

total theatre magazine

The magazine for Total Theatre Network – celebrating physical and visual performance

Volume 14 Issue 2 Summer 2002

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John Wright and Paul Clark

Kung Fu Crazy

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Celebrating and promoting physical and visual performance
Volume 14 Issue 2 Summer 2002



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If you would like to submit news, views, letters or advertise in the Autumn issue, please note that the copy deadline is 14 August 2002. The Autumn issue will cover the period October to December 2002.

Editorial

Mime, mask, physical and devised theatre, live art, puppetry, circus, street arts... This and more can be found in Total Theatre Magazine. But where does music fit into all this? There is an obvious and strong relationship between music and physical/visual performance – as was explored in our most recent Critical Practice seminar, held during the London International Mime Festival. Following on from this, we have two interrelated articles: one – from Paul Clark of Clod Ensemble – explores the role of the composer in collaborative theatre making, and ways in which music and physical performance can interact. The other is by one of Paul's collaborators, John Wright, who has taken time out from Told By An Idiot's busy schedule to work on the new Opera Circus production, 'The Case'.

Meanwhile, back in the jungle, we find Mitch Mitchelson on his bike in Bali, exploring the glorious and the grotesque amongst the chickens. Moving in the opposite direction (east to west) is Alex Mermikides, who looks at the influence of kung fu on contemporary British theatre. Mischa Twitchin highlights the plight of the Little Angel Theatre, one of the country's few dedicated puppet theatres, and David Leddy gives us a run-down of Scotland's vibrant all-year-round performance capital (that's Glasgow, not Edinburgh) – which recently hosted the National Review of Live Arts and New Territories festival. David has no regrets about leaving London and has nothing but praise for Glasgow and its venues. The question of venues – and their role in presenting theatre at a time when artists are more and more frequently taking work into unusual spaces or streets – is explored in 'Burn Down The Theatre?'

It's one thing taking work to new audiences outside of the dedicated theatre spaces – quite another finding ways to bring audiences into the venues. One of the obvious target groups is young people: Phil Gunderson reports on Fresh – a festival of theatre by and for young people. And Geoff Beale goes up to Liverpool to write about Hope Street, one of the country's most innovative theatre training schools.

Should you be looking for a summer training course, you'll find plenty in our listings section – from Corporeal Mime in Paris to Noh in Kyoto, Singing Clown in the Netherlands to Pantheatre's residency on the theme of Scandal in the Italian countryside (with swimming pool...).

Enjoy the summer sunshine – and enjoy the theatre, wherever you find it, indoors or out.

Dorothy Max Prior

Letters

I was so pleased to see your article in Total Theatre Magazine celebrating Penny Barnard and the great work she achieved. Just for accuracy's sake, it was Guy Holland who founded Theatre of Thelema (now Quicksilver Theatre). What follows is a tribute to a friend with whom it was a great pleasure to work...

My first sight of Penny was 25 years ago when, in the faint light of the footlights, she appeared as a large dark silhouette crawling up crumbling brick-lined walls of a semi-derelect basement in undeveloped Covent Garden. Who is this experimental performance artist with a penchant for cellars, I wondered? I thought she was new, exciting; and probably weird and therefore dangerous.

Our next meeting defined her as a charming, generous, open-hearted woman with a lovely laugh with whom it was a pleasure to stretch one's mind. And she was someone who loved children, who made it look simple to see life from their point of view and marvel at it.

Guy Holland invited Penny to join Theatre of Thelema in 1978. It was whilst we were working on 'Polly Jaunty', the company's first production for children, that I got to know Penny well. At the dress rehearsal she lent me some of her clothes since mine had been stripped off my back as 'the perfect costume, just what we've been waiting for' – bright primary colours, a deck chair masquerading as a pair of dungarees.

I remember her daughter, Clara, a tiny girl 2 years old, peeping out between Penny's long legs as Penny rehearsed the part of Mrs Pompier – a wonderfully fecund sight as a hugely pregnant gardener who

gets frozen, along with all her flowers and vegetable plot... Still touring at 8 months pregnant, we had to arrange gigs around her ante-natal appointments! When Jake was 6 months she was painting the set for 'Puzzle Link', the summer show, in a cold, semi-derelect candle factory, her enthusiasm and talent undaunted by broken nights, the occasional invasion of the local youth who liked to flick her paint around, and the crumbling brickwork.

Penny didn't perform in the next few shows. She and I worked closely together as designers – Penny did the sets, I did the costumes. I remember happy days in the sun, in the garden, in bare feet, thinking extravagant thoughts and realising them as best we could on the bare budgets we had at our disposal. Pink and green was our favourite colour combination then, closely followed by purple, silver and yellow.

We had a lot of fun, a lot of feasts and the odd fight! We shared a passion for children and theatre. We searched together for insight into the hearts and minds of children and what would entertain them. She moved on to form Pop Up Theatre... After her early encounters with cancer she moved again to make Theatre-Rites. She came full circle in many ways. She returned to cellars and crumbling brickwork with 'house works', 'mill works' and 'cellar works', enriched by the wealth of her experience and still determined to stretch our minds. She had the remarkable skill of finding the extraordinary in the ordinary, just as children do... We as artists and as audiences are all the richer for it.

Carey English
Quicksilver Theatre



Visions

total theatre network news

Total Theatre Network Reorganisation

As a result of an increase in funding from ACE, Total Theatre Network has undergone a restructuring process. We are currently in the midst of recruiting a full time Communications Officer. S/he will be the first point of contact for e-mails and phone calls, and will handle all membership enquiries, renewals, etc., and will also be responsible for the administration of Total Theatre Network and the Circus Arts Forum. This will free up time to spend on projects for the organisation, streamlining and enhancing the office's activities and enabling us to respond quickly and efficiently to members' queries.

As Total Theatre Network hosts the Circus Arts Forum and is responsible for its activities, Annabel Arndt's role has been formalised within this capacity and she will officially be Director of both organisations.

As a result of this reorganisation, the part-time role of co-ordinator of the Circus Arts Forum no longer exists and we would like to say a big thank you to Dorothy Max Prior, who has fulfilled this job well above the call of duty. Max of course is a woman of very many talents, so I'm sure you will be relieved that the restructure does not affect her role as editor of Total Theatre Magazine. She will also continue to edit Circus Arts News, the 4-page newsletter of the Circus Arts Forum published as a free pull-out supplement to Total Theatre Magazine.

New Technologies Conference

Total Theatre Network, Visions Festival, King Alfred's College Winchester and the University of Brighton are collaborating on Re:visions, a day's conference which will focus on how new technologies can be embraced in creative practice and live performance. Taking place at Brighton University on Thursday 24 October 2002 as part of the Visions festival, the conference is intended for artists, companies and academics. Speakers will include leading practitioners and academics. For information, call

Visions on 01273 643194 or e-mail visions.fest@brighton.ac.uk.

