print onto the wall. It looks fantastic. I try to help but get in the way and get politely told to prepare for my performance. Point taken. Just nervous, that's all. After the show, which went down well, I was touched by the generous gifts from Solveig and Mari's family; this helps draw to a close a most excellent experience of working for the first time abroad. ■

Contact details for both artists: aldo@rupert-green.com and marimork@hotmail.com

Circus arts news

News from the Circus Arts Forum: Issue 7 Winter 2001/02

www.circusarts.org.uk ■ e-mail: info@circusarts.org.uk ■ Tel.: 020 7729 7944 ■ Fax: 020 7729 7945
c/o Total Theatre Network, The Power Station, Coronet Street, London N1 6HD

The Circus Arts Forum held its first Open Forum meeting on 23 October (see report in this newsletter). Hot from the success of the day, we now aim to feed the points raised in the presentations and discussions into a lobbying document that will represent as broad a possible view of the perceived way forward for UK circus. We welcome your contributions to this next stage of our process. If you weren't able to come to the Open Forum – or if you came along but have more that you want to say – then please send your thoughts to info@circusarts.org.uk. Or you can post or fax contributions if you prefer – contact details above. We aim to have our document completed

before the end of March – so please get in touch soon. A fuller report of the day will be available on request and posted on our website at www.circusarts.org.uk

Dorothy Max Prior
Co-ordinator, Circus Arts Forum

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London International Mime Festival

Circus is well represented at this year's Mime Fest. Highlights include Compagnie 111, who are all graduates of the Lido Circus School in France, and present the UK premiere of 'IJK', which is described as 'a unique, exquisite spectacle in which juggling balls become instruments of sound...' Catch them at the Purcell Room at the South Bank from 21 to 23 January.

Proof that Variety is the spice of life: American clown Avner Eisenberg is a master of many circus skills, a gifted magician and superb all-round entertainer. He's at the Purcell Room from 17 to 20 January.

Meanwhile, for some home-grown talent, visit the Mime Festival Cabaret at the Circus Space – which this year has the theme of Love and Romance. We are promised a sublime aerial duet from the Generating Company's Laura Pero and Dane Clark, a juggling tango to swoon to from Sean Gandini and Kati Yla-Hokkala, contortion, acrobatics and clown from Jerwood award-winners Kicking the Moon (see more about them below...) and visually ravishing swinging circeau from Susan Voyticky. See www.mimefest.co.uk for full details and box office.

Jerwood Circus Awards

The winners of the new Jerwood Circus Awards have been announced – Kicking the Moon have received £10,000 and John-Paul Zaccarini and Gaynor Derbyshire have each received £5,000 to create new work. The Circus Space will provide rehearsal space and the new productions will premiere at its annual Festival, which opens on 23 March 2002.

Kicking the Moon is a new company formed by three young artists – Ashley Carr, Max Haverkamp and Magali Bancel – who have just graduated from the BA (Hons) Theatre Practice (Circus) Degree run by the Circus Space with the Central School of Speech and Drama. 'Pagaki' will mix acrobatics, contortion, dance and juggling to create a world where life turns on its head.



Kicking the Moon

John-Paul Zaccarini has performed with DV8 and Archaos. As a choreographer he has worked with Mamaloucos, Scarabeus, Heir of Insanity and No Ordinary Angels. With hand-balancing, aerial rope and juggling, his new work 'Night & Day' will explore the repetition that surrounds us in daily life.

Gaynor Derbyshire has been an aerial performer, consultant and choreographer and was a member of the teaching team for the Millennium Show in the Dome. 'Movements Towards A Symphony' will combine acrobatics, dance and aerial work, playing with the contrasting notions of art and populism.

Visit www.thecircusspace.co.uk to find out more about the awards and this year's winners.

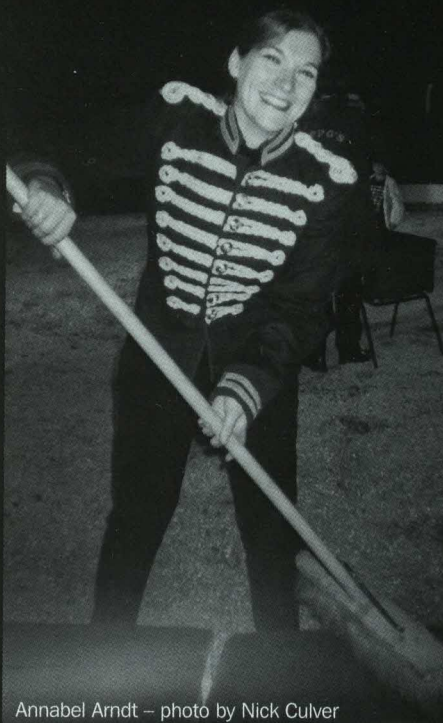
NoFit State Circus – Art Meets Science?

NoFit State Circus has been in a development phase for the last two years. After a £192,000 Welsh lottery capital grant they are now in possession of a fantastic new tent, fully kitted out with staging, lighting, sound and visual effects. The company has also been awarded an Arts for All grant of £80,000 to develop community circus across Wales and put on a large community show in the new tent as part of the 2002 Cardiff Festival. The show will leave the company with the structure for a new touring show 'Immortal' that will be on the road in 2002/2003.

And this is not the only good news. Not wanting to see the old tent

go to waste the company has set up a touring science circus for 2002. This project has received a £40,000 grant from NESTA science year – with the mission to produce, through collaboration with experts from other fields, a touring, progressive and excellent mixed-media circus. It is aimed at people who wouldn't normally attend museums, science centres or theatre venues – particularly young people aged 10-25.

People interested in working on either of these two projects should send their CVs to Ali Williams, NoFit State Circus, PO Box 238, Cardiff CF24 0XS.



Annabel Arndt – photo by Nick Culver

Ring Boy?

What is so special about the circus?
ANNABEL ARNDT spent ten days living
 and working with Zippo's Circus in order
 to find out

Wednesday night

Tomorrow I'm running away to stay with Zippo's Circus and I'm very nervous. I'm determined to be part of the circus and not an observer. I pack enough for a month, although staying a week.

Thursday

Over a welcome tea with managing director Martin Burton I learn the first rule – shoes off when entering a trailer – and am set my homework: What is so special about the circus?

The first person I meet is ringmaster Norman Barrett. He and his wife put me at my ease and give me their mobile number in case I'm worried in the night. I unpack my suitcases and storage crate, and start to read Norman's autobiography... when the lights go out. It's midnight and the generator goes off for the night – as do I.

Friday, 6.30am

My alarm rings. No electricity yet, but I have battery light. I help head-groom Caroline to muck out, water and feed the horses. Being a novice I've been given responsibility for the friendliest two, Silver and Platinum. I creep in to watch practice in the big top at 9am. I've been impressed with the large stables, moveable paddocks and health of the horses. I'm even more impressed as I observe Tom Roberts training. He uses gentle words of encouragement, not a cross word or a whip. And the horse gains confidence with its ears pricked forward, wanting to do it right. The only cross word I hear is to a groom who hasn't changed the horses' hay. I'm not surprised Tom has such a high reputation and wins awards so regularly.

Countdown to showtime. I groom my horses, polish hooves, comb manes and tails and give a last pat to Platinum – my favourite, due to his habit of blowing down my neck and gently tugging my hair.

I stand by 'ring doors' listening to gales of laughter from the audience being warmed up by the clowns. Meanwhile, a girl does splits up a tent pole, tumblers do handstand push-ups, Batman and Norman prepare foam while Gabi effortlessly tosses six clubs in the air.

It's time for the horses and I feel emotional as they trot in tossing their heads as the audience gasps. You'd never know Silver and Platinum had been groomed by a first-timer.

Saturday, 6.45am start

I'm enjoying working with Caroline, who is patient and laughs at my ineptitudes. She isn't prepared to let the show down by presenting horses that don't look their best and her reward is in the audience's response. After two days' hard work I fall into bed exhausted and aching.

Sunday

Today I'm to be ring boy with a smart uniform and a 10am start with head ring boy Neil. Due to torrential rain, the ring has flooded, so trenches are dug and sand and sawdust replaced. I pick up rubbish, sweep and clean the carpets and seats as I find a plastic sword, a child's shoe, a wallet and loads of sticky sweets. Someone found a baby once. Neil is a saint; he is encouraging and tells me I'm doing OK. I want to do my best for him and feel small when asked to re-sweep the ring fence. He notices everything and, like Caroline, isn't prepared to let the show down. I like being part of his crew, sharing a coffee and cigarette between four of us.

After changing I'm on. Opening and closing curtains, operating winches, carrying budgies on and off, choosing clowns' victims, leading applause and helping children to be photographed. I'm terrified that I'll get it wrong and mess up an act but try to look relaxed despite being constantly tormented by dear Tom who tells me to open the curtain in the wrong place and throws horse nuts at me.

I realise how happy I am. I like being part of the show, helping the audience to enjoy themselves and see a smoothly run performance. I'm looking forward to tomorrow.

My alarm rings. No electricity yet, but I have battery light. I help head-groom Caroline to muck out, water and feed the horses.

Monday

I can't hide my pleasure when Norman tells me that because I did well I'm ring boy again. He's in charge of the ring crew and keeps telling them to give me more to do. Norman is much respected within the circus community and has worked with animals (now budgies), juggled, been a clown and done acrobatics. He knows immediately if there is a problem and how to cover. He loves, lives and breathes the circus, like Neil, like Tom...

So what is it that is so addictive about circus, that makes people love it so much and work so hard? The audiences? The knowledge that you bring pleasure and happiness? The joy of working in a tight-knit team? As I look at the illuminated big top, with streams of people flooding out of the tent while the band plays on, I'm beginning to get it.

Tuesday

I've been away moving generators and lorries and I'm surprised how much I miss the circus. As we approach Hampstead Heath we see people walking away from the site waving lighted sticks and I get a buzz when we turn the corner and see the tent. I can't resist going inside and smelling that distinctive sawdust/popcorn/candyfloss smell.

Wednesday

I'm helping Tom mark out the new site. This two-hour round trip will reduce the horses' stay in their state-of-the-art horse trailer by around 30 minutes.

As it is move day, I see only the first half of the show (with Salman Rushdie and Liam Gallagher!) before taking the horses to Peckham. We arrive first and quickly erect the stables; then unload, feed and water the horses as a trickle then a flood of trucks start arriving. Putting up the big top will have to wait until tomorrow, as will water and electricity for everybody but the horses.

Thursday – my last day

I don't want to leave – I like being part of the circus.

Work starts at 9am and I can't wait to see the site transformed. I walked around at 2am last night sensing the stillness and anticipating its transformation.

There is a hive of activity going on as a hand-balancer knocks in stakes, Clunk the clown checks king-poles, Robert the graceful aerial-

ist straightens poles – with wonderful poise and elegance, Tom operates the winch, Ukrainian acrobats tighten guy ropes and Danny the clown carries sawdust while trying to dodge Tom 'the clown abuser' who takes every opportunity to torment him – I think in jest. Everything is happening like a well-oiled machine. To everyone's relief, it's a beautiful morning – as torrential rain, hail and high winds have made the last couple of days difficult.

Friday

I've juggled work commitments so I can stay longer. This has caused hilarity as I'm told that now I've caught the bug I won't leave.

Tonight I'm watching the show with a friend and enjoy it greatly – it's a long time since I've seen it from beginning to end as an audience member. It seems very different from here, and I notice when the audience laughs and gasps. I just stop myself from leading the applause on cue.

Saturday – really my last day

Very sad to leave. I've found circus life so different from common perceptions. There were the parents who angrily pulled their child away because they were talking to a circus person, then those who think we (!) are gypsies, travellers or hippies who don't do any work. The organisation, work and attention to detail is phenomenal. Zippo's employs 70 staff who move weekly to new sites. Everyone I've met is highly professional, and cares greatly about doing a good job.

Have I done my homework? I think the show is at the centre. It comes first with everybody and is the reason why everyone works so hard. To run it professionally, safely and enjoyably requires high levels of mutual reliance, and the need to be able to have total confidence in every member of the team. This results in a special working atmosphere with everyone focusing on the audience's needs.

Over a bottle of wine Linda Roberts told me she leads a privileged life working in the circus. I'd like to echo those sentiments. I feel privileged to have been given the opportunity to do so as well. So thank you, Martin and all at Zippo's. I'll be back... soon. ■

A longer version of this article can be found on our website: www.circusarts.org.uk. Annabel Arndt is director of Total Theatre Network and initiated the setting up of the Circus Arts Forum.



A VISION FOR

Circus



A motley crew of circus performers, proprietors, promoters and trainers gathered together for the first Circus Open Forum, held at Battersea Arts Centre in London on 23 October. DOROTHY MAX PRIOR reports

Over a hundred delegates (mostly circus professionals but also artists from other disciplines, performing arts students, arts funders, and representatives from local authorities) gathered for a full day of presentations, discussions – and of course the ever-important networking. The 'networking' aspect was exploited to the max – with the BAC bar still full at 10pm, and a late-night decamp to Zippo's for some...

The day was chaired by the Forum's very own Verena Cornwall. Keynote speaker was the choreographer Lea Anderson, who inspired those present to break the rules and follow their dreams.

Next, a highly distinguished and eloquent panel presented their Visions for Circus. Chris Bartrop was due to kick off the panel presentations, but was sadly unable to attend as he was stuck in a waterlogged field – such is circus life! But he was ably represented by Becky Truman of *Skinning the Cat*, who has worked with him on *Circus of the Streets*.