Total Theatre Awards

Planning for the Awards 2002 is well under way with around 180 companies having entered their shows for the awards. As a result, we are in real need of people who would like to be an official assessor for the awards. If you are in Edinburgh during the festival for any day up to 15 August and would like to be a part of this major project, please either call the office or e-mail awards@totaltheatre.org.uk. There will be a full report on the awards and the festival in the next issue of Total Theatre Magazine.

Future Projects

We are looking to set up new projects where members' needs and wishes are met. So if you took part in previous Total Theatre Network projects such as 'Discovery' or have experienced other wonderful training and continuing professional development opportunities, then let us know. Possibilities include: seminars, training, creating new work, meeting other members.

Equal Project

Along with 30 other European partners, Total Theatre Network is part of a £4 million European project to look at inequality in the workplace and how to enhance employability and barriers to employment. This project is potentially very exiting for members as it consists of a two-year programme of activities.

In the framework of this project, we will be holding meetings around the country to meet practitioners to find out exactly what their needs are. As a result of these meetings, we will then be delivering what is needed. From the initial research we have carried out, we envisage the following non-exclusive needs will come out: health and safety advice, risk assessments, addressing needs of trainers, selling your work to promoters, etc.

Anyone who has been involved in European funding will be aware of the consider-

able administration implications of such a project. While there will be a co-ordinator who will be working on this, we are very keen to involve the membership. We are therefore looking for someone with experience of European funding and an interest in the project to be formally co-opted onto the board. If this sounds like you, please contact the office for a chat.

Computer Viruses/Hoaxes

Every day we seem to receive either a virus or an email warning us that we have been affected by a virus and telling us what files to delete in order to deal with it (these are often hoaxes designed to make you delete important information from your computer). To help us to distinguish between the genuine e-mails and the increasing numbers of hoaxes and SPAM, we ask that when sending messages to the office you name the intended recipient whenever possible in the subject line and/or clearly state the subject matter – and please send attachments accompanied by an explanation of their content in the body of the e-mail.

Young Directors Awards

We were delighted to learn that two of the three winners of the Jerwood Young Directors Award at the Young Vic are Total Theatre Network members: David Harradine, co-artistic director of Fevered Sleep (and member of the Total Theatre Magazine editorial group), and Tanushka Marah, director of Company Collisions. This joint project between the Jerwood Foundation and the Young Vic, now in its second year, was set up to identify young directors of exceptional calibre. Each winner is given £13,500 to spend on salaries, fees and production costs, and five weeks rehearsal time at the Jerwood Space – as well as a mentor and ongoing support from the Young Vic. This is a process-based award, focusing on an exploration of the relationships between director, actors and text. Tanushka Marah will be working on 'Medea' and David Harradine will be working on 'Waiting for Godot' – using the award as an opportunity to explore working on a text for the first time.

Moving Music

The Clod Ensemble have made their reputation on productions that have an innovative blend of live composed music and physical performance. Composer PAUL CLARK shares his thoughts on the collaborative process

In 1995 I co-founded the Clod Ensemble with director Suzy Willson in order to mount a production of Pushkin's story 'The Feast During the Plague' at BAC. Musically speaking we were guided by a basic premise, familiar to anyone who loves dance or opera: music need not simply be used to announce a mood or underline an emotional strand of the narrative – it can actually be the emotional content. A good score is rich in detail and will provoke complex reactions from a physical performer. This is all standard stuff – but in the theatre at the time it was rare to find work which took these ideas to their logical conclusion: a good piece of music will have a compelling narrative of its own. Just embodying the music will tell a story, before you've even started with character or plot.

I set about composing a through-written score that honoured the basic structure of Pushkin's story and Suzy's ideas about it, but which fleshed it out according to musical logic. The text was only ten pages long, whereas the score (played live) lasted over an hour – it was more like music for dance or an opera score. We wanted to see what would happen if you applied the movement vocabulary of physical performers, rather than dancers or singers, to this type of musical structure.

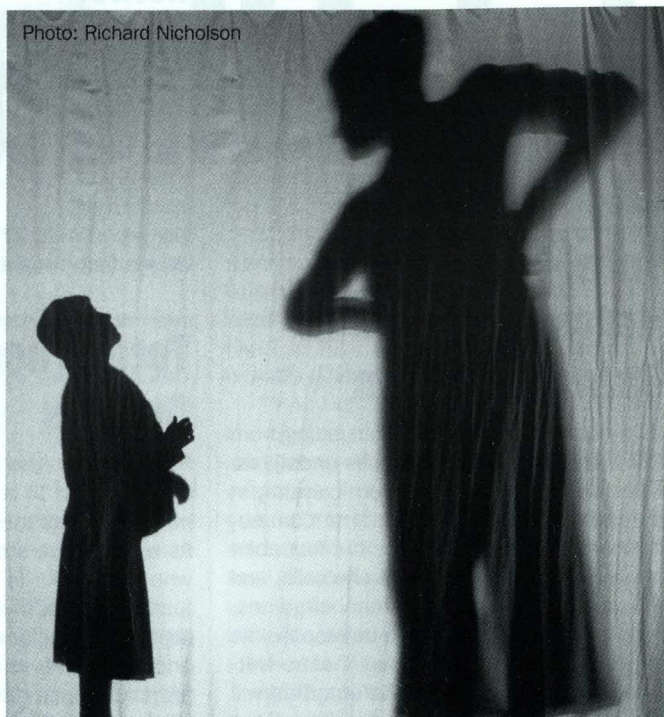
It was a fascinating process which has provoked much of the work I've been doing ever since. From a composer's point of view it has so many rewards. First, you get to exercise your musical muscles at a higher level than in so much music for film, TV or regular drama because you are helping to structure a work, not just enhance it. Secondly, you get to hear your music performed every day for (in this case) three weeks rather than one

night, as is common in the classical music scene. Thirdly, the visual realisation of a score can actually help the audience understand complexities in music. It can make quick sense of things that audiences might otherwise find baffling – very complex rhythms, for example, or dissonance. The eye actually helps the ear make sense of what it is being offered. Fourthly, theatre takes my music to a broader audience.

But it's no bed of roses. There is no real structure in an actor's training for absorbing and interpreting complex music as the primary 'text' of a piece of drama. Lecoq created some wonderful games with music, but they don't really address how to master the structural nitty gritty of a score. Finding performers who can rise to the challenge is not so easy. For example, working closely to music can play havoc with a performer's comic timing – often the actor has to unlearn some of their most cherished intuitions. Furthermore, not everyone has developed a musical memory good enough to physicalise complex music – and there is a limit to how much you can work

Music need not simply be used to underline an emotional strand of the narrative – it can actually be the emotional content

Photo: Richard Nicholson



on this in a standard rehearsal period.

I have found that skill levels vary wildly. Some performers who have no formal training in music or dance seem to have uncanny abilities to learn music in the most minute detail and remain 'unblocked' as a performer. Other actors may be, for example, an excellent pianist or other musician, but may find themselves unable to perform freely when working closely to music – it becomes all about cues and not about content.

Suzy and I found ourselves having to invent exercises to help actors absorb music. They are really very basic tactics for getting music 'into the actor's body' so that they can find space to 'play' – an idea that seems at the heart of so much physical theatre. There certainly seems to be an appetite for learning, and (thanks largely to Tom Morris at BAC) the opportunity to experiment at a performance level.

Of course, when it comes to staging a production, illustrating or embodying the music may not be the best tactic – and all sorts of more sophisticated devices come into play: perhaps giving each character a very different relationship to the music, or setting up musical rules that are then broken later on in the piece. But in order to go against the music it is crucial to understand what it means to go with it first of all. It is always worth remembering how much music can tell us if we approach it very straightforwardly and listen very carefully to what it has to say.

The Clod's work has taken us in many directions – we have created adaptations (of Gogol and Ovid stories), and completely devised work. Most of these have had either very minimal text or none at all. I have found

the shorter pieces to be the most satisfying; it is no coincidence that so much concert music and contemporary dance tends to be 20-30 minutes long. This may have something to do with the stamina required to follow music rather than narrative drama. In fact some of my favourite Clod pieces eschewed narrative almost entirely (in conventional dramatic terms). Our piece 'Lady Grey' (Purcell Room 1999) had a score for string quartet which lasted twenty minutes but the action could have been played out in about 30 seconds – the movement was so detailed and slowly paced, almost static. 'The Silver Swan' (originally at BAC, and performed at the V&A on 28 June 2002) showed five parallel narratives happening simultaneously on stage to a score for seven singers.

Each piece has had a different devising process. In the case of 'The Silver Swan', I wrote a score independently, which Suzy simply appropriated – my main purpose in rehearsal was to make sure the performers learned the music well enough to carry out Suzy's choreography. But in other cases, musical and dramatic ideas were being sent

back and forth over months or even years, with lots of flexibility in the rehearsal process. Unfortunately, with live music, it is time-consuming to rethink, rewrite, re-notate, and rehearse a piece of music for an orchestra fifty times in a four-week rehearsal period and still have enough time for the actors to relearn it!

With recorded scores, it is easier. In 1999 we collaborated with Split Britches on 'It's a small house and we lived in it always', a forty-minute movement piece inspired by the Blues. We spent an initial week with the performers experimenting with movement ideas, and during the workshops I improvised on guitar. A few months later we had another ten-day devising period, by which time I had recorded a palette of musical sequences and some ideas for songs which we played with in improvisation.

As the structure of the piece became clearer I created a through-written score in preparation for the final two-week rehearsal period. Fortunately, since its first performance, we have had the opportunity to revisit and restructure the piece and I have made numer-

ous changes to the score. By the time of its most recent performance in 2002 in New York it had taken a healthy ten weeks of rehearsal.

Opera in some ways is simpler when it comes to planning a score, something which surprised me when I started work on 'The Case'. First, an opera has words! (Although being able to work with a text – albeit sung – is not something I can always use to move an idea forward.) But most importantly, there are conventions which audiences understand and which can be used or subverted by a composer, librettist or director. For example: the convention of the aria is a bit like the convention of the soliloquy in spoken drama; audiences understand its artificiality.

But there is no similar equivalent in new forms of music theatre which use physical performers – the conventions are there to be invented... ■

Paul Clark is joint artistic director of the Clod Ensemble, and currently a finalist for the International Genesis Opera Prize. He is collaborating with John Wright on Opera Circus' 'The Case'. See www.clodensemble.com



Photo: Timothy Nunn

Musical Show Case

Director JOHN WRIGHT grapples with the language of music whilst working on the new Opera Circus production 'The Case'

To an accomplished musician, the idea that music is just another language is fairly commonplace. But to a musical illiterate like myself it is a liberating concept. Although I am unable to read this particular language, I can speak it well enough to get by and my passive understanding of it is as good as anybody's...

At our first development workshop in devising 'The Case', a new opera for Opera Circus, I was working with a mixed group of musicians and improvisers in music. Some could read music and some couldn't; some only spoke German and others only English. Music was to be a lingua franca and to help the proceedings along I invented a new game. This involved a small group of performers standing blindfolded in the space with strict instructions to wait until the music told them exactly what to do before moving...

Don't waffle, I told them. Try to be accurate to the instructions that the music gives you. Then, out of earshot of the performers, I told the musicians that their music should tell the performers that they are in the sea and that there is a great storm, that they all drown and go to heaven. Try to communicate the information in your own 'words' without resorting to illustrative quotations, I told the pianist. Keep repeating your directions until they understand: we want verbs rather than adjectives, I said.

The performers waited in their blindfolds and the musicians started to play a short phrase which, to all of us watching, clearly said the sea. Gradually the performers start-

ed to move; one or two of them seemed to respond instantly, whilst others were slower off the mark... Only do what you're told, I reminded them – and the musicians repeated their instructions in as many ways as they could. Soon all the performers seemed to be swirling about in a nautical storm; a dying motif and then going to heaven seemed to come more easily, probably because the texture of the music changed so dramatically.

Once the game was over, the innate ambiguity of this musical language became more apparent. Those of us watching all knew the subject and interpreted everything we saw the performers do in a given context, but not all the performers thought it was about the sea. Some of them thought it was about mental breakdown; others said it was like being given an anaesthetic. But everyone agreed on the broad emotional strokes, the feelings of foreboding anxiety and desperate panic culminating in a sudden blissful calm.

The fascinating thing about music, and what sets it apart from other art forms, is that it cannot be reduced down to anything other than itself. We can't give clear instructions or convey precise information or write reports, for example, in music – it simply isn't that kind of language. The audacity of my instructions game is to pretend that music can do all of these things, and it's a liberating concept. In reality it's as daft as my putting a banana on a music stand and asking musicians to play that. It might be daft but I can't think of a better game for making us really listen...

For the performers, the information game was a lesson in making an instinctive physical response to the music rather than the customary striving for technical accuracy. Music gives us an elan, a specific change in our physical intensity. This is what we read as the sea in those first blind stumblings when the music took hold. This is what we saw coursing through their bodies as the music sent them swirling about the space. We are all susceptible to this elan and many of us succumb to it on a daily basis. How often have you walked into a bar with some music pulsing away only to find yourself strutting rather than walking? Have you ever put some music on whilst doing the washing up only to find yourself moving about at half your normal speed? These are the same impulses being exploited by the performers in the information game. When the musicians improvised a motif we all thought we saw a drowning at sea. We weren't watching an illusion – an illusory mime of someone in the water – it was more abstract than that. Nobody really knew what they were doing. They were all quite literally in the dark and could only guess at the meaning they were after.