Chris feels that to look at the future, we have to look at the past – not to go back to the specifics of such veteran greats as Bertram Mills but to build on the vast history and tradition that has been established by the famous circuses of past years. His vision is of a circus truly empowered – given clear and concrete support, given the right to define itself, given back its old freedom to create.

Will Chamberlain from Belfast Community Circus spoke of circus as a unifying factor in a divided community, and of integration as a key notion in his vision – the integration of

community circus and professional production, and creating an integrated network of youth circuses that would serve their own local communities and feed into the professional training networks. Matt Costain from the Generating Company said that he had reached a point in his career where he wanted to define himself as someone who made circus – and that he didn't want to make apologies for that when approaching funders or promoters, nor to qualify it with watered-down names such as 'new circus' or 'circus-theatre': his company's show 'Storm' is contemporary – and it's circus!

Daniela Essart of Scarabeus focused on her company's work in her presentation, using video clips of three different productions to show how their vision of circus skills in collaboration with other arts and sports disciplines (such as dance and abseiling) had resulted in the creation of a number of extraordinary site-specific projects at venues such as the Natural History Museum. The producer of *Cirque Surreal* and the Moscow State Circus, Carol Gandey, laid the emphasis on ensuring that British circus performers had the necessary skill levels to compete with the best in the world, and David Hibling, artistic director of Zippo's Circus, spoke of his vision of circus in this country as a place of artistic freedom where all forms of circus could be accepted and live side-by-side.

Stewart McGill from the Playbox Theatre took the role of devil's advocate – wondering if there was a vision for circus when it still seemed to receive no interest, understanding

or critical appraisal from arts reviewers or funding bodies. Playbox have recently created *Circ Chicane*, directed by Deborah Pope of No Ordinary Angels.

The presentations gave us many different interpretations of vision, providing plenty of controversy and food for thought. In the discussion session that followed, there was – inevitably, I suppose – concern expressed about the lack of profile for circus and about the low level of funding support that circus receives in this country – although quite a few people expressed the view that circus needs to 'sort out its own house' and not rely too much on outside support.

In the afternoon, we discussed ways to turn all of these visions into reality, working in five groups, each with a different focus: touring tented circus, circus elsewhere (streets, festivals and cross-art practice), training, professional development and community/youth circus. As always with break-out groups, there was a feeling that the discussions could have gone on for much longer – but nevertheless a great deal of ground was covered.

At the end of the day, there was a strong feeling that something very positive had happened: people working in many different professions with many different attitudes and approaches had got together to establish their mutual territory: an interest in furthering the cause of circus. Most importantly, there was a realisation that despite differing viewpoints and approaches there was a common bond between everyone present – a love and respect for circus in all its many forms. ■

Ballet of Trafalgar

MICHAEL LISTER of Avanti Display on a wet and wonderful street arts education project

The original idea of creating a finale that involved performers in the fountains of Trafalgar Square came from Bill Gee of BGA. He invited Avanti Display to devise a spectacular ending for the final 'Wednesday of Celebration' in Trafalgar Square. This was the last of a series of street art events commissioned by Mayor of London Ken Livingstone – and the final day featured a programme of community choirs and musical acts from London. We would create a show with local performing arts students, a development of our street theatre show 'The Spurting Man', creating multiple human fountains. Our finale would be twelve minutes long.

My first meeting with the students of Lewisham College was on 20 September, less than two weeks before the performance on 3 October. Using video and photographs of previous shows I attempted to explain what would be required of a 'human fountain'. We had 20 students, which was more than I had expected. Half of them were black and this immediately presented me with a question. The Spurting Man wears skin-tight white lycra and white face make up to look like a statue, but white lycra on black skin has a different effect. We talked about this and agreed that we should have the black performers in black lycra, but that it was an aesthetic rather than a political choice. I had three days to work with the students to develop their roles, rehearse the show and fit the costumes. This looked like an impossible task but I believed that the key to success was a persistently positive attitude. In this situation my most important role was to encourage, giving the group the confidence to take risks.

Day One went well. We kept the energy levels high and didn't bother with coffee breaks. Without pausing to think we rushed from exercise to improvisation. At midday we had a singing workshop with Brenda Ratray, who taught us an African chant. Over lunch the students snatched something to eat while choosing costumes from the college store.

Day Two was always going to be more difficult. The costumes for the human fountains needed to be fitted; I wanted to give the stu-

dents the opportunity to try the fountain equipment with water, outside; and we needed to rehearse the show.

On Day Three I introduced Mark Parry, a professional performer, into the rehearsal, to play the central role of the Groom. We had not worked together before and I believe that this worked in our favour – having no preconceived ideas of the performance and being aware that he had no time to stop and think, Mark had to go for it, and allow himself to be swept along by the flow of the show.

The Wonderful Wednesday started with my breakfast being cut short by a fire alarm in the hotel. I immediately made my way to Trafalgar Square to meet the delivery of the pumping equipment. The students arrived at noon. We swept the pigeons out of the way and kicked off the rehearsal. Seaming To, the singing bride, was in position at 2pm. Then we ran the show with the music, and for me this was probably the high point of the day. Without costumes, the cast ran through the show perfectly; Seaming's songs sounded beautiful, and the students' mimed water ballet worked perfectly with the music. The tourists loved it.

When at last the cast were all in their hosepipes and lycra, with wedding party coats and hats over the top, their fear was matched

by their excitement. Like many partygoers before us, we made our way in an exotic group to Trafalgar Square (having changed in the crypt of St Martin's in the Field). When they saw that the Square was filled with people they faltered, but only for a moment – there was no going back now. I led the group through the crowd, right to the front of the stage. I had given these fledgling performers the task of performing right in the centre of the crowd, to waltz with each other and then with the public to create a celebratory atmosphere in which strangers dance together in the joy of the moment.

As the choir on stage took their leave our 'Wedding Party' took up their song. This was a key moment and they rose to the occasion. Singing pulled the group together, harnessed their excitement and focused their energy – launching their performance into this very public space with a force that swept onwards until the last drop of water had gushed from the pipes. Our 'Ballet of Trafalgar' proved to be a successful climax and, more importantly, the students all enjoyed a uniquely thrilling event, and an opportunity to give a performance in a public space. ■

For more info see
www.streetartsnetwork.org.uk



Avanti Display

A VISIT TO SINGING BODY, FRI:3 MOVING VOICE

CAROLINE THOMPSON went looking for a total theatre training that would provide nourishment, support and empowerment. This is what she learnt...

My impression of a Canadian accent usually includes the word 'totally' pronounced 'toad-ally'. After two years in Canada it seems fitting to return to the UK and to the on-going debate of 'What is TOTAL theatre?' I'd like to share my experience of what I consider total theatre training – a possible prerequisite to creating total theatre.

I was hungry. I required nourishment. I desired a wholesome and organic theatre training. My nutritional needs included food for thought, voice, body and spirit and an integration of all my skills and experiences. I wanted to be a well-rounded performer who was comfortable in text-based and devised work. More importantly I wanted to find ways to

address my crippling blocks of self-judgement and expectation. These demons consistently rob me of pleasure in the creative process and make it as painful as giving birth. (Mothers might say I haven't experienced anything yet...)

I'm a die-hard optimist. In theory, I believe all humans contain the seed of great creative potential. In practice, we need to find ways to let it grow and flow rather than be cut and squashed. Many inspiring teachers have come into my life to assist this growth but they are present for such a short time that old patterns, like weeds, seem to creep back and take hold. For this reason I chose to invest time and money in creating a fertile soil fit for creative organic total theatre. But where?

Thanks to my leaflet hoarding addiction I happened upon a brochure that promised a wholesome five course theatre-training feast. Obstacles? It was on foreign soil – Canada (a place I wasn't fussed to visit) and would mean uprooting myself for two years. What about my London life? And of course the ever present shadow – money!

A year and a half later and after 400 shows of being entombed in the back-end of a well-paid woolly mammoth in 'Dr Dolittle', I found myself on a plane to Vancouver. My destination: The Tooba Physical Theatre Center. Tooba, incidentally, is a life-giving mythical tree in heaven – to me it is a theatre ashram offering refuge and rejuvenation.

The centre's unique nature lies in its vision of integrated training. Integration is defined as 'to make whole'. Tooba creates time and space to develop your entire being; physical, mental, emotional, spiritual. Vancouver is a city rich with mountains, ocean and forest. It is a great location for balancing the benefits of human-made culture and inspiring natural beauty.

The teaching faculty is comprised of five working professionals, each deeply committed to their specialist field. They adapt the pro-

gramme each year to meet the needs of the present students. To ensure personal attention they admit a maximum of fourteen people a year. Five tutors to fourteen students is an impressive ratio. And collectively they shared over eighty years of professional experience with us.

The disciplines practised are Acting, Corporeal Mime, Voice, Singing and Ensemble Development. In my experience there is a synergy in studying these simultaneously. Each course seemed to illuminate the others. I would use the heightened awareness I experienced in corporeal mime to inform my choices in acting improvisations. In my experience the differences between disciplines diminish the more profoundly you study them. As the months of daily practice rolled on it became increasingly clear that all paths were leading to the same magical place, the 'here and now present moment Being.'

The common vehicle used to realise the state of 'being' was the breath. This was most apparent in voice classes. I've always been more expressive physically than vocally. Speaking seems to obscure my ability to listen to my inner voice. Classes expanded from the source – our breath – to include sound and finally text. Sometimes, after we had worked to release unnecessary tensions I would speak and not recognise myself: I spoke fearlessly, the sound springing from the centre. This profoundly therapeutic work was entwined with technical work on articulation, vowels, resonating chambers and text.

**The centre's
unique nature
lies in its vision
of integrated
training**





Technique married to being was a constant theme in the study of corporeal mime. As we wrestled with making the invisible visible we were encouraged to view ourselves as musician and musical instrument. Dean Fogal, the founder of the school, celebrates the idea that society, similar to an orchestra, is richer if it is composed of different instruments. I stopped sulking about not being a svelte flute and focused my energy on the individual sound I could express as a robust trombone.

With this training I began to put into practice my belief that process is as important as product. The centre took me a step further. I now view performance as just a part of the ongoing process. Kate Weiss, the acting teacher and co-artistic director, equipped us with tools to ensure this and empower us as actors to be responsible for our own development and not rely on a director's view. These tools included 'containers' for the work. These safeguard against obsessively working at the expense of other areas of your life. The 'check-in' and 'check-out' sandwiched each workday. We would sit in a circle and each check in emotional, mental or physical baggage that prevented us from being neutral and available to work. I've found it far more effective to

acknowledge how you truly are rather than ignore it.

Many of my frustrations surfaced in Singing. Catherine Lee, singing tutor, is a firm believer that musicals teach you how to fully connect with and communicate what you are singing. After two years of struggling with an 'I don't like musicals' attitude, I can now see how effective this ideology is. Mirroring the other disciplines, it was a constant dialogue between technique and creative spirit. Having to stand up alone and sing with nothing to hide behind was one of the most frightening and revealing barriers I've had to push through. Needless to say, it was accompanied by copious amounts of tears and frustration. Fortunately, Ensemble Development was strategically placed after singing.

The Ensemble Development programme is dedicated solely to you as a person. Through a variety of healing art forms we explored how to listen more effectively (to our own voice as well as others) and how to communicate more clearly. We danced, drew, massaged and meditated our way through issues that were current and often challenging within the group. Everybody differed in their level of vulnerability – I had lots of blocks that I unashamedly revealed in my pursuit of free-

dom and enlightenment. Needless to say I continue to peel off layers.

Working so intimately day-in day-out highlighted our inter-relatedness. Often I felt I was in a hall of mirrors recognising myself in each person's strengths and weaknesses. All the courses showed me that by being open and vulnerable you give others the permission to do the same.

We carried this holistic, respectful way of working into our final production – an adaptation of 'Twelfth Night'. We decided as a group that only Shakespeare would show us how fully integrated our training was – agreeing that it still remains an actor's greatest challenge because it requires all your technical and intellectual ability, focus, energy, creativity and experience as a human to do it full justice. With a deep breath in our sails we embarked on a journey to Illyria – an island where the invisible is made visible, bodies sing and voices move and there is a seamless flow between reality and imagination. My experience of Illyria and Tooba were Total Theatre – 'play on, give me excess of it...' ■

Contact the school on info@tooba.com or see their website at www.tooba.com. Photos by the school.



Choleric



Sanguine

Masks and the

Masks are used increasingly in actor training – but the area least covered is that of voice and text. During the last twelve years, MICHAEL CHASE of the Mask Studio has worked with masks of the four temperaments to address that imbalance

Through the work of Michel St Denis early in the 20th century, and later Jacques Lecoq and John Wright, the mask has been developed as a highly effective tool for actor training and performance. The pedagogical development of the actor's training through different mask styles and traditions has focused mainly on the body and imagination, and very little on the voice and text. Over many years, I have designed, constructed and developed the use of masks as a training tool for voicework and text, using them as a tool to go from the body through the imagination, into the voice and text-based theatre.

I work with a unit of four types, based on the four temperaments (or constitutional body types) – choleric, sanguine, phlegmatic and melancholic. Connected to the four humours, the basis of medieval medicine, the temperaments were common knowledge in the time of Shakespeare, who often used them to describe different types of characters. The Austrian philosopher Rudolf Steiner explored the temperaments, emphasising how important they are for an understanding of how our bodies are constituted and how this affects the mind.