Having tried the exercise myself I can assure you that the information is the last thing on your mind. It's a reactive experience, a process of listening and allowing your body to move. The interpretation only becomes relevant if you are asked what you're doing. Music is the most atavistic language we have and its power is spellbinding. It can make us move about violently one minute and go rigid the next. It can soften us like melting butter and in an instant make us stand perfectly still with bated breath. Once we really dig into listening to music it becomes the strongest presence in the room. In performance we can go with it or we can deliberately work against it, but we ignore it at our peril. ■

International director and teacher John Wright is working with Opera Circus and Fast Food Theater of Munich on 'The Case', an opera composed by Paul Clark with libretto by David Spencer. 'The Case' is currently being devised by the company and will be showcased at the new International Festival of Music Theatre, Cardiff on 23 and 24 October 2002. For further information call Opera Circus on 020 7383 5580, e-mail admin@operacircus.co.uk or check www.operacircus.co.uk.



Opera Circus: 'The Case'

Puppet LOVE

As the Little Angel Theatre struggles to survive, MISCHA TWITCHIN wonders why puppetry is treated as the poor cousin of the performing arts



'The Selkie Bride'

Amongst the first actors in theatre, and for a long time perhaps the most popular, they were also feted by such modernist champions of a 'total theatre' as the Bauhaus for being models for the performer of the future...

Puppets, for all their current West End success – 'The Lion King', for example, or 'Shockheaded Peter' – still seem, nonetheless, to be the Cinderellas of publicly funded theatre. This is perhaps ironic, given puppetry's particular magic in presenting such stories – stories of transformation that are so vital to our imagination.

Many readers of this magazine may already have received an e-mail petition protesting at the threatened closure, owing to recent cuts in both subsidy and sponsorship, of the Little Angel puppet theatre in London. It is perhaps a further irony that the Arts Council supports the company's touring work, but not – as yet – the theatre and workshop within which this work is produced.

Founded in 1961 by John and Lyndie Wright, the Little Angel Theatre is widely known today as the home of British puppetry. With one of only three purpose-built marionette stages in the UK, the theatre was converted from a derelict temperance hall. Allowing for no more than a hundred seats, it is on a scale that is friendly and welcoming, both for its child audience – for many of whom it will be their first experience of live theatre – and for adults, some of whom have been inspired by the experience to want to return and work there.

Right next to the theatre is the workshop in which, as they arrive, audiences can see the puppets and the sets of future produc-

tions being crafted. This visible relationship between performance space and workshop enhances the unique atmosphere of the Little Angel. Audiences here can catch a sense of both the craft and the art that goes into the making of a puppet production.

Puppets of every kind are to be seen – besides the string and rod marionettes, the stage is adaptable for glove puppets, rod puppets, table-top and shadow puppets. This cast of characters from an ever-growing repertoire is expressive of many different cultures and offers a wealth of experience; not only for audiences, but also for puppeteers to learn and to practise the different skills required for both making and operating different kinds of puppet. Such an apprenticeship at the Little Angel offers something over and beyond what a school can: not only training at the professional level of a working theatre, but a connection with a history of performances and their audiences.

The Little Angel, however, offers a home – but not just for audiences to see traditional puppets and for skills to be passed on. It is also a place for experiment, for innovative work not only in terms of puppetry itself but in terms of theatre 'totally'. At the heart of the

The Little Angel Theatre is widely known today as the home of British puppetry

Little Angel's artistic policy is its commitment to fostering new collaborations – with visual artists, composers, writers, and directors – to explore the power and potential of puppetry within theatre. Following the recent success, for instance, of Anna Furse's production of a traditional Japanese tale, 'The Peach Child', using Bunraku techniques and exploring the whole building as a performance space, a new multi-media, site-specific production has already been commissioned.

Besides the theatre's own work, there are two touring companies, and one house company, which is able to explore the different scale of work that the purpose-built stage allows for – the Little Angel has also provided a home for others to develop skills for their own work. Amongst those who started their careers there are Gavin Glover and Liz Walker of Faulty Optic and Howard Gayton of Ophaboom, as well as some of the puppeteers who operated the Muppets and Spitting Image puppets. In its exciting plans for the future, the theatre would also like to expand its role as a venue so as to present more of the international work that is otherwise seen only at special festivals. It is, perhaps, though, in its daily work that the Little Angel is special; with an artistic tradition of welcoming the new and in the connections between generations – of both puppeteers and audiences – to which it is home. Hopefully, with so much public support both locally and internationally, its doors will reopen as planned in the autumn, without having to wait for a prince to arrive, silver slipper in hand. ■

Check out the Little Angel website at www.littleangeltheatre.com



Kung Fu Crazy

ALEX MERMIKIDES goes Monkey mad – and finds that martial arts are the catalyst for a number of other interesting East-West crossover theatre productions

Since 'Crouching Tiger, Hidden Dragon' we've gone Kung Fu crazy. Kung Fu is sexy: spectacular, exotic, dangerous, but also ripe for slapstick and comedy. If the latest DFS TV ad is to be believed, it can even sell sofas. It is clear that it has much to offer theatre.

Over its long history, Kung Fu has inevitably drawn away from fighting, towards sport and performance – particularly since guns have replaced its more deadly role. Legend has it that Shaolin monks could only leave their temple when they were skilled and brave enough to fight their way through a pitch-black corridor, attacked by masters. The final test was to shift the cauldron of burning incense that blocked the main gate – a task that left the carved dragons on the cauldron's sides branded on the monk's arms as a macabre

'You have to tell the story, that's what's important, and use whatever you have to do that.'

graduation certificate. Nowadays Shaolin monks move rather more freely, touring internationally and making TV appearances.

Many martial artists might regard exporting once secretive skills as a compromise. Others recognise it as an inevitable progression. Lokendra Arambam, a Thang Ta artist, describes how a martial art can become 'disembodied from its context and developed into another form with its [own] basic code... organised into a pattern which has tremendous performative and exhibitory qualities'. (Interview with Dick McCaw for the 'Way of the Warrior' project, Dusseldorf 1998.)

Tom Wu represents a breed of performer whose dual skills in martial arts (he has been training since the age of eleven) and in Western acting (Guildhall School of Music and Drama) make him particularly popular, not just in film – he plays a villain in the next Jackie Chan – but also in theatre. A member of Yellow Earth, Tom is humble about his martial arts, describing himself as a 'cowboy'. Tom's roles in two recent Kung Fu-inspired productions would have all but the martial arts purist begging to differ.

'Monkey' (Young Vic, Christmas 2001, and subsequent tour in spring 2002) recounts the adventures, no doubt well known to fans of the 70s TV series, of Monkey, Piggy and

Sandy, and monk Tripikata on their journey to the West. The eponymous hero is a cultural archetype, symbolic of man's irrepressible spirit, which Tom describes as 'the Hamlet of Beijing Opera'.

In Mick Gordon's stage version, four performers (including Tom) out of the cast of nine had martial arts or acrobatic training. They played various roles (usually as 'bad guys') and



were known in rehearsals as the 'acro's'. The whole cast underwent gruelling fitness and fight training, coached by Alistair Monteith (international Wu Shu champion and sword trainer on 'Tomb Raider'). Their work paid off in some spectacular fight scenes that never failed to win spontaneous applause from a young audience brought up on Pokemon.

Despite its popularity, Tom feels that the show only just 'got away with it'. Of course, the actors' fight skills would never equal those of the fully trained acro's, but they came into their own between the fights, carrying the story while the acro's sloped off-stage to catch their breath. Mick Gordon worried that the difference between the action and the narrative sequences might make the fights feel like gratuitous intrusions into the story or, worse still, that the story scenes would feel like padding, filling in time between the 'real' action. His solution was to 'justify' the fights in terms of the narrative and the characters' motivation.

The issue, though, was not so much one of dramaturgy as one of delivery. The narrative scenes were communicated through dialogue and character, the fights through movement and music. The difference of approach was evident in the lead role, played tremendously by Elliot Leavy. While 'monkey-ness' was choreographed into Elliot's fights through allusions to Ta Sheng Men, other scenes required him to engage with his companions and the audience in a way that psychologised and humanised him: 'a man with a stick' rather than a monkey.

'You have to tell the story, that's what's important,' says Tom, 'and use whatever you have to do that.' Do martial arts have to be confined to fight scenes, or is there a way that they can be used to tell the story? Yellow Earth's recent production 'Rashomon' (autumn 2001) indicates that it can. Yellow Earth is composed of five British East Asian performers who work primarily in a European context and format, often commissioning new writing. 'Rashomon' is based on a short story, also used in Kurosawa's film of the same name, adapted for stage by writer Charbonnier. A wife, her dead husband and a bandit each recount their own version of the husband's death, each 'confessing' to the crime, enacted in several distinct performance styles.

The company underwent training in Japanese forms including Aido, which, as part of the company's own brand of martial arts physical theatre, inflected the storytelling so that even the most naturalistic moments had a particular level of stylisation. Tom Wu, as movement director and performer, incorporated and adapted gestures and routines from Kung Fu forms. 'You can take a set gesture, like the turn of the head or a hand movement and you soften it or change it to suit the character.'

GLOSSARY

Aido: Japanese martial art of the drawing, use and returning of a long sword (Katana) to its scabbard. It is a Zen art, with an emphasis on physical precision and spiritual perfection.

Beijing Opera: a performance form that combines singing, music, dialogue, acrobatics, kung fu and pantomime. Jackie Chan's autobiography gives a graphic account of the harsh training involved.

Kung fu: Chinese term for physical training (usually martial arts practice). Here it refers to Chinese martial arts (the original fighting forms and the modern 'sport' derivations).

Martial arts: generic term for the various traditions of fight training (and the sport or performance derivations) from around the world.

Shaolin monastery: according to legend, the place where Indian monk Bodhidharma founded kung fu and brought Buddhism to the Chinese.

Ta Sheng Men: 'Monkey'-style kung fu. It relies on tumbling, disorientating the opponent, and a big stick.

Thang Ta: martial art of the Manipur valley. Its weapons are the sword and spear and it has a strong spiritual dimension.

Wu Shu: literally 'War Arts', but generally refers to the highly acrobatic style of mainland China, used primarily for display.

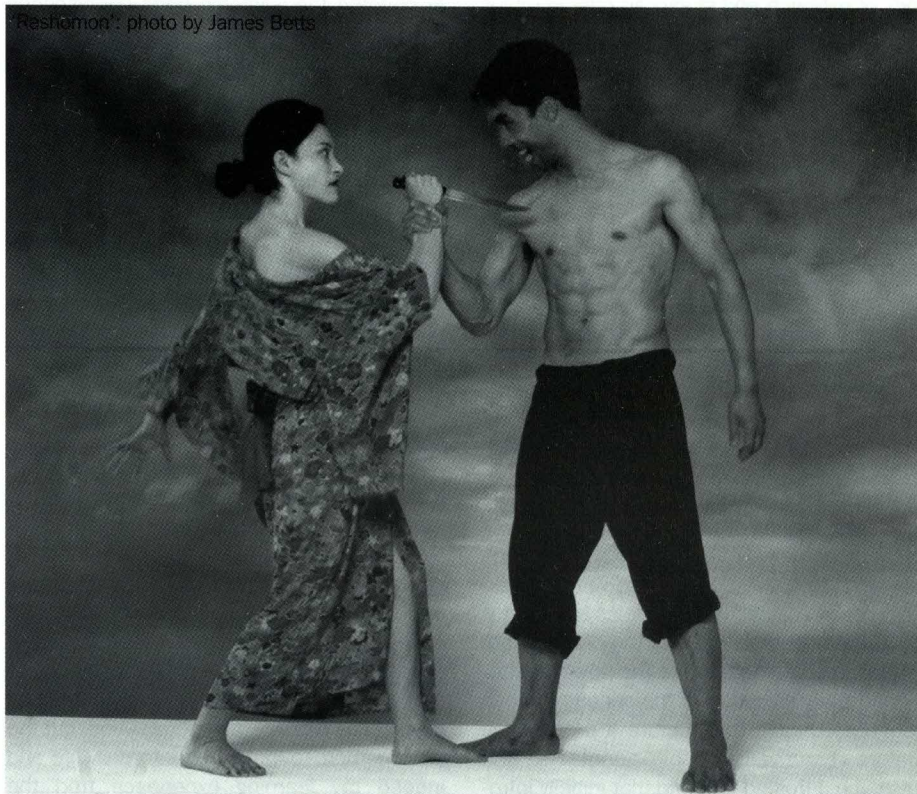
'The Way of the Warrior' project in 1998 examined the link between martial arts and performance, which Dick McCaw calls 'sciences of the human vital energy'. This energy, he believes, gives certain actors 'presence'. This comes from refined physical awareness and control, a precision of gesture and movement that dancers aspire to. It shows in the magnetic quality of certain performers: we are drawn to watch them and even the objects they hold seem somehow magnified. Tom casually demonstrates as we talk, holding his coffee cup in such a way that I am suddenly and bizarrely struck by the integrity and beauty of its shape.