Each of the four has a connection to different systems in the physical body. Choleric temperaments arise when the individual has a strong emphasis in the blood and heart sys-

tem – extroverted, will-oriented people, always striving passionately towards the future. This is associated with the element of fire. Sanguine people have an emphasis in the nervous system – flighty, mobile people, with humour and flexibility and a propensity to chaos. This extroverted type, living in the present, is associated with the element of air. People with a predominance of the digestive and glandular systems, connected to the movement of water round the body, are phlegmatic. Conservative and faithful, the phlegmatic can be a good follower. These introverted types, living in the present, are associated with water. People with the melancholic temperament, tend to be very bony people, usually serious and introspective, living in the past. Associated with the earth, the melancholic never forgets.

The temperaments, sometimes called by other names, are the four directions of human expression. Each person has all four within them, but usually one that predominates. By developing the temperaments that are less in the foreground, the actor has more self-awareness, flexibility and choices in how to perform. These types are immediately identifiable, and with masks can be accessed with great energy and commitment. The most effective way into these types is by working with three processes: the four elements, interactive body work and catchphrases.

Working with the four elements

This is common ground which everyone can relate to. I ask the participants to call out words associated with an element, then to imagine the atmosphere of the element slowly filling them. Now they begin to move as that element, around the room, finding the rhythm of the element, the colour, and allowing the feelings associated with each to affect the movement. This brings qualities of movement filled with inner activity. I ask them to greet each other, to try different activities as that element, like sitting and running. These feelings and imaginations set the tone for the next stage...

Bodywork

Interactive bodywork uses the group to create a different bodily experience for an individual. An example is accessing an experience of the choleric temperament using pushing. I get one person to challenge the rest in a confrontation, by the group creating a physical barrier, much like a rugby scrum. The individual is invited to push against the group, to measure their strength. When the pusher is exerting sufficient force they begin using vocal energy, at which point the group begins to move back, allowing the pusher to gain ground. While pushing, the participant is required to say their text. At the final moment the group parts to let the pusher shoot



Phlegmatic



Melancholic

Four Temperaments

through like an arrow. This is a wonderful experience for most people, as it allows the resistance to build up huge energy, exploding into a powerhouse of thrusting force and dynamic vocal energy.

To bring on a physical experience of the phlegmatic, we do floating. Here the group pick up the individual, taking the weight of the head, limb, waist and trunk. This movement must be slow and gently rocking, as if they were floating on a calm sea. While the individual is being floated, they say their text. This brings on an experience of calmness and pleasure.

To create an interactive body experience of the melancholic, the participants work in groups of three. One stands in the middle, while the other two sit either side and hold each hand of the dragger. The dragger walks slowly across the room dragging the two holders, like heavy bags. While the dragging is going on, the participant begins their text. If no

aggressive force is used, the dragger will enter a slow deep-breathing bodystate, bringing up feelings of sadness and aloneness with a deep tone in the voice.

To capture a physical experience of the sanguine I invite participants to manipulate each other like a puppet. In this exercise the group manipulates the one by taking the head and limbs, getting them to move in different directions. This must be built up slowly, adding more manipulators to the puppet, until all four limbs and the head are moving simultaneously. The manipulators must try to co-ordinate themselves, to trick the puppet into doing things they would not normally do. While the puppet is being manipulated, they begin their text. This gives an experience of creative chaos.

Catchphrases

These are a great way to get at the inner voice of each temperament. I encourage participants to use trigger words with accompanying gestures: 'This way, follow me!' for the choleric; for phlegmatic – 'I like things just the way they are'; 'No pain, no gain' for the melancholic; and 'Wow, look at that!' for the sanguine. We have now established the basis of each temperament in the body, voice and emotion and are then ready to start using the masks.

The Four Temperament Masks

I begin with full masks, taking all the energy into the body, finding the rhythm, gesture, colour and mood. We recapture the mood of the elements, the body experience and the catchphrases, then have them all participate in a dance class. This is a minor revelation,

full of humour, insight and self-evident understanding: this is how we as human beings are.

With half-masks, going into voice and text, we explore how each temperament delivers the same text. Every person has a different threshold to cross in bringing this authentically to life. The tendency is to go into the head, where the text becomes mechanical and unbelievable and the body stiff with premeditated gestures. With the previous preparation and the use of the mask this is quickly overcome. Each participant has the chance to deliver one to two minutes of their text in each of the four temperaments' masks. The participant can choose to play the masks in any order, looking in a mirror each time to help establish themselves in the mask. The mask turns, engaging the audience in the eyes, and delivers the text. This is extremely exhilarating and exciting. Once all four masks have been played, it is good to ask the player which one they enjoyed the most, and which was the most difficult. I find it helps the player to do some extra work in the mask which was most difficult.

Masks have been tools for developing imagination and movement in actors for the past century. We now need to develop the voice and text of physical theatre performance to meet the high standard of movement. The voice needs to catch up, and I believe the mask has a growing role to play in developing a voice for physical theatre. ■

To find out more visit the Mask Studio's website at www.mask-studio.co.uk. Photos by the Mask Studio.

The temperaments were common knowledge in the time of Shakespeare, who often used them to describe different types of characters

Reviews from BAC OctoberFest

Kazuko Hoki 'My Husband is a Spaceman'

BAC, London, July &
OctoberFest 2001

First seen at BAC in July, and again at the Octoberfest, diminutive storyteller, puppeteer and new media artist Kazuko Hoki presented the final part of her autobiographical trilogy, relaying her experiences as a Japanese woman living in England. She gives us an amusing insight into her relationship with her English boyfriend and her seemingly conflicting loves of things Japanese and English.

Hoki uses a Japanese folk-tale, 'The Farmer and the Crane', as the motif for her story. Experiencing mundane life in a congested Tokyo, 'O.L.' (Office Lady) Kazuko wants more than the bright lights, designer fashion and trendy restaurants 'Chic Shibuya' has to offer, longing for the simpler, greener, thatched cottage lifestyle that she's dreamt of finding in England. Hoki's skilful and self-deprecating use of video animation (depicting her enjoying her dream life in England), her use of 'Kamishibai Ya' puppetry (using traditional Japanese puppetry to quirkily illustrate the boredom of office work in miniature re-construction) and song (presented in Karaoke format) act to highlight her own leaps of imagination in recounting the story of discovering her husband was actually a spaceman.

With an intimate, relaxed tone this modern tale mirrors the folk-tale

— showing that love develops and is lost in apparently unexpected ways, drawing out the more complex and subtle emotions experienced by men and women as they wrangle with finding 'The One'. Hoki has an endearing and unassuming manner that reminds you to look at yourself in the same self-deprecating manner. Her use of multiple artforms is neatly packaged and imaginatively blended. This cultivation of a short and simple tale is impressive in its dynamic yet humble presentation.

Afriyie Obeng

Tim Etchells 'Starfucker', 'Down Time' & Readings

BAC, London,
OctoberFest 2001

*'Tom Cruise on an operating table.
Susan Sarandon's head in a bucket.
Arnold Schwarzenegger in a room
That is slowly filling up with human shit.'*

'Starfucker' is a litany of prayers and profanities, a recited list poem that slots into an honourable tradition — poets from Andrew Marvell to John Giorno having used this winning technique. The names of Hollywood stars are 'stolen, used and abused' to create a mesmerising piece of performance poetry that uses all the traditional tricks of prosody — repetition, rhythm and resonance — to give a seductive frame to the sacrilege.

'Down Time' is that rare thing: an interesting and innovative use of video footage with interactive live performance. A Cine Verité style fixed camera records every frown and flicker of thought of a few minutes in Tim Etchells' life. The real live Etchells recounts the thoughts and memories that he remembers occurring whilst the filming took place. It is thus a multi-layered reflection on the processes of thought and experience, a metaphysical piece of art that deals with the essence of human existence — human consciousness and its inevitable relationship to memory and self-awareness.

The readings were from the recently published 'Dream Dictionary for the Modern Dreamer' (Etchells' entertaining exploration of modern myth and archetype) — chosen by opening the book at random. There were also two stories from 'Endland'

which I found less interesting; the stories have a fin-de-siècle feel that seems already dated. Short fiction seems to me to be the least successful outlet for Tim Etchells' extraordinary writing talent and artistic vision — but as he is so good at everything else he touches, this hardly seems to matter.

Dorothy Max Prior

Guy Darnell The Solo Trilogy: 'Bottle', 'Would Say Something' & 'Consuming Songs'

BAC, London,
OctoberFest 2001

These three shows consist of a wonderful stylistic journey, and a very absorbing personal one. Guy Darnell is an extraordinary everyman. From the first abstract dance composition to a more narrative-led story, the audience is introduced to his obsessions, delights and fears. The linking is Darnell's joy in the power of sound and movement. This can be 'Twinkle, Twinkle, Little Star', sung as he advances, sung backwards as he backs away, a goal-scoring circuit of delight, or a singer's single note stretched into a movement. Musicians accompany him to create characters drawn from a sound his own mouth starts, and in 'Would Say Something', these characters then expound their natures.

He deals here with sketches of people trapped within a single outlook. At the end of the piece he moves into yoga, and the step of belief into seeing the oneness of everything. He then simply and beautifully takes a step. All the shows deal with dreams, and his own positive experience. But he also touches on those people who, curled up within themselves, can only envisage nightmares. His empathy seems to come from an incident he recalls in 'Consuming Songs' where, led to seek help with a bad back, he encounters a German counsellor. Lying on his back a single note induces within him a strong and powerful emotional release.

But all this may make him sound too worthy. The man presents his stories with humour, a blackboard, an ironic inner commentary from a bored audience member, a small dancing doll. He is a lad, an adolescent music

encyclopedia and a reluctant admirer of 'Stars in their Eyes'. He is also a very talented performer, who communicates with an ease and charm that belies the profundity of his questions. I came away after three nights with an inner warmth, having spent some time with a very exceptional man.

Geoff Beale

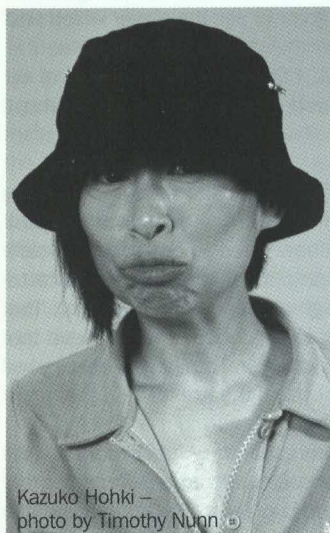
Ursula Martinez 'Show Off'

BAC, London,
OctoberFest 2001

Known for using nudity in her work, Ursula Martinez strips off again; this time symbolically deconstructing her perceptions of 'image, identity, reality and performance'. 'Show Off' follows the offbeat 'A Family Outing' in which Martinez laid bare her relationship with her parents. Directed by Mark Whitelaw, 'Show Off' questions Martinez's role as a performer and the meaning in her work with admirable self-deprecation. A mock after-show discussion is sandwiched in between two emotionally disparate versions of a striptease.

She integrates conjuring tricks with burlesque — a red hankie repeatedly vanishes and re-appears from an item of clothing which is removed with a flourish. In the 'discussion' pre-prepared questions are given to the audience in order to encourage an 'interesting' response. The answers are revealed through a series of skits; a relaxed Ursula chats about her experiences as a performer; the status game between her and stage manager, 'Carmen Cuenca', who later unleashes her own performance ability; an interaction between two versions of Martinez, 'Ursula the actor' and 'just plain Ursula', using video projection; a game show 'Spot the Actor' — a pound for every correct guess.

Martinez's observations manipulate the audience, to perform or to respond to the performer. This is most apparent in her second striptease, set outside the context of 'performance', without humour; another facet of Ursula is shown, vulnerable and pleading for the audience's attention. Martinez is unnaturally genuine in her representation of what it is to act, self-assured in her management of an audience; this is an insight packed



Kazuko Hoki —
photo by Timothy Nunn

with findings that are self-reflective and open-ended.

Afriye Obeng

Sound and Fury 'The Watery Part of the World'

BAC, London,
OctoberFest 2001

This is theatre in the dark; a theatre of sound played out in pitch black. We do not see this show – we hear it. Based loosely on 'Moby Dick', this is a story of the crew of a whaling boat and their encounter with an angry whale that attacks and sinks their ship, leaving them to drift for days on the open sea, lost to the elements. Filling the black box with a recorded soundscape of the sea, and with poetic language describing the beauty and power of the ocean, ephemeral sounds gather to create a tangible watery world. A world of danger, wonder and the immense beauty of nature.

By depriving the audience of sight, Sound and Fury have opted for a rich, albeit limited, palette with which to create theatre. Though lack of sight throws the poetry into sharp relief, choices need to be made about the performance of the text. Do the actors speak the text as though reading off the page or do they play characters living and breathing the poetry? Though the voices of the performers were mostly strong, there was an unevenness to the speaking of the text suggesting an uncertainty of approach. However, it is the moments of surprise – the ghostly words 'Come hither' echoing around the space like the sirens of the Odyssey – which stay with you and suggest that a performance in the dark can entertain by using more than just your listening senses.

David Bere

Gekidan Kaitasha 'Bye-Bye: The New Primitive'

ICA, London, October 2001

The violent images and images of violence that I witnessed, both live and electronically generated, are deeply disturbing. After the performance I remained without words for a long

period. That night I revisited the performance in my dreams and when I woke up, I woke with a performance image in my head. In the performance itself, I felt blasted away at times by the ferocity of what I saw. With a war in Afghanistan currently being waged, it was impossible not to make allusion to this and other conflicts: domestic brutality; self-inflicted violence; those between local people on the Japanese island of Okinawa and the Americans situated on the military base there, who have for a



number of years committed many atrocities.

However, this work is operating beyond simple representation. Like the performers often were in the play, I was bombarded – my bombs a complex interplay of a multitude of sensations, pains, unhealed wounds and ideas. Although individual levels of performance varied, the performers work as an ensemble with an intensity and rigour that one rarely finds amongst British companies. Their work, again unlike most British companies, has a philosophy in its approach to the body that is integrated with the philosophy underlying the themes. Although no individual stories are clearly defined I was once again overwhelmed by the power of testimony of human experience in the montage of motifs I witnessed. Described by the director in the programme as a 'theatre of death' – human beings' greatest fear – Kaitasha's performance is ultimately a deeply affirming experience.

Ajaykumar

Yellow Earth Theatre 'Rashamon'

Riverside Studios, London,
November 2001

'Rashamon' is a Japanese murder mystery, inspired by the short stories of Akutagawa which sparked the Kurosawa film of the same name. Focusing on the universal themes of perception and deceit, three charac-

tently between different roles maintaining the life and suspense of the work, but at times there is too much attention to detail in the verbose text and not enough to the physical representation. The platforms given to the three main characters to tell their versions of the crime slow down what is essentially a simple story and contrast greatly with sections of more physical emphasis. Although the writing nicely knits humour and intrigue, the direction seems to restrict the performances; but it is a piece overflowing with ideas.

Afriye Obeng

Zygo Theatre 'The True History of the Tragic Life and Triumphant Death of Julia Pastrana'

Komedia, Brighton,
October 2001

In darkness no one can see you sweat; but with the senses left to you – touch, smell and hearing – you could be in an American freak-show at the turn of the century. The whole play is in the pitch dark, but it is the sense of movement that survives, your ears pricking up to hear each different spatial position. This is very physical theatre. And the plot moves on through the discovery and selling into a circus of the ugliest woman that ever lived, one more grotesque amongst grotesques – but one whose scent is pure rosewater (or was it orange?) wafted onto the audience. The central irony is apparent – that the playwright, unable to countenance exposing the ugliest woman to prurient gaze by way of make-up and artifice, chooses to show us her inner life and outer story, clear, sad and bright.

It was a terrific experience, that kept the audience bonded in darkness with the cast. There is pace; there is movement and plot; and the language is atmospheric without being wordy. There was an overlay of comment and sound from the cast when the unscrupulous show-owner seduces his 'beautiful money provider', mixed for me with the sigh of someone in the third row and the gulp of water from a cup of another, as the play and the darkness forced you to take in the totality of your surroundings.

Bill Parslow

ters tell their version of the same story. Written by Phillippe Cherbonier and directed by Kwong Loke, Kumiko Mendl and David K.S. Tse, this 'Rashamon' is packed with text and visual devices; a rough-hewn combination of story telling with Yellow Earth's own brand of martial arts physical theatre.

A husband is murdered; his wife and her lover suspected of the deed. Two detectives unravel what occurred. The company uses numerous props which supplement rather than enlighten our engagement with the narrative. Mirrors are a central visual element. Two-way mirrors, at times clumsily used to create a setting, emphasise different facets of the characters' personalities, their perceptions of the situation, and the worlds of the living and the dead. Kazuko Hoki as a gnarly old wig-maker, acts as narrator and commentator, a macabre link between these two worlds, with a distinctive song style adding her own unique attributes to the piece.

The ensemble switch compe-

Rejects Revenge 'The Bicycle Bridge'

Komedia, Brighton,
October 2001

A burlesque mix of black and sweet comedy, song, dance and slapstick that explored the dark reality of a city split in two and under siege. This was a brave attempt to pluck whole handfuls of issues about loyalty, roles and civil war that could spawn a dozen educational workshops. There were black-market traders, black-hearted snipers and western journalists who wanted to know 'how it felt', set against matriarchal survivors and zoo-keepers, with a simple and slight love story sandwiched in between it all. You could imagine using this in sixth-form Theatre in Education to set off more and more thoughts of war and suffering and human ingenuity.

But somehow the cast, wriggling out of one costume into another as they changed characters, picked up instruments and dived in and out of the city wreckage, seemed to be

evading the harsh, desperate reality of the Sarajevos of today. Rejects Revenge were obviously comfortable and practised in their comic routines; and they were funny, but not biting, and the audience laughed and applauded the showtime numbers as if this was another vaudeville entertainment. Which it wasn't, as there were sharp, bitter twists to this tale, protruding from the set pieces like boils too ugly to be burst by the laughter.

Bill Parslow

LIFT / Performing Lines Production 'The Theft of Sita'

Riverside Studios, London,
October 2001

The production was of a scale which made it hard to fit into Riverside's main auditorium, and it attracted so many punters that it could have run for weeks instead of days. The attraction was its extraordinary contemporaneity: even the brochure hinted at the towers of New York, though it was

printed a long while ahead of September 11th. The show's message was the loss of beauty and innocence in a modern industrialised world, and the medium was shadow theatre, in particular the seamless transformation of a traditional form of Indonesian Wayang Kulit into jagged modern shadows with a harsh contemporary aesthetic. East met West, the Balinese dalang (performer-puppeteer) was joined by an Australian master-puppeteer; the glorious sounds of the Indonesian gamelan orchestra were gradually subverted by a clutch of western instruments, a metaphor for the invasion of the paradise jungle by western capitalism and its attendant detritus.

The performance, directed by Nigel Jamieson, was a theatrical triumph. The story told of the gentle Sita stolen from her husband Rama, who sends his two comic servants on a journey through the future to bring her back. As they wander they marvel at the incomprehensible destruction of their old world. They find Sita at last, and the ending is both hopeful and questioning. Julian Crouch was chief designer, complemented by others who produced additions to the scores of marvellously manipulated characters. My only criticism was the occasional banality of the text and the unsubtle assault of the modern music. Cacophony was dramaturgically necessary, certainly, but less of it would have been more effective. It was a feast, but one that left you with a bitter-sweet taste.

Penny Francis

Periplum Tree 'Rasputin'

Lion and Unicorn, London,
October 2001

This piece successfully conjures a picture of a decaying ordered court, where the blood of a sick child runs freely. In and out of this, Rasputin rants and seduces his way into a position of power, a scurrilous, possessed mystic with leering eyes. The company make few concessions to the audience. References are not explained, and it does help to have some historical knowledge. Periplum Tree's style of theatre is one that evokes and suggests rather than illustrates; sympathy is not played upon. Here the imagination springs from the subconscious,

and the images come from half-remembered dreams.

Claire Rafferty manages to convey her character's belief in herself as both a mother and Mother Russia. She portrays palpably her inability to comprehend her own role in Russia's misfortunes as the events of revolution and war upset the ordered court. Her execution with a chilling use of strobe light and frozen attitudes is brilliant. There is a great use of light, water and cellos, the latter both musically and symbolically. Rasputin arrives at court, bearing a great cello on his back; it is the peasants' lot. Then, like Russian dolls, a cello within a cello is produced, and they are set swinging from the ceiling, creating an atmosphere of doom, unstoppable events and sexual tension. This is macabre theatre, well performed and imaginative. It never patronises its audiences with easy answers nor simple narrative.

Geoff Beale

Duckie 'Blowzabellas, Drabs, Mawks and Trogmoldies'

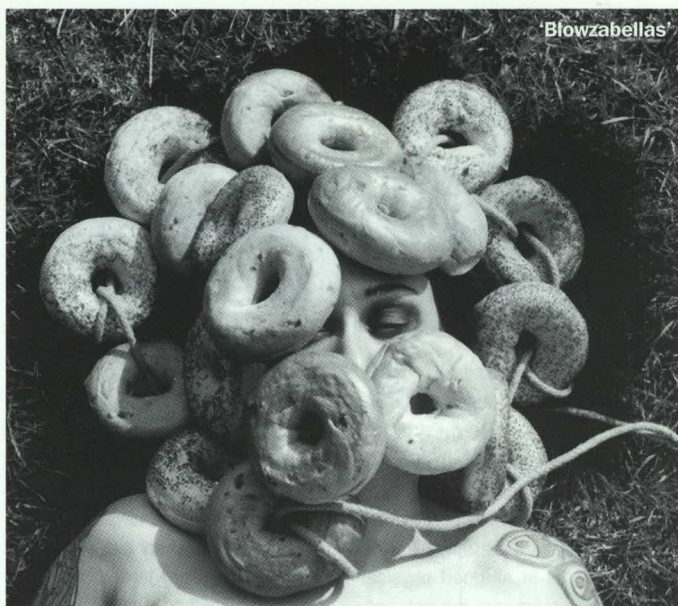
Brick Lane, London,
October 2001

With Peter Ackroyd's 'London' out in paperback, Matthew Sweet's new book on the Victorians and the Tate's exhibition of Victorian nudes, Duckie's exploration of 'old-time East London low life' feels very topical: sharing with the above a debunking of the myth of the Victorians as a bunch of sexless conservatives.

This two-hour promenade performance was a mixed bag of delights. Kicking off the evening was a Penny Gaff cabaret – a cheery mix of music hall humour presented with the double-entendre knowingness that this generation calls 'post-modern' but which could just as easily be called 'pre-modern' as it was a familiar element of Victorian entertainment. We were then lead by Miss Amy Lamé out onto the streets of London to encounter a series of Victorian characters going about their business. Chris Green (aka Miss Tina C and Ida Barr) swapped one sort of frock for another – emerging as a street preacher with street cred. Ursula Martinez cropped up all over the place as a cockney poop scooper – a joke that wore thin but eventually led to a song



'The Bicycle Bridge' – photo by Sheila Burnett


'Blowzabellas'

and dance finale that was one of the highlights of the evening – John Travolta meets Gene Kelly on a Bollywood film set.

Miss Lamé seemed a bit unsure of herself as a tour guide, stepping out of character to present her script in a straightforward non-ironic manner. This was fine as an artistic decision, but undermined by her nervousness and occasional need of crib notes.

But all reservations were put aside when we were led into the glorious space that is the Museum of Immigration – temporarily converted by Marisa Carnesky into the Museum of Strange Women. Within this fragile temple of stone walls and shrines, three women are placed: a tailorress bedecked in metal instruments, a bagel-seller covered in her wares and a weaver whose Rapunzel-like hair envelopes her and merges into her loom. Up until now the evening has felt like a bit of a romp – but this piece ups the ante; using a mix of personal family history, site-specific sociological references and universal archetypal images of female sexuality and self-determination, Carnesky creates a haunting and beautiful piece of visual theatre.

The final set-piece of the evening is equally moving. 'Does You Good' is a monologue written by Neil Bartlett and performed by Bette Bourne. The piece is set in Toynbee Hall, and takes its text from that 'active monument to philanthropy'. It moves us from the Victorian era to the 1960s heyday of Variety – specifically Johnny Ray's tears at the London Palladium – via the edifying educational

talks that are the mainstay of Toynbee Hall's community activity. Bourne, in his character of hall caretaker, is a wonderfully poignant figure; an observer who chides himself for staying swaddled on the sidelines rather than grabbing life by the collar – but whose intelligence and empathy shine through.

It is a fitting end to the evening – a tying together of the Victorian legacy, 20th century memories and contemporary reflection.

Dorothy Max Prior

Warden **'The Warden'**

A secret location, July 2001

Reviewing site-specific performance has its own limitations. Particularly when the very specificity of 'Warden' forbids me from saying where or by whom it was performed. For this 'Warden' is a real one and we, the audience, are not quite sure if we are acceptable guests or trespassers. 'The Warden', at the end of her tenure, is taking a risk having us here.

The site, entered through a large garden of unfeasibly giant trees and plants, a scene from an H.G. Wells novel, is a large 19th-century family house with stables at the rear, converted for institutional use. It is also at a moment of closure, about to be sold or at least have its use profoundly changed. Everything in the performance seems to be about taking stock. Just as the linen has been collected and stored in the linen

room, the Warden can fold and count her past, now her wards have left. First she releases us into the house to wander alone like extras in a 70s British horror movie – and then summons us with a dinner gong to join her in exploring her own experiences.

We are at the edge of a breach of confidentiality, but what is site-specificity if not always that? Specificity is always likely to breach usual codes about what can be expressed. The bedrooms are empty, but for the Warden's autobiographical installations. I learn much about someone I know only a little: a mother's death, a childhood in Forestry Commission houses recalled in the grounds of this Hall... The subsequent lecture reveals something not quite closed yet. Like the site.

Phil Smith

Ken Campbell **'If I ruled the National Theatre'**

ICA, London, October 2001

Looking for a successor to Trevor Nunn as artistic director, the National Theatre canvassed the interest of many people for the job, including the inimitable Ken Campbell. This show took the form of a lecture-demonstration – created over a week-long residency at the ICA at which anyone who wished to was encouraged to turn up and contribute to the piece being prepared for public performance. Campbell tells the story of his invitation, sharing his vision for the theatre's future, in which, despite the grimness of the building, it might actually become popular.

Amongst his innumerable proposals were Sunday evenings with Ken Dodd in the Olivier, filling the theatre with audiences there to enjoy themselves; a return to traditional rep in the Lyttleton, reviving forgotten plays in productions animated by the actor's craft (stimulated by a good dose of Keith Johnstone) rather than complex scenography or director's concepts; and a brand new musical, based on Jack London's 'The Call of the Wild', starring a chorus of performing dogs.

What Campbell proposes – in a show that is itself a one-man example – is a revival of the National Theatre based on stage-craft, engaging

new audiences not so much by policies formulated behind the closed doors of artistic directors' offices as by performances in the open space of the stage.

At the end of the week came the public announcement from the National Theatre. Their new artistic director would be... Nicholas Hytner.