The belief in some universal form of energy ('chi' for the Chinese) recurs throughout

Asian cultures, and is a fundamental concept in Kung Fu. Chi is seen as a force that animates the body and is developed through breath control and meditation (including visualisation) as well as physical training. Tom also found parallels in Western performance training. He recounts a moment when, during a voice training session at Guildhall, he was asked to visualise the far side of the room (a well-known exercise in projection). He recognised the principle as the same as chi: 'It is basic.'

This energy is what makes performers with Tom's rare blend of Eastern and Western traditions so engaging to watch and increasingly popular. It shows that, as the title of a recent book on martial arts eloquently puts it, 'martial arts are not just for kicking butt'. ■

'Rashomon': photo by James Betts



MITCH MITCHELSON
gets on his bike in
Bali to research the
many-faceted role of
the Topeng mask



From the Ridiculous

I visited Bali in the autumn of 2000 under the auspices of the Lisa Ullman travel scholarship to undergo a study of Balinese mask. In common with many other theatre practitioners I had felt the need for some refreshment and stimulus to my work. With due humility I was aware that I could only have a circumscribed experience in the five weeks available to me for the trip. Yet even short periods of research and study can offer stimulus to practitioners, so I felt justified in seeking a catalyst for self-development through the perspective of another culture.

I had read of Dario Fo's comparison of Pantalone from *commedia dell'arte* with a mask from Bali, Peter Brook's reflections on the purity of Indonesian artistry and Eugenio Barba's inquiry into the energy and presence of the Balinese performer. As I narrowed my search down to the Balinese Topeng with its contrast of ritualistic high caste characters and contrasting grotesque rustics, I found an echo in the work of Artaud: some of the inspiration for his proposal for a Theatre of Cruelty was the Balinese dance theatre he saw in Paris in 1931 and the often neglected place of humour as evoked by the Marx brothers and their 'tearing of all reality'.

Topeng derives from the root word 'tup', meaning to cover (i.e. the face with a mask) and concerns itself with folk tales and stories from the ancestral world of the old kingdom of Bali. It combined for me the power of ritual and the dissolution of the serious through laughter. Unable to structure a programme before I arrived, despite contacts and research, I trusted fate and that initially intro-

duced me to local taxi driver Ketut, who initiated me into Balinese Topeng, a technique passed down the generations through the oral tradition.

His first workshop had echoes of what I imagined *commedia* rehearsals may originally have been like. I was in a yard surrounded by squawking chickens, biting mosquitoes and howling dogs, while my teacher's grandmother chanted the Gamelan parts underscoring the movements. So different from a workshop experience in the West! A subsequent stay in Ubud introduced me to Semarah Ratih, who I would visit daily, cycling past the rice paddy fields, working out while his father chanted sacred text and a procession of farmyard chicks processed by. In these settings I wrestled with the high status characters of the Topeng Tua (Older Statesman) and the Patih (Warrior Prime Minister) as well as the Bondres – comic, grotesque, rustic villagers reminiscent of Pantalone and the Zannis of the *commedia dell'arte* and the entrees of circus clowns. The Kete half-mask is a relation of the Italian Tartaglia...

I attended performances, watched informal displays from children, observed fishermen gleefully rehearsing their Gamelan parts by the sea and visited mask-makers in their studio. I also witnessed an impromptu masterclass in the hair salon of the wife of the taxi driver, my original teacher; he performed a comic tour de force of half-mask characters amongst the hairdresser assistants and clients. It is probably a generalisation, but the arts seemed so integrated into daily life and indeed my learning experience trod the

threshold between the extraordinary and the everyday. The Balinese talk of a veil between worlds, the sacred and the mundane. The masks are carved with great reverence to the gods and spirits. The gods and ancestors are never far away and are immanent throughout the performance, making the invisible spirit world visible. In 'There Are No Secrets', Peter Brook writes of 'sacred theatre... in which the invisible appears' and he has written eloquently of his uses of Balinese Topeng in his production of 'The Conference of The Birds'.

What are the implications of this cultural interchange for Western performers? The intense devotional nature of Balinese culture is manifest in Topeng in the rituals informing mask-making and performance, which ensures a *temenos* of performance. This has echoes of Brook's 'Holy Theatre', particularly in the temple performances of Topeng Pajegan, which are literally entertainment for the gods. But even in the more secular settings of Topeng Panca, the space and masks are consecrated before use. And at the same time, there is the counterpoint rough and bawdy theatre of the clowns – the Balinese love balance!

Western practitioners would be challenged by the demands of the form: its precision, rhythm, energy and use of Keras and Manis (hard and soft gesture). Entrances and exits make use of the simple curtain backdrop, announcing the seriousness or comic demeanour of the characters. Chaplin once quipped that his art was all entrances and exits. The imagination is engaged and stimulated to reflect on transposition.



**My learning
experience trod the
threshold between
the extraordinary
and the everyday**

to the Sublime...

I approach the application of this study-tour with respect and humility. This tradition is underpinned by years of training, not weeks as in my case. Nor do I make great claims to any dance ability, although I can make a reasonable stumble of the Topeng Tua. Moreover, I am aware of the dangers of cultural misappropriation. Despite these caveats, I have explored the masks and their gestural language intensively and widely since my return, in practical and laboratory situations and conjecturally in my imagination.

A school in Greenwich became my first avenue of investigation, the clowning Bondres characters bringing out the more diffident students, and the ritualistic, delicate but authoritative gestures of the Dalem (King) grounding the more hyperactive participants. Work with refugee children at Rise Phoenix Project used the movements of the Topeng masks to create stylised, archetypal, mythic characters for a devised tale incorporating shadow puppetry and storytelling. Teaching Brecht at drama school, the masks were employed to elicit Brecht's interest in oriental theatrical forms and through the Bondres, evoke legendary Berliner Ensemble productions such as 'Arturo Ui', which drew on expressionistic clowning techniques. Workshops at Circus Space, Theatre Belgrade and with the National Youth Theatre drew on affiliations between commedia dell'arte and Topeng. At the University of North London, I worked on a devised production integrating Balinese and Western forms of expression and transposing Balinese Bondres actions into red-nose clowns.

I have experimented with two of the masks for a vaudevillian double act focusing on the contrasting fortunes and rhythms of two of the Balinese rustics, resonating for me with the catastrophic clowns of Peter Barnes's play 'Red Noses'. Finally, I intend to use the Orang Seket (Sick Man) mask in roleplay work with the NHS to complement the depressed circus clown and various blue-collar and white-collar workers I already play. So that's my attempt to use the Balinese connection so far – and there are lots of other possibilities.