Mischa Twitchin

Jonathan Kay **'Know One's Fool'**

Hoxton Hall, London,
September 2001

An empty stage but not an empty space: Hoxton Hall's stage area – with its stairs, balconies and doorways – has an intrinsic dramaturgical power that makes anything that happens in it of interest, and it is a good decision to allow that space to establish itself before the performer enters. Then, a voice: or rather, two voices sharing the same body; a banging of doors; footsteps. Our host appears, taking his role of artist/shaman seriously, dressed in a motley mixture of furs and colourful rags with a Davy Crockett head-dress.

He is a host in the sense of Master of Ceremonies and in the religious sense of a vehicle of transubstantiation. Through him, the simplest of elements are transformed alchemically into theatre: a bit of jesting, some storytelling, a tune on the piano. He steps across the 'pit' to challenge the usually passive role of the audience. At this performance, the audience are expected to work hard, to stay in constant engagement with the performer, to realise that without this there will be no theatre as the text is to be created then and there by all those present.

Sometimes this works brilliantly – for example when we are coerced into applauding individual audience members ever more loudly – but at other times it falls flat. Picking a young woman from the audience, Kay throws away a golden opportunity by going down a predictable path of sexually stereotyped interaction. There are also times when Kay makes irritating assumptions about his audience's viewpoint or reactions – but knowing Kay he would have probably been delighted if one of us had had the courage to challenge him!

Dorothy Max Prior

Chris Lynham 'Big Bang Theory'

Bridge Tavern, Manchester,
November 2001

Chris Lynham is back. In the eighties, his now legendary Glastonbury performances captivated and revitalised whole marquees full of hippies. Now in the scruffy upstairs room of a gangsters' pub, the iconoclastic clown shakes the laughter from us with the power of his provocation. For Chris Lynham, all the world is a stage; even here in this poorest of poor theatres.

In the same baggy suit, red braces and yellow T-shirt that he seems to have worn for the last twenty years, his impish character is both charming and demonic. Aiming to keep his performance on the edge he creates that 'anything can happen and probably will' sense of danger. A multi-talented performer, he uses the fire extinguisher to devastating affect.

Chris Lynham is a very funny man, but not for everyone. The sight of his hairy arse saw off the entire row behind me. A surprise guest appearance by Kate Mackenzie, elegant and unflappable, singing from Carmen accompanied by Chris on percussion and explosions, reminiscent of Harpo Marx in 'A Night at the Opera'. After which came a voice from the front row, 'How's he going to follow that?' And then the climax: Chris, naked with a Roman candle blazing out of his arse, while we all sang 'There's no Business like Show Business'. You said it, Chris.

Michael Lister

Third Angel 'Believe the Worst'

Komedia, Brighton,
November 2001

Beginnings are always difficult. 'Believe the Worst' started with three sleeping bodies on the stage – a good few minutes, broken only by the shake and shuffle of one of the character's heads. Then, after a well-timed pause for expectation, she rolled over and went back to sleep, triggering laughter and cheers from a packed full house.

This was the start of really present physical theatre, slowly paced and controlled, but rolling out as eas-

ily and as smoothly as the characters eventually rolled to their feet in the first sequence. From then on, each actor had huge presence, so that you always knew you could look from one to the other and see something interesting. You've got to see this for the pencil-sharpening sequence, believe me. It was witty as well, with a great soundtrack.

The monotony of the office worker, choreographed and set against a huge backdrop of filing cabinets, was captured in the strident outbursts of hate and love, rants about team-working, confessional relationships and the futility of talking at your desk. The audience kept on catching little references, or looks, here and there from the actors' movements and faces, and sniggering. This is for anyone who's experienced the bewildering corporate world of any large organisation where no-one knows individually what they're here for, let alone collectively.

Bill Parslow

Perpetual Motion 'Perfect'

Camden People's Theatre,
London, November 2001

The quest for perfection is the Holy Grail that defines us as human beings, placed as we are somewhere between the angels and the beasts. Whether that quest keeps us floundering in the mire or helps us to reach for the stars is explored in Perpetual Motion's 'Perfect'.

Directed by Emi Slater, this is a new piece of theatre that is teeming chock-full of fascinating ideas executed with humour and panache. The company present a series of inter-textual set pieces which merge harmoniously together – proof of the Gestalt theory that the whole is more than the sum of its parts. They plunder popular culture to play with the clichés of romantic illusion, body paranoia and fear of sexual inadequacy. Bounds of good taste are sensibly ignored – with Louis Armstrong's 'Wonderful World' and Elton John's 'Candle in the Wind' jostling with disco, boogie and happy house as a soundtrack for the all-singing all-dancing cast of two male and two female performers. The invisibility of physical disability is dealt with brilliantly in a ludicrously funny 'Ode to a One-Armed, One-Legged Bride'.



'Perfect'

Film is used to create a visual setting for the piece – swathes of colour projected straight onto a specially painted back wall, shadows used brilliantly as a metaphor for the 'other self'. As in all good physical theatre, the performers are not 'acting' but existing in the space as part self and part other – a quality which the company's dramaturg describes as 'transparency'. It is this quality that finally sells the message of the show – that 'Being There' is more important than 'Having it all'.

Dorothy Max Prior

Forkbeard Fantasy 'Frankenstein'

The Lyric, Hammersmith,
November 2001

What a joy it was to see 'Frankenstein', the latest mixed-media opus from Forkbeard Fantasy, fill the stage and auditorium at the Lyric recently. Directed by the Bristol Old Vic's Andy Hay, this exploration of Mary Shelley's monstrous phenomenon is a visual, fantastical, intelligent, warm and ultimately satisfying theatrical feast. Continuing their trademark use of film and live performance, animation and an almost surreal appreciation of comedy, you can practically smell the work, love and enjoyment that has gone into this collaboration.

There is much exploration of ego and its effects. I particularly loved Mary Shelley getting dressed for dinner, delicately conversing with a filmed version of herself. When an opium-high Shelley and Lord Byron compete to compose the best poetry, Byron is a projection on a circular screen at the head of the table. And of course there is at the centre of the piece, David G. Scrivener (alias Chris Britton) a man with an ego the size of

the Frankenstein mythology, who finally finds humility when faced with the permanent loss of friendship.

Yes, it's difficult to go steady on the adjectives when a piece of art works on so many levels. 'Frankenstein' was a gift to such a company; all the interpretations and myths that the original story has spawned over the last two centuries culminate in a production where the desire to overrule the divine prerogative is probed and dissected. The very essence of the production, with its experienced handling of media and live animation to create an imaginative and thought-provoking piece, is a comment itself on the role of the creator.

Anne-Louise Rentell

Reviews from the
Edinburgh Fringe Festival 2001

Ad Hoax Productions 'Sketches of the Underworld'

Garage Chapiteau, Edinburgh,
August 2001

This was a series of vignettes, loosely held together by a plot, in which an angel needs the help of a devil to recover a letter, the pair travelling through the circles of hell à la Dante. Ad Hoax are a young company who in this show demonstrate some of the problems associated with a cast of two performing an ambitious piece. In attempting to mix Bouffon, satire, comedy, circus skills and mask work, coupled with some elaborate props, the show lost focus – and, most importantly for the comedy, timing. Too often the audience were left looking at a dark stage, while the performers arranged the set; they then played the next scene with a frenetic energy and knowledge that the momentum had been lost. Also, much

of the comedy relied on elaborate mock epic language, which could not resurrect the pace.

This all may seem harsh, but there was one scene of absolute brilliance hinting at other potentials. The lights come up on a huge figure, swathed in black and holding a baby, suggestive of a Madonna and child. Both are wearing black and white masks of grotesque clowns; we learn through the child's tantrums that he is born every day, asks for the same tale and shrieks if denied. We watch as he disappears back into the womb, the mother soundlessly screaming. Here hell was vividly evoked, and the two performers were relaxed enough to really play the scene; they knew the effect they wished to create. This scene made me hope that Ad Hoax will continue to develop and work to simplify, focus and relax.

Geoff Beale

Sinead Rushe and Jenny Boot 'Life in the Folds'

Hill Street Theatre, Edinburgh,
August 2001

How do I begin to describe this show? According to the flyer, it combines 'surrealist prose poetry with cutting edge contemporary Irish and Jazz dance' – which all sounds rather off-putting. Except that it was done with the lightest of touches, high energy and a sense of humour. Henri Michaux, who died in 1984, was a French writer-artist who pushed himself to the extreme via travel and drugs. In 'Life in the Folds', the exuberant Sinead Rushe and the radiant Jenny Boot perform some of his prose poems vocally and choreographically with an energy that leaves them (and us, the audience) exhausted.

The two performers use a con-

necting character named Plume to join the prose and pieces of dance together. In his travels, he suffers all kinds of misfortunes – but gets his revenge too. The show is darkly humorous – characters are imprisoned in bags and celars, Plume's wife is dismembered, and an irritating guest at a dinner party is roasted on a spit.

While the dance and movement are generally high on energy (especially the jigs), the performances are subtle, and the prose is delivered clearly. Perhaps a little more attention could have been paid to getting the (admittedly obscure) meaning of the text across, but overall this was a fine and innovative piece of dance theatre.

Ben Brailsford

Krement X 'One Night Stand'

Hill Street Theatre, Edinburgh,
August 2001

Founded in 1999, Krement X have swiftly grown to become Norway's shining contemporary star, touring extensively with their own exciting brand of choreographic theatre. With unrelenting energy, performers Morten Traavik and Anna Dworak (who also conceived and directed 'One Night Stand') savagely chew over the details of an affair from its inception through to its brutally comic decline. With its varied and sometimes frantic pace, I was drawn voyeuristically into the world of their tormented dating game: from lust through love and out the other side.

An effectively minimal set portrayed the passage of time – the spinning glitterball of courtship taken down and replaced by the hanging upright vacuum cleaner of nest building. Even good sex gets boring after a while, and the torrid shag-fest is replaced with household mainte-

nance, the heart relegated to door-knobs on the matching his and her flat-packed wardrobe and bedside drawers. Ultimately, replacement synthetic lovers/confidantes are found, until the secrets that come tumbling out of the closet bring the relationship to a destructive conclusion.

This examination of one tortured couple was achingly familiar in many of its observations and much of its humour. At one point I, along with other squirming spectators, was dragged into the bickering and forced to take sides over whether Anna has lost her voluptuous appearance and grown too thin, a transparent attempt on Morten's part to end the relationship he has grown weary of. Solid, insightful performances and that delicious laughter that comes from a slightly uncomfortable place conspired to make the hour with this pair seem far shorter and, like all brief liaisons, the echoes and ghosts remain.

James Callaghan

Il Ristorante 'Immortale'

Assembly Rooms, Edinburgh,
August 2001

Il Ristorante are a company based in North Germany, four of whom have trained and worked together over a number of years. Both the show itself and the mask work are very reminiscent of early Trestle with a gentle, simple narrative tale, easily followed, and no words. All the action takes place in the dining area of a restaurant and the five performers play the various employees. What is great is that within this single unity of space, the show encompasses a range of emotions and conflicts in a way that is comic and also poignant.

The restaurant is a sort of purgatory, where the staff continually hope for a customer, but are always disappointed. Thus they are left to act out their roles and stories to each other. The hierarchical status of the group is well defined and the shifting allegiances and petty jealousies nicely observed. The boss particularly evokes sympathy, when he finally breaks down, despite the best efforts of the staff to impersonate a series of diners.

The slapstick timing and musical effects were spot on, but there was a

little too much repetition early on and a couple of set scenes were signalled too clumsily. The masks were very effective, though I was distracted where the edges came into contact with flesh. But this was a joyful show, with moments of beauty and pathos. It is good to see a company really explore all the ramifications of one idea – here waiters waiting.

Geoff Beale

Unlimited Theatre 'Neutrino'

Pleasance Dome, Edinburgh,
August 2001

A neutrino is a sub-atomic particle and, we are told, is also the smallest amount of reality ever imagined by a human being. What unfolds is partly a whimsical and absurd lecture on the science of sub-atomic particles (the spin of atoms is like the random spin of life) and partly a manifesto on how the mundanity of human existence through coincidence can produce moments of profound revelation.

Unlimited Theatre have set themselves a challenging task of creating theatre which deftly uses three performance styles to tell their story – thus creating a thought-provoking and humorous look at life through the metaphors of mind-boggling science. The strong ensemble acting boldly moves between the lecturer's podium illustrated with images from a slide projector, to a naturalistically performed series of meetings between strangers and old acquaintances on a train, interspersed with scenes of symbolic and repetitive movement.

There is a sense that these movement sequences are surplus to requirement – expressionistic choreography which, though providing intriguing pictures, only serves to confuse the narrative. Perhaps this is an indication of a stylistic approach that is still in its infancy. This complaint, however, pales next to the strength of the writing and the humour and precision of the performances, especially from Jon Spooner as the lecturer in control of his material and of the slide machine. Neutrino has won the company a second Fringe First (the first award was for 'Static' last year), so we should expect even greater things from them in the future

David Bere



PERFORMER & COMPANY UPDATE

CB Projects

are currently working with Jade, Angela de Castro, Base Chorus, Shifting Sands Theatre Co, Zygo, Liquid Theatre and Peter Searles developing projects for 2002/03/04. They have also been providing consultancy work for a number of theatre companies/shows over the past six months. If you would like more information on their services please contact them on info@cbprojects.co.uk or call 020 8348 0203.

COTA,

the Collective of Theatre Artists, was founded by Rachael Spence, Athena Mandis and Amy Jeavons in April 2000. Since then they have been successfully working as a collective of theatre practitioners with an ever-expanding member base. Their work includes the making of performance including site-specific pieces, the production/facilitation of other artists' work and the on-going training and support of the artists within the collective. Currently COTA have two studio-based, devised pieces showing at London theatres ('4x4' and 'Me and Billy Jo McAlister'). If you would like more information on how to become a member or just to find out more you can check out the website www.cota.org.uk or contact COTA at organisationcota@hotmail.com

Desperate Men,

reeling from the news that they were successful in their RALP bid for Organisational Development funding, are delighted to announce that the Arts Council of England has awarded them a grant through the National Touring Programme to produce and tour a new outdoor show for summer 2002. Provisionally entitled 'The Rick, Dick and Vic Show', it will be performed by Richie Smith, Richard Headon and Vic Llewellyn, directed by Jon Beedell, choreographed by Virginia Farman, with music by Shirley Pegna. A sideways take on health and fitness, the show will be highly physical, wickedly funny and will startle and amaze... Further information and booking – 0117 939 3902, or e-mail desperatemmen@lineone.net

DNA

(Dynamic New Animation) have had a busy year. They've been touring their four children's puppetry shows, including the famous 'Chicken Licken' and their new production 'Sweetie Pie' – a modern adaptation of 'Hansel and Gretel'. Alongside touring they've been continuing to push the boundaries of education through puppetry by developing a puppetry workshop programme, working with asylum seekers using shadow play with travel themes. They've also been developing and touring a ground-breaking new production with workshop and information packs for secondary schools titled 'Sex & Chips'. In the spring they'll be re-developing their acclaimed adult puppetry show 'Skin Deep Circus' with its macabre cabaret style. This summer DNA also welcomed Rosa Parkin to the company as their new tour planner and administrator. Contact her on 07960 414 808 or rosa@dynamicnewanimation.co.uk

FPLA

(Funding Pending Live Arts) presented their show 'I-lands' at the Brixton Academy as a support act to the Eels (Indie US rock band) in late October. They were subsequently invited onto the remainder of the world tour and invited back next year... (It's only rock and roll but they like it...) Back at home they are currently working on 'Filthy Tapes and Dead Media', their latest commission/request from VIVID – Birmingham Media Centre for Arts – to dispose of 2,000 videotapes. More details about the above and other current projects – 0121 694 0133 or 07970-221708. E-mail sandra@livearts.co.uk and website www.livearts.co.uk

Liquid Theatre

present Samuel Beckett's 'Endgames' at BAC from 4-24 Feb 2002. This production is a feast of clowning and physicality based on the Beckett classic. An intoxicating mix of linguistic tomfoolery and slapstick physicality brought to life by this new and exciting company. Liquid present a 'mischievous mix of marvellous madness!' 'Like Laurel and Hardy in Hell' (audience member). For more information please contact info@cbprojects.co.uk

Out of Inc

is the new umbrella name for Sinead Rushe and Jenny Boot. Following the success of their Edinburgh run, they return from 16-27 January with 'Life in the Folds', a startling fusion of music, cutting-edge contemporary Irish and jazz dance and the eerily comic prose poetry of Henri Michaux. This is an unprecedented dramatisation of Michaux's work, one of the most unusually inventive of 20th-century French writer-artists. Telephone/fax 020 8348 3967 or e-mail srushe@blueyonder.co.uk

Perpetual Motion Theatre

are currently developing their new show Perfect – a multi-coloured high-octane fantasy which combines choreography with video projection, multilingual text and a happening soundtrack. Performed by the international cast of the highly acclaimed show 'One – (the other)', 'Perfect' explores notions of perfection and asks 'Is suffering optional?' 'What is that perfect life anyway?' Perfect will tour the UK in Spring 2002 and has been invited to the Iranian International Theatre Festival in January 2002. Perpetual Motion Theatre will also continue to develop 'Menschen' – a dance/theatre collaboration with Berlin-based dancer Antje Rose. For further details please call Emi on 07779 723730 or e-mail: emilater@hotmail.com Website: www.perpetualmotion.org.uk

Shifting Sands

are touring 'Faustus' from February to April 2002, accompanied by workshops. Gerry Flanagan has created a fresh reworking of the classic tale using his expertise and experience in physical and visual performance. Shifting Sands grew out of Gerry Flanagan's work with Commotion Theatre Company and was founded in 1998 to create stimulating and accessible theatre that is both comic and moving. Shifting Sands is committed to its teaching programmes, which form a significant

body of its work, and runs an extensive range of workshops. Details on 020 8348 0203.

Spymonkey,

after the runaway success at Edinburgh with their new show 'Cooped' and 'Stiff' for the British Council showcase, continue to tour both shows internationally. Among dates in discussion for 2002 are a Singapore and East Asian tour, Japan, Alaska, Berlin, Melbourne Comedy Festival and Adelaide Cabaret Festival, World Cup Arts Festival Seoul, Bangladesh and Mexico. Talks are already underway for a new show for winter 2002/03, plus there has been much interest from various television companies to write and produce a Spymonkey TV series in the none too distant future. Spymonkey are pleased to welcome aboard Kathy Bourne of Tiger Aspect Productions as their new manager, and all enquiries should now go directly to her. Telephone 020 7434 6787 or e-mail kathybourne@tigeraspect.co.uk

Tall Stories

perform 'The Gruffalo' for three weeks at the Komedia, Brighton, over Christmas. Meanwhile a second cast took the show to Stirling and Aberdeen, alongside a revival of 'Rumpelstiltskin'. 2002 sees the company touring to America, Poland, Czechoslovakia, Singapore and Hong Kong – and developing a new show. See www.tallstories.org.uk

Theatre de l'Ange Fou, Compagnie Steven Wasson / Corinne Soum

performed 'Entangled Lives' at the Edinburgh Fringe in August, where it was nominated twice for a Fringe First award. 'Entangled Lives' then played at the International Mime Festival, Flanders, Belgium, followed by a week at the Pleasance Theatre, London, for the London Edinburgh Festival in October. Artistic directors Steven Wasson and Corinne Soum will teach a workshop as part of London International Mime Festival in January 2002. For more information about the company contact Sheridan Humphreys for Theatre de l'Ange Fou on 07905 234870.

Theatre Trash

is a new company founded by Ria Parry and Liam Jarvis, creating primarily devised work with an emphasis on visual inventiveness. Theatre Trash premiered their current piece 'Battery Operated Birds' at Camden People's Theatre in December 2001. The show is an absurd exploration into the restrictions and revelations of our 21st Century lives and modern living. The production will tour to various locations this year. For further information see www.theatretrash.co.uk

Trading Faces

are building on the success of their last two shows 'The Wife of Bath' and 'Tempting Fate' with the creation of a new piece, 'Creaking Shadows', which tours in spring 2002. 'Creaking Shadows' is a haunting thriller inspired by the short stories of Edgar Allan Poe encapsulating all the mystery and sheer terror of his strange genius. This chilling tale is told with a twist in Trading Faces' own unique trademark style – a blend of full masks, half masks, contemporary dance and physical comedy. Details on 01235 550829 or www.tradingfaces.demon.co.uk

Quicksilver

present 'All By My Own', a play for 3-5 year olds written by Carey English: 'What a lot of baggage... Heartbeats in a handbag... Tears and tantrums in a trunk... Smiles and laughs in a suitcase... But just what is in that tiny casket?' A little person grown up and grown old, Onie rummages through a lifetime of luggage back to the time when she was little. In sharing special moments of her childhood, 'All By My Own' explores the small child's eye view of the big world of emotions and is touring nationally from 11 February to 5 May 2002. For further information call Quicksilver on 020 7241 2942 or email on talktous@quicksilvertheatre.org

The Weird Sisters

toured The Netherlands in Nov-Dec 2001 and will tour 'The Weird Sisters Get Around' and 'Loveplay' throughout the UK in spring 2002. Alison Goldie and Kath Burlinson were recently involved in the London New Play Festival, performing together in Steffen Silvis' 'Nothing If Not Critical' at the Gielgud Theatre. For Weird Sisters touring info, email aimee@ukarts.com or weirdsists@aol.com or phone 020 7720 4252.

Zin-Lit'

has recently ended a successful run in Stockholm with the production 'Norrskén' (premiered in London, April 2001). It's been splendidly received with plenty of attention, reports and reviews and they've been honoured with this years Truxa prize: 'For unique creativity and marketing of Sweden abroad'. The Truxa prize is of 10,000 Danish kroner, and an extremely prestigious cultural achievement. 'Norrskén' will continue to tour during spring 2002. The company will establish a New Stage centre in Southern Sweden, developing circus, dance, theatre, live music, visual art and free dressage with horses. It will be their base for performances, workshops, exhibitions, lectures and international collaborations. Contact Zin-Lit' on norrskén@zin-lit.com

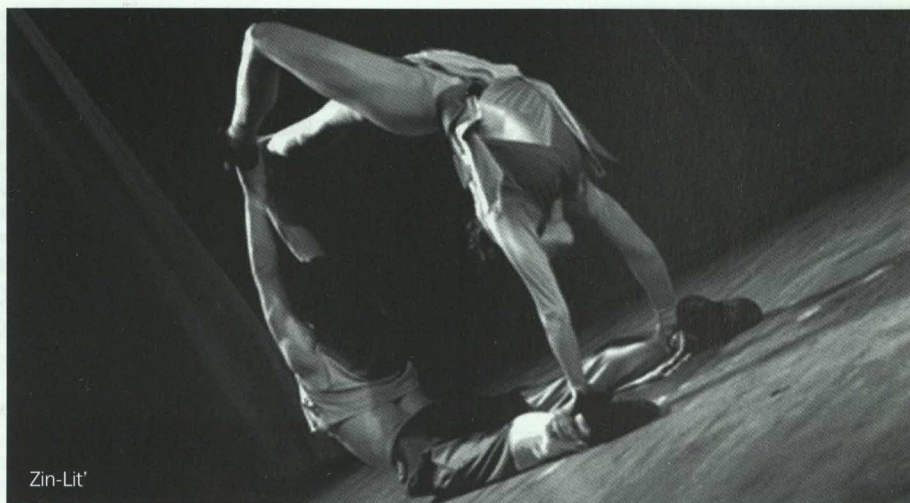
MANAGEMENT / AWARDS

Arts Council of England

has set up a Project Board to discuss the unresolved issue of the future of the Regional Arts Boards (and includes members of those boards). Plans to abolish them have, unsurprisingly, met with resistance from the RABs! The process now seems to have taken on a healthier tone of consultation. But where does this leave the artists? For the most part, it is business as usual... Until this issue is resolved, artists should continue to contact the named arts officers at the board that covers their geographic area. If in doubt, see www.artscouncil.org.uk to see a map which will show you which Arts Board region you are in. And if you are keen to keep up with the latest ACE/RAB developments go to: www.artscouncil.org.uk/towards

Bonnie Bird Choreography Awards

is a fund for new British choreography. They have recently announced 2001 winners. For more information or to find out more about this year's fund, contact Maggie Morris at the Laban Centre.



Zin-Lit'

Telephone 020 8692 4070 or e-mail m.morris@laban.co.uk

Camden People's Theatre

management changes: Goodbye to Olivia Jacobs who has been cpt's artistic director for the past 2½ years and hello to Chris Goode who took over in November – just in time to work on the Sprint Festival in March. Contact Chris on cpt@dircon.co.uk or telephone 020 7419 4841.

Euclid

(European and International Cultural Links, Information and Data) offer a range of services, including information on European funding opportunities. 'Alert' is a free e-mail newsletter packed full of information – get it by sending an e-mail to alert@euclid.co.uk. They also run seminars on European funding – find out more by e-mailing seminars@euclid.co.uk. For details of these and other Euclid services (including their 'fact files' and 'briefing' bulletins and information on cultural research and global exchange) see their website at www.euclid.co.uk

IWF

management opportunity – it's all change at the International Workshop Festival... with a recent change of artistic director and a move of offices. In early 2002 the International Workshop Festival will be recruiting a new executive director to work alongside the recently appointed artistic director, Luke Dixon. Building on the company's past successes, we are on the brink of exciting new horizons and we are seeking someone who will help start the next chapter in this company's history. For further information, please call the International Workshop Festival on 020 7261 1144.

Lisa Ullman Travelling Scholarship Fund

is a small charity which supports students and professionals working in movement and dance. The average scholarship is £300-400 and is usually granted to enable individuals to attend a conference or short study course, or to pursue a research project. The fund is only to cover travel to and from the UK, not other expenses. Closing date for this year's fund is 25 January. Download an application from their website at www.ullmann-trav.fsnet.co.uk or send an SAE (first class stamp) to the Secretary, LUTSF, 24 Cuppin Street, Chester, CH1 2BN.

Take Art!

is Somerset's independent Rural Arts Development agency. The shows presented (including Spymonkey and Weird Sisters – see performance listings) are part of our Village Performance Scheme. This relies on a partnership between village organisations and Take Art! By working together, memorable social events can be organised in rural areas where people live and meet, and so provide a way for villagers to come together socially. In our last season 120 professional shows were arranged in Somerset villages involving some 9,000 people as audience members, many communities making small profits as well as having a 'good night out'.

OPPORTUNITIES

articulate conception

are looking for collaborators to work on the development of a new piece. The initial phase of the project will be a two-week workshop in London in spring 2002. We are currently looking for four performers (male and female) with experience of physical/visual performance, and a lighting designer. We would also be interested to hear from any photographic/video artists who may be interested in working in this area. Please send CVs to mail@articulateconception.co.uk from where further information can also be obtained.