Peter Brook's use of Balinese masks has been mentioned... Others to have done so include the American Repertory Theatre who integrated Topeng and commedia in Julie Taymor's production of Carlo Gozzi's 'The King Stag'. The Balinese context of an ancient kingdom has echoes and parallels in Western forms such as Greek and Shakespearean drama. On the internet I came across a reference to M.J. Colderion workshoping Topeng for Theseus and Hippolytus emerging from a Greek chorus. The Greek messenger could also be interpreted in comic Bondres style, particularly as a device for releasing tension such as with the messenger in 'Antigone'.

Shakespearean clowns such as Trinculo, Stephano and the Porter in 'Macbeth' could find an affinity with the movement vocabulary of the Balinese rustics. Experimenting with a simultaneous entrance of several Balinese village characters also created associations for me of the waiters of Goldoni, the servants of Molière and the Mechanicals of 'A Midsummer Night's Dream'. The Topeng Tua

could also be seen as a distillation of some of the attributes of King Lear with his truculence, eccentricity and poignant world-weariness and fading of the light. Jeff Raz of Pickle Family Circus fame extols the virtues of multiculturalism in clown training. As Joel Schechter says in his book on the Pickle clowns, it is appropriate for performers to explore the postmodern tendency to quote diverse traditions – Kabuki and Buster Keaton – at the same time.

Essentially it is about our humanity. The Topeng masks, although culturally specific and codified, have a universality about them. There are masks that are fierce, fearful, happy, sad – all essentially human attributes. And when Ketut the taxi driver took his masks into his wife's hairdresser's salon, bursting through the plastic curtains amongst the customers and laughing hairdresser assistants, he demonstrated the mask's playful nature. And the next time he uses them might well be at an important temple religious ceremony. No contradiction. Topeng offers a rich source of cultural experience to stimulate the Western practitioner, activate the imagination, explore in tandem sympathetic Western forms and bring a fresh perspective to relevant theatre practice. But I shall leave my last words to an anonymous commentator: 'Dancing in Bali is to be seen and heard like streams and trees in a wood.' ■

Mitch Mitchelson is a teacher and performer, and also artistic director of street theatre company Original Mixture. Contact him at original@clara.net

Glasgow Calling

Independent artist **DAVID LEDDY** gives his rundown of the most exciting new performance work taking place in Scotland's biggest city

When I first started working in theatre I decided, like so many others, to move to London. Despite advice, I was sure that London was where all the best work was being produced and all the best venues were. Why settle for second best, I said to myself. The foolishness of youth, you see. Years went by and, like everybody else, I battled with funders ('Come back in five years') and had programmers at venues hang up on me...

Now I find myself up the road in Glasgow. I expected things to be different, but was not prepared for quite how much better and easier things would be. In Glasgow there are a variety of venues presenting contemporary performance. The most prominent are the

Tramway, CCA and the Arches. Each of them presents slightly different work and offers different types of support to artists.

The CCA (Centre for Contemporary Arts) mainly focuses on presenting work with a national or international reputation. Recent programmes have included favourites like Third Angel and Point Blank as well as big international names such as Diamanda Galas and Ron Athey.

The Tramway also brings the big names and has notably close relationships with Robert Lepage and the Wooster Group. As well as this, though, Tramway supports Glasgow-based artists by commissioning new work. A disused tram depot which was saved from destruction by Peter Brook for the 1990 Year

of Culture, the Tramway is a council-run building which works hard to support and integrate with local artists and communities. A Tramway Commission would usually be offered to more established artists, but emerging artists can put forward proposals for Dark Lights Commissions for works presented in Tramway's smaller performance space.

An example of recent success here would be Pauline Goldsmith's 'Bright Colours Only', which was such a success that it went on to a second sell-out run at the Arches followed by a stint at the Assembly Rooms for the Edinburgh Fringe. Based around a funeral which we are invited into, the audience arrives to find a full living room with carpet, sofa – and Goldsmith Hoovering in the entrance. She encourages people into the space where they help themselves to tea, sandwiches and whisky as they mill around a coffin in the middle of the space. When the performing begins it is a virtuoso piece of storytelling in which Goldsmith acts out the lives and deaths of various family members. The show reaches its climax as the audience are asked to follow the coffin out of the theatre to a waiting hearse in the street.

The Arches, more than any other venue, see it as their role to support and develop Glasgow's emerging artists. A huge labyrinth of railway arches underneath Glasgow's Central Station, the space lends itself well to heavy programming where audiences can choose between different shows on the same night. Last autumn saw the New Work Season where seven different companies presented a showcase of new work across different genres. Some of these pieces were then developed into full-scale works, such as Andrew Burt and Robert Green's 'Health and Safety'. This large, visual piece is based around a series of comic health and safety lectures offering such sage advice as 'Hands must be



Scale Project: 'New Town'

kept within the theatre at all times' and 'Excessive convulsive laughter or any other action which may induce involuntary urination or vomiting is strongly discouraged.' These lecture pieces are interspersed with 'archive entries' where the performers dash up and down a huge murky arch acting out mundane stories about the perils of wearing sunglasses or the boredom of waiting on a doorstep.

The larger version of 'Health and Safety' was presented as part of the Arches' Festival of New Scottish Theatre in March 2002, a festival of nearly twenty new works. Other highlights included Twelve Stars' double-bill of new works 'Morgan' and 'The Church of Marilyn Monroe'. This saw the company create a plaintive, melancholy evening of poised and elegant work based around repeated movement and skeletal narratives. Using music by Arvo Pärt and clear influences from Pina Bausch, the pieces were theatrically courageous in the drowsy, languid pace that drew the audience into their mysterious repeated movements.

Closing the festival were Scale Project, one of the few presented companies not based in Glasgow. Their performance-installation 'New Town' took the audience into a dense pile of desks, filing cabinets, drawing boards and computers. This 'office' was populated by four bizarre workers who frantically told stories and acted out scenes about new town developments. The piece comprised a series of sections repeated in differing order, all of which involved a beautiful reworking of the office setting. People would be interviewed whilst sitting inside filing cabinets, a camera would zoom in to a close-up of an ant farm installed on a desk, and one town planner gave a detailed presentation about a town built entirely from chewing gum. It was this combination of thoughtful, resonant texts about real new town developments and a bizarre, comic context that made 'New Town' such a popular piece.

Away from the main venues' programmes there are several festivals presenting new performance work. The most high-profile of these is the long-running National Review of Live Art where artists, mostly from outside Scotland, trundle up the motorway and spend several days running round the labyrinth of the Arches. This is the perfect environment for artists to showcase their work to each other and for emerging artists to get a much needed platform to show their work. Recently, though, NRLA has become subsumed within the larger festival New Territories, which brings a broad selection of large-scale international work to Glasgow. This year saw luminaries such as O Vertigo, Station House and Akademia Ruchu. Much of the work is so large that it can only fit in the cavernous Tramway. Wim Vandekeybus began his career with a commission from New Territories when it was



Akademia Ruchu

in its previous incarnation as New Moves. His company Ultima Vez were back this year with a new piece for an all-female company of international dancers. Reactions to the piece were mixed. Whilst some were obviously thrilled to see Vandekeybus back in Scotland with new work, others felt that it was not his best and that the dancers themselves rarely managed to breathe life into the piece.