Bridie Productions

seeks actors, directors, script writers for devising theatre. We are looking for a group of committed theatre makers to form a group to meet regularly. This is an unpaid project but there may be funding we can access for projects we develop. The emphasis of the group will be about inspiration, experimentation, honesty, fun, play and taking risks. If you are able to pass on your ideas, skills and inspiration by leading workshops for the group and are 100% committed, and want to be part of Oxford House's expanding arts development please get in touch. Send your CV and short covering letter telling us about your availability, what you would like from the group and what you can offer to the address below. I would like to arrange the first meeting in the new year. Beatrice Nicholson, Oxford House, Derbyshire Street, London E2 6HG. Or e-mail: bea@bridieprod.fsnet.co.uk Mobile: 07779 770468.

Indian Mime Theatre

plan to organize the First International Mime Festival in India, 3-12 February 2003. It will be a 10-day festival in New Delhi, the capital of India. We will arrange four performances by each mime artist/group in different parts of our country. Indian Mime Theatre is a non-profit making organisation, and would appreciate help and advice on funding mime. To register an interest or offer help or support in any way, e-mail secretary@mimeindia.com. Your early reply will be highly appreciated and help us to organize the first International Mime Festival in our country. Please also visit our website www.mimeindia.com and send your comments and tell others to visit our site and link up with your site.

Resolution!

review writers wanted for this annual dance showcase, taking place in London Jan/Feb 2002. The Place are looking for journalists, performers and viewers to review Resolution! performances for their website. No pay but complimentary tickets to shows and travel expenses paid. E-mail sample 200-word review to placetheatre@easynet.co.uk

Streets of Brighton

festival invites street artists to come and present a show at the festival, 9-11 May 2002. If you are interested in becoming a showcase artist as part of the National Street Arts Meeting, send full contact details about yourself/your company, plus name, description and technical requirements of the show you'd like to perform to Bec Britain at Zap Productions. E-mail bec.britain@zapuk.com or telephone 01273 821588 for more information.

Theatre of Now

auditions for our 2002 project will be taking place early in the new year. We are looking for actors, musicians, acrobats and dancers from all walks of life who are happy both with improvising and text. For more information contact Anne-Louise at theatre_of_now@madasafish.com or 020 7639 5280.

Visions 2002

festival of international animated theatre will be held in Brighton from 24 October to 2 November 2002. The festival is inviting artists and companies to submit an application for a slot during the fringe day, Saturday 26 October. Although no fees will be offered, the festival will help the visiting artists to find a platform for their work. If you would like to take advantage of this opportunity, please send information about your work, names and contact details for those who have seen it and can give you a reference, plus any video or visual materials and reviews. Work will be selected on the basis of artistic merit – we may not be able to offer all applicants a slot. For further information or to send your application contact Linda Lewis, Director, Visions, The University of Brighton, Grand Parade, Brighton BN2 2JY. E-mail: visions.fest@bton.ac.uk

RESOURCES

Sidcar,

a small video education, production and equipment access facility based in Hoxton, has

been in existence since 1996 providing affordable equipment access and technical support to countless independent filmmakers and other visual artists, venues, screening organisations, individuals and community groups. We are looking for an arts, media or charitable organisation/location to temporarily house (with access) our Media 100 editing suite, camera, lights and mics. Through a mutually beneficial arrangement we would like also to maintain our own access to the equipment. We would obviously prefer to remain within the north/east London borders (preferably Tower Hamlets, Hackney, Islington) as this is where most of our client base are from. Please e-mail pur-studio@freeuk.com or call Lucy on 020 7490 5177 or 07713 017374.

WEBSITES

www.artsoutheast.co.uk

For artists, or anyone interested in the arts, living or working in the South-East. Information, diaries, contacts, links, etc.

www.thecpr.org.uk

CPR's new website address

www.horseandbamboo.org

Horse and Bamboo's new website

CHANGE OF ADDRESS

East England Arts

Eden House
48-49 Bateman Street
Cambridge CB2 1LR
E-mail info@eearts.co.uk

Kaos Theatre

39-41 North Road
London N7 9DP
E-mail admin@kaostheatre.com

MissingLinkProductions

(Entertainment Solutions)
53 Park Avenue North
London N8 7RS
Telephone +44 (0) 208 341 7645
Mobile +44 (0) 798 932 1593
ICQ 97503509
www.circusperformers.com

PUBLICATIONS

'Jacques Lecoq and the British Theatre'

Edited by Franc Chamberlain and Ralph Yarrow
Routledge-Harwood Contemporary Theatre Studies
At last, here it is... this collection of essays is the first book to take a proper look at the Lecoq influence on British theatre. As the editors point out, there is no one identifiable 'Lecoq style' – but instead a wonderful legacy of physical and visual performance companies who have taken Lecoq's influence and moulded it into their own vision. There are chapters on Zero Body, Mask and Gaulier's teaching methods; contributions from past students (and Total Theatre Magazine contributors) Simon Murray, Bim Mason and John Wright; references to the work of Theatre de Complicite, Jos Houben, Bouge de La, Hoipolloi, The

Primitives, Company Paradiso and many more. A must-have book for anyone interested in physical performance.

'Re:direction –

a theoretical and practical guide'

Edited by Rebecca Schneider and Gabrielle Cody
Routledge Worlds of Performance series
Another great resource book from Routledge: everything in the way of loving guidance that a budding theatre director could need. The book is divided into four parts: 'Directors of classic revolt' includes essays on Brecht, Meyerhold and Stanislavsky from high-profile contributors such as Bettina L. Knapp and Lee Strasberg and a description of Invisible Theatre by Augusto Boal; 'Auteur Theatre' covers Kantor, Robert Wilson, and Pina Bausch, amongst many others; 'Theatres of community and transculturation' has interviews with Grotowski, Peter Brook and Mnouchkine; 'Montage, reiteration, revision' includes the Wooster Group, Theatre of the Ridiculous and Richard Schechner. Each part has an introductory essay by one of the editors. A real feast of a book, lovingly prepared.

'What is Scenography?'

Pamela Howard

Routledge Theatre Concepts series

If anyone knows what scenography is, it's Pamela Howard: she established the MA in Scenography at Central St Martins and is 'Godmother' to the United Scenographers Group. Hers is very much a personal vision – she stays resolutely committed to the scripted text as central to theatre, and the scenographer as interpreter of the text. A major influence is Brecht's stage designer Caspar Neher. This is in contrast to the new breed of scenographers emerging who are perhaps more interested in the role of the scenographer as co-author of the performance text. But this is a book of great importance to anyone with an interest in visual design – and illustrated with Howard's own sketches for performance.

See www.routledge.com for further details of these performance books and the rest of their catalogue.

EXHIBITIONS

'Taking Shape' –

an interactive exhibition by theatre-rites

Theatre Museum, Covent Garden, London
Continuing until April 2002, this exhibition takes visitors on a journey through a series of environments – an evolving landscape of shapes and structures in paper, wood, fabric and metal that entrance and delight. The word 'exhibition' does not do justice to this experience: pillows and bean bags become puppets; there are light-filled mirrored capsules to crawl into, strings to pull, holes to poke your head through. Adults and children alike can spend hours experiencing first-hand the power of animation. The environments are inspired by the company's productions such as 'Sleep Tight' and 'The Lost and Moated Land'. See www.theatremuseum.org for further details.

COMPANIES

COTA (Collective of Theatre Artists) 'ME AND BILLY JOE MCALLISTER'

JANUARY

29-16 February The Rose & Crown Theatre, Hampton Wick, Surrey

Jonathan Kay 'KNOW ONE'S FOOL'

020 7639 5280

JANUARY

29-2 February Stratford Circus, London

FEBRUARY

5-9 Rosemary Branch Theatre, London

12-16 Brockley Jack Theatre, London

17-18 King's Head Theatre, London

Nola Rae 'MOZART PREPOSTEROSO'

JANUARY

17-19 Ustinov Studio, Theatre Royal, Bath

23 Christ's Hospital Theatre, Horsham

31 Arts Centre, Swindon

FEBRUARY

8 Gulbenkian Theatre, Canterbury

23 Trinity Arts Centre, Tunbridge Wells

26 Sherman Arts Centre, Cardiff

27 Midlands Arts Centre, Birmingham

Perpetual Motion 'PERFECT'

07779 723730

JANUARY

23 The Plough, Torrington, Devon

24-4 February Iran Theatre Festival, Tehran

FEBRUARY

8 The Limelight, Aylesbury

MARCH

15-16 Hoxton Hall, London

19 Tacchi Morris, Taunton

22-23 The Rondo, Bath

Out of Inc. 'LIFE IN THE FOLDS'

020 8348 3967

JANUARY

16-27 BAC, London

Shifting Sands 'FAUSTUS - A DEVILISH COMEDY!'

01629 55795

FEBRUARY

4 Homerton College, Cambridge

5 Mill Hill School, Ripley, Derbyshire

6 Farnborough College

7 Marlborough College

8 Wolsey Theatre, Ipswich

12 The Castle, Wellingborough

16 Forest Arts Centre, New Milton

20 Lakeside Theatre, Colchester University

21 Windsor Arts Centre

22-23 Hoxton Hall, London

26-27 Komedie, Brighton

28 Weymouth College

MARCH

4 New College, Nottingham

5-6 The Arena, Wolverhampton

7 Guildhall Arts Centre, Grantham
11 Ecclesbourne School, Duffield, Derbyshire
12 Holland Centre, Spalding
13 Loughborough University
14 Eden Arts, Cumbria
15 Limelight, Aylesbury
20 Barn Theatre, Dartington
22 Town Hall Studio, High Wycombe
27 The Bull, Barnet

Spymonkey 'COOPED'

020 7434 6787

JANUARY

16 London Mime Festival, Purcell Room

FEBRUARY

1-3 Toronto, Canada

6-7 Komedie, Brighton

16-22 Budapest/Hungarian tour

MARCH

1-9 Take Art!, Somerset, Devon.

Venues tbc

13-14 Leeds Studio

15 Trinity Arts Centre

20 Dorking Halls

22 Brook Theatre, Chatham

'STIFF UNDERTAKING'

JANUARY

19-22 High Performance Rodeo, Calgary, Canada

24-26 Edmonton Comedy Arts Festival, Canada

FEBRUARY

1-3 Montreal, Canada

11-13 Bucharest, Hungary

26 Isle of Wight

MARCH

25 March-21 April Melbourne Comedy Festival, Australia

Trading Faces CREAKING SHADOWS

JANUARY

17 Pegasus, Oxford

23 Music Hall, Shrewsbury

24 Robert Ludlam Theatre, Derby

25 Cambridge Drama Centre

29 Newbury Corn Exchange

30 The Stag, Sevenoaks

31 Norden Farm Centre for the Arts, Maidenhead

FEBRUARY

1 Norden Farm Centre for the Arts (sign language interpreted performance)

2 The Old Town Hall, Hemel Hempstead

5 Jersey Arts Centre

6 Jersey Arts Centre

8 Bonnington Theatre, Nottingham

15 The Maltings, Berwick Upon Tweed

16 Town Hall Theatre, Hartlepool

19 The Prospect Theatre, Farnborough

20 The Stripe Theatre, Winchester

21 The Mill Arts Centre, Banbury

22 Forest Arts Centre, New Milton

25 The Swan, High Wycombe

26 Solihull Arts Complex

MARCH

1-2 Swan Theatre, Worcester

5 The Castle, Wellingborough

6 Witney Corn Exchange

7 Salisbury Arts Centre

8 Bicester Courtyard Centre

9 The Arc, Trowbridge

12 The Guildhall, Abingdon

14 De la Warr Pavilion, Bexhill-on-Sea

15 Portsmouth Arts Centre

19-20 QEH Theatre, Bristol

21 Roses Theatre, Tewkesbury

The Weird Sisters 'LOVEPLAY'

JANUARY

30 Brentor, Devon

31 South Brent, Devon

FEBRUARY

1 Crediton, Devon

2 Kenford, Devon

8 Minehead, Somerset

9 Seaton, Devon

15 All Cannings, Wiltshire

16 Minety, Wiltshire

17 Cockermouth, Lakes

22 Devon (tba)

23 Lidworth Cove, Dorset

MARCH

16 Lidbury, Shropshire

VENUES

Phoenix Arts, Leicester

0116 255 4854

JANUARY

16-17 DMU Dance Company

22-23 Diquis Tiquis - 'Shy Shining Walls' (in association with the London International Mime Festival)

FEBRUARY

16 Ken Campbell - 'History of Comedy, Part One: Ventriloquism'

27 Theatre Sans Frontières - 'Le Tour de France'

MARCH

7 Point Blank - 'Nothing to Declare'

14 Frantic Assembly - 'Heavenly'

Trinity Theatre and Arts Centre, Tunbridge Wells

01892 678678

FEBRUARY

1 Stephen Mottram - 'Organillo'

23 Nola Rae - 'Mozart Preposteroso'

MARCH

15 Spymonkey - 'Cooped'

FESTIVALS

Blackpool Festival of Puppetry and Visual Theatre

PUPPET UP! 2002

- a kaleidoscope of colour

17-19 MAY - FESTIVAL WEEKEND

From 27 April - exhibitions. From March - education workshops, including professional development masterclasses with Faulty Optic, Theatre Insomnia and Access L'Air. Call Rachel Riggs (artistic director) for further information - 07976 946003

British Dance Edition 2002, Birmingham

30 JANUARY TO 2 FEBRUARY

The National Dance Agencies and DanceXchange are hosting British Dance Edition 2002, Birmingham (BDE2002), an international platform, celebrating and promoting the best of British contemporary dance. Contact: Emma Southworth, Project Manager BDE2002, on 0121 689 3170 or e-mail bde@dancexchange.org.uk

London International Mime Festival 2002

12-27 JANUARY

24th edition of Europe's leading showcase for innovative visual/physical theatre: performances, workshops, discussions (including Total Theatre's Critical Practice Seminar on Music and Theatre, 19 Jan at the Voice Box). See www.mimefest.co.uk for full details, box office and prices.

PURCELL ROOM, SOUTH BANK

12 Diquis Tiquis - 'Shy Shining Walls' (also touring to Brighton Komedie, Croydon Clocktower and Leicester Phoenix Arts)

16 Spymonkey - 'Cooped'

17-20 Avner Eisenberg - solo theatre clown

21-23 Compagnie 111 - 'UK'

24-27 Compagnie Leandre-Claire - 'Madame et Monsieur'

QUEEN ELIZABETH HALL, SOUTH BANK

18-20 Compagnie Joseph Nadj

QEH FOYER

19-20 Eric Bouvron - 'Pantsula Live'

ICA, THE MALL

13-15 Fabrik - 'Petrified Skin'

17-19 Basil Twist - 'The Araneidae Show and other pieces'

21-23 Lightwork - 'London/My Lover'

BAC, LAVENDER HILL

17-19 Ishka 'A Red Day'

20 Maybellene and friends in cabaret

SCRATCH NIGHTS AT BAC - NEW

WORK TRY-OUTS:

15 Theatre O

22-23 Marcello Magni

24 Ridiculusmus

NATIONAL THEATRE FOYER, SOUTH BANK

12-26 (not Sunday) Sharmanka (animated installation)

THE CIRCUS SPACE, HOXTON

19-20 Mime Festival Cabaret - 'Romance'

New Territories

13 FEBRUARY TO 16 MARCH

Scotland's International Festival of Live Arts. Dynamic and hybrid arts festival, at venues across Glasgow. This annual festival is born out of the fusion of the National Review of Live Art (NRLA) and New Moves (new territories), Scotland's annual festival of choreography. For a festival brochure call 0141 564 5552 or e-mail newterritories@ntworld.com. Or see www.newterritories.co.uk

Resolution!

The Place, London

7 JANUARY TO 16 FEBRUARY

Annual showcase of new contemporary dance and dance-theatre. E-mail: placetheatre@easynet.co.uk

Sprint 2002

020 7419 4841

6 MARCH TO 7 APRIL 2002

Camden People's Theatre's now established annual festival of physical, visual and unusual theatre. New or developing work by Shunt, Bare Feet, Wireframe, Scramblecat, Quiconque and Not I, as well as two homegrown shows including a project from new artistic director Chris Goode. Plus, two special evenings of live art, cabaret, poetry and music, and the festival's usual celebrated range of workshops, seminars and discussions. For more details, please call cpt or see the cpt website: www.cpt.dircon.co.uk

UK

The Academy of Circus Arts

Winchester, 07050 282624

DIPLOMA COURSE

Six-month training inside the big top. E-mail zippos.circus@virgin.net

Brit School, Croydon

020 8665 5242

FRESH

March 2002. Festival of Young People in Performance at the Brit School, Croydon. Workshops, residencies and performances, including 'Fresh Air' discussion in collaboration with Total Theatre Network on training and young people's theatre. For further details e-mail Phil Gunderson at the Brit School - pgunders@brit.croydon.sch.uk.

Central School of Speech and Drama

London, 020 7559 3990

MA ADVANCED THEATRE PRACTICE

A full-time four term course offering the following strands: Creative Producing, Dramaturgy, Lighting Design, Object Theatre and Puppetry, Scenography, Sound Design, Writing, Performance, Direction. See www.cssd.ac.uk

Circomedia

Bristol, 0117 947 7288

- One Year Foundation (RSA Diploma)
- Three Month Introductory
- Evening Classes

The Circus Space

London, 020 7613 4141

BA (hons) Theatre Practice - Circus (two-year degree course). E-mail: enquiries@thecircusspace.co.uk
Also adult classes in circus skills.

The Desmond Jones School

020 8747 3537

Full-time and part-time professional training in Mime and Physical Theatre. Also run short courses in impro/mask, etc.

Ecole de Mime Corporel Dramatique

London, 020 7272 8627

Movement Theatre and Corporeal Mime (Decroux Technique)

Ecole Philippe Gaulier

London, 020 8438 0040

Contact: Philippe Gaulier School, St Michael's Church Hall, St Michael's Road, London NW2 6XG.

Hope Street, Liverpool

0151 708 8007

Physical Theatre training programmes - include street theatre, ensemble, mask theatre, admin skills. For information see www.hope-street.org

Jonathan Kay

020 7639 5280

FOOLING IN THE THEATRE OF NOW

Workshop programme for Spring Fools: Circomedia, Bristol (22-24

February); Laurieston Hall, Scotland (13-20 April); Queen Mary University, London (April/May - dates tbc). For more information contact: Anne-Louise Rentell theatre_of_now@madasafish.com

Kaizen Creative

0161 374 2353

THE ARTS OF COACHING

The next Certified Practitioner Programme led by Rivca Rubin will run in Manchester at weekends in monthly intervals and consists of Foundation Course (4 days - £300) and Practitioner Course (6 days - £500). (Full Programme £720 - save 10%). Concessions available. 9-10 February and 2-3 March - foundation. For information pack, booking form, reservations contact info@kaizen-creative.org. Website: www.kaizen-creative.org

Middlesex University

020 8411 6148

School of Art, Design and Performing Arts - MA Choreography with Performing Arts. Full time, exploring choreography in relation to contemporary performance issues and interdisciplinary work.

Nose to Nose

01342 823410

Weekends and six-day intensive workshops to 'discover the clown within'. Call for our new brochure or see <http://members.aol.com/nosetonose>

Puppet Up! 2002

Blackpool

Education workshops as part of the puppetry/visual theatre festival - from March 2002 - including professional development masterclasses with Faulty Optic, Theatre Insomnia and Access L'Air. Call Rachel Riggs (artistic director) for further information - 07976 946003

School of Physical Theatre

London, 020 8215 3350

SEPTEMBER 2001 TO JUNE 2002

The Professional School - one-year intensive programme in three terms. Part-time Classes - introductory and advanced.

Theatre of the Oppressed

020 7387 6688

Courses with Augusto Boal and Adrian Jackson

11-15 February - Forum Theatre week (Adrian Jackson and Cardboard Citizens) 15 February to 1 March - Rainbow of Desires (Augusto Boal and Adrian Jackson)

2-3 March - New Techniques from the Theatre of the Oppressed (Augusto Boal and Adrian Jackson (advanced course) For more info contact: mail@cardboardcitizens.co.uk

Total Theatre Network

020 7729 7944

CRITICAL PRACTICE 12: MUSIC IN PHYSICAL AND VISUAL PERFORMANCE

19 January at 3pm, The Voice Box, Royal Festival Hall, London. Taking place as part of the London International Mime Festival, the latest Critical Practice seminar looks at the role of music in physical and visual performance - chaired by Dick McCaw (IWF); speakers include:

Mat Costain (Generating Company), David Lasserson (Gogmagogs, BBC Philharmonic) and John Martin (Pan Centre For Intercultural Arts). Free to Total Theatre Network members. £5/£3 non-members. Please contact the Total Theatre office to book - and please arrive by 2.30. See www.mimefest.co.uk.

User's Guide to Street Arts

020 7633 9330

'Restoration or Revolution?' is the working title of this symposium on street arts practice, aiming to look at current practice within the historical context of the last 34 years of street arts (post 1968). Organised by the Independent Street Arts Network in collaboration with Total Theatre Network and Central School of Speech and Drama, it is planned for March 2002 in London. For latest info please contact Bill Gee at ISAN on info@streetartsnetwork.org.uk or see www.streetartsnetwork.org.uk.

Why Not Institute

London, 020 7733 7026

Angela de Castro's school for clowns held at ArtsEd, 14 Bath Rd, London W4 1LY. Autumn programme includes courses in Eccentric Dance.

The Wright School

020 8441 4698

Courses with John Wright. Starting 21 January 2002 - School for Devisors: a two-week full-time course in collaborative theatre-making. Make theatre from anything: a picture, a poem, a piece of string... Explore play, space, narrative, image and structure. Venue in London tbc - see www.thewrightschool.com.

OVERSEAS

Artmedia

Australia

Summer School - 14-25 January (two weeks), Mon, Wed, Fri.

An opportunity to develop circus, clown and acting skills at a professional level, in a six-day intensive, over two weeks in Sydney. More info at: www.artmedia.com.au/summer.htm

Also: 2002 Circus and Clown Training - starting 12 March. 'Playspace' is offering a full-year course in Circus and Clown on Tuesday and Thursday each week, 10am to 4pm, in two semesters. See www.artmedia.com.au/2002Training.htm

Centre Selavy

Nr Poitiers, France, +33 5 45 29 65 56

Workshops. e-mail: selavyjr@aol.com

'Circo a Vapore' School of Theatre

Rome, Italy, +39 06 700 9692

Two-year professional training. See www.circoavapore.3000.it or e-mail for info in English circoavapore@tiscalinet.it

Dell'Arte International School of Physical Theatre

California, +1 707 668 5663

2001/2002 Professional Actor Training Program runs October to June. Print out the application forms from the website at www.dellarte.com or e-mail omword@aol.com

Ecole Internationale de Theatre Jacques Lecoq

Paris, +33 1 47 70 44 78

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

Espace Catastrophe

Brussels, +32 2 538 12 02

Amateur and professional classes in circus, physical theatre and performing arts - including:

28 January to 1 February: A Clown in all ways! (Robert Landard, Rafistol - France) 4-8 February: Circus-Theatre: Humanity in the Extraordinary (Kevin Brooking, Company Zirk Theater - USA)

11-15 February: Juggling beyond the layout: Street juggling (Yvan Roy, Yvan l'Impossible - Quebec)

11-15 February: Search for his poetic clown (Jan Dillen - Belgium)

18-22 March: The consciousness of actor through movement (Vesna Puric - Yugo-Swedish)

Event: 21 February to 17 March 2002 - Festival of circus, movement theatre, dance and clown

www.catastrophe.be

E-mail espace@catastrophe.be

Lecoq - The Legacy

29 MARCH TO 3 APRIL

Spring residency in France with Thomas Prattki from Ecole Jacques Lecoq in Paris. A rare opportunity to work with Lecoq's successor on Neutral Mask and other aspects. The residency will take place in La Perriere, a beautiful Normandy village. For more information about fees and accommodation, or to book a place, please contact aureliusarts@excite.com or telephone Max on 07752 142526.

Mime Centrum Berlin

+30 44 651860

Movement training for actors, mimes, directors and dramaturgs with Gennadij Bogdanov and Mina Tinaburri. Autumn programme includes: 'The Grotesque Theatre - The Buffoni' with Mina Tinaburri and 'Grotesque Dance - Underground Rivers' with Irina E. Andrejewa. See www.mimecentrum.de

Noh Training Course

FEBRUARY TO MARCH 2002

Singapore - 8-week course from internationally acclaimed Noh expert Professor Richard Emmert, joined in the final week of training by Master Noh Actor/Director Kanze Hideo. All applications should be addressed to: The Curriculum Coordinator, Practice Performing Arts School, 31 International Business Park, #01-05, Creative Resource, Singapore 609921. Or e-mail admin@ppas.edu.sg; website: www.ppas.edu.sg

Patricia Bardi

Amsterdam, +31 (0) 20 689 7783

Vocal Dance and Voice Movement Integration - courses throughout autumn/winter. Phone for brochure or see www.patriciabardi.com

ZID Theater Laboratory

Amsterdam, +31 20 4888449

Weekly training programme for the performer in the physical-visual theatre: see www.zidtheater.nl

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for further information: + 44 (0) 117 9477288

email: info@circomedia.demon.co.uk www.circomedia.com

Circomedia, Britannia Rd, Kingswood, Bristol BS15 8DB UK

TOTAL THEATRE MAGAZINE FREE LISTINGS SERVICE

Members can use this service to
inform readers of their activities.

DISPLAY ADVERTISING COST

Size	Members	Non-Members
Full page	£160	£300
Half page	£110	£240
Quarter page	£80	£140
Eighth page	£55	£100

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

BAGGED MAILING SERVICE

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

Number	Members	Non-Members
650 leaflets	£70	£100
900 leaflets	£90	£125

Ecole de Mime Corporel Dramatique and Theatre de l'Ange Fou

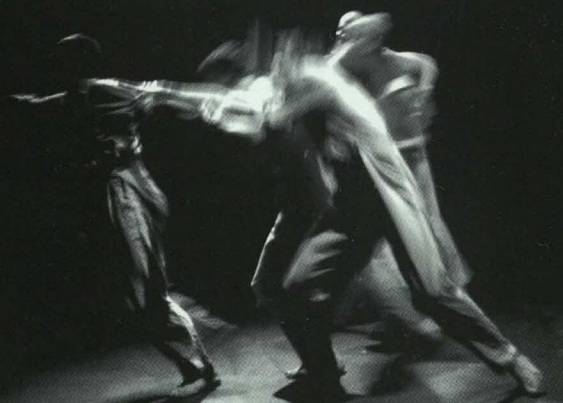
Artistic directors: Steven Wasson / Corinne Soum

- The school offers a 20 hours weekly training in corporeal mime and physical theatre based on the technique of Etienne Decroux.

- Training includes: Technique, improvisation, composition and repertoire.

- Students may join the school at the beginning of each month.

Photos: Roberto Aguilar, Christopher Evans



Ecole de Mime Corporel Dramatique
Unit 207, Belgravia Workshops, 157-163 Marlborough Road, London N19 4NF
Tel-Fax: (44) 20 72 63 93 39
E-mail: infoschool@angefou.co.uk / www.angefou.co.uk



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