Materiali Resistenti from Italy presented 'Waterwall'. The show began with dancers taking huge plastic sheets and draping them over the front rows of the audience before they launched into an energetic piece that made use of a huge metal construction. This eventually gushed forth a wide wall of water which the dancers could fly through on ropes. Some felt that the choreography was lacking here with a reliance on a banal movement vocabulary, with the majority of material spun out again and again. The dancers, too, were felt by some to be lacking in the necessary skill to

really perform well under the pressure of such dangerous terrain. Others, though, found that the waterfall itself provided ample excitement and made up for the piece's shortcomings.

It seems strange to me that there can be so much new and exciting work taking place north of the border that my old London chums are unaware of. Many of them have asked why I didn't move to Edinburgh so I could be there for the festival each August. The reality, of course, is that Glasgow is the larger, more modern city with an emphasis on new work. Like many others, I've noticed that when the festival shuts up shop there is an absolute dearth of new performance in Edinburgh. Thankfully, though, Glasgow is there to fill the gap. ■

David Leddy's 'On The Edge' can be seen at The Pleasance Theatre as part of the Edinburgh Fringe Festival, 31 July to 26 August. See www.davidleddy.com



Materiali Resistenti: 'Waterwall'



Burn Down the Theatre?

Street, church, nightclub or river boat – live performance gets everywhere these days. DOROTHY MAX PRIOR wonders where this leaves the dedicated theatre venues

I often find myself trying to explain, defend or justify theatre. With 'street arts' and 'live art' as terms with contemporary currency, it sometimes feels that theatre has become a dirty word – with people willing to own up to anything other than being a theatre maker. Those that can bring themselves to let the dreaded 'T' word out of the bag will only do so if it's understood that they have no truck with anything resembling a 'normal' theatre venue.

'Burn Down The Theatre' is the by-line for Ducky's latest venture 'Nightbird', a summer programme of performances in unusual spaces. The programme looks every bit as exciting and varied as we've come to expect from Ducky, but I would take issue with producer Simon Casson's argument that only work presented outside of the dedicated art or theatre space is able to be innovative or provocative...

I write as someone who has never performed in a regular touring theatre company – whose whole punk/postmodern 'career' was acted out on the streets, nightclubs and alternative spaces of Britain and Europe. So I have no particular bias in favour of the theatres and art centres of our fair land – yet in my mellow middle age have come to realise that just

because a performance piece happens outside a dedicated art or theatre space it is not by definition more hip, interesting or innovative than something happening inside a regular venue.

Festivals such as LIFT have demonstrated in their programming that equally innovative work can be shown in venues as varied as a riverboat down the Thames (Reich + Syber's 'Night Manager'), a North London church (Bobby Baker's 'Box Story') and the Riverside

It sometimes feels that theatre has become a dirty word – with people willing to own up to anything other than being a theatre maker

Studios (multinational collaboration 'The Theft of Sita' – all presented in 2001).

At the User's Guide to Street Arts (a one-day symposium hosted by the Independent Street Arts Network in collaboration with Total Theatre Network, Central School of Speech and Drama and the Theatre Museum) Professor Baz Kershaw challenged the notion that street arts and performance in unusual spaces were intrinsically more innovative, expressing concerns that although released from what he described as 'the disciplinary effect of dedicated theatre venues', the performer working elsewhere was not necessarily more free. She or he was instead constrained by the demands of a 'commodified culture'.

This view was, to some extent, also presented by Bim Mason, author of one of the few books on street theatre. Bim felt that work in public places that had once been free and anarchic was now in danger of being market-orientated and consumer-led. He cited examples of spontaneous performance 'happenings' from the 1970s that would perhaps nowadays be constrained by the demands of arts funders and health and safety officers.

It is arguable whether the performance work of today is less or more 'interesting' than that of the past (and of course the rosy glasses of hindsight do always make our own pasts seem more daring and exciting than the present) but it would be fair to say that there is nothing new about performance outside of dedicated art and theatre spaces – punk is celebrating its jubilee after all, and famous 60s happenings are now re-visited as museum pieces in today's art galleries. It is difficult to view performing on the street, at a nightclub or in a warehouse as interesting per se – we've reached the point (thankfully, some would say) where the actual content of the performance work is important too!

So where does all this leave the dedicated theatre venues?

It has become something of a cliché that the average theatre-goer is white, middle class and middle-aged. Yet the population as a whole is – obviously – made up of people of all ages, cultural heritages and socio-economic classes. In ancient Greece, the whole population would turn out to the theatre – an all-day event that took place right bang in the city centre. There are still places in the world today where mass exodus to the theatre is normal. Scholar John Russell Brown cites the examples of the Jatra Theatre in India, where whole families take a picnic along to the marathon performances that often don't start until 11.00pm – and they expect to join in the spectacle by shouting advice to the actors, who often ask for help with solving conflicts. (Yes, interactive performance is as old as the hills...)

Here (in the UK) and now, most of the population are oblivious to what happens behind closed doors at the theatres in their town: for many people the word 'theatre' means no more than a vague awareness of a sub-standard entertainment medium that keeps the middle-classes off the streets and out of trouble.

A glaring example of this is in my own home town of Brighton, which hosts the second-biggest arts festival in the UK. Although for much of the month of May the 'Festival? What festival?' response is not unknown, on the second weekend every café and pavement is heaving with people who, deliberately or inadvertently, find themselves part of 'Streets of Brighton'. This no doubt has been noted by Brighton Festival's new director, Nick Dodds, who has placed a higher profile on outdoor and public events in 2002, with a circus festival and a samba carnival weekend added to the programme.

But the question for performance-dedicated indoor venues everywhere is: what can be done to encourage the same sense of involvement and engagement from the local community that street arts, circus and carnival engender?

The key to the whole thing is to provide an environment people want to come to and stay in. Outdoors, people will walk away if they don't like what they find. It's harder to do that in a seated venue! People want to feel comfortable, relaxed, welcome. Evidence that someone cares about the presentation of the event; a whole experience that takes in the planning of everything that happens from moment of arrival to moment of departure... these are important regardless of where the event is taking place.

People want to enjoy themselves – they want going to the theatre to be a joy not a trial. This doesn't mean dumbing down or avoiding 'serious' work. Companies such as Moto Roti, Apple and Snakes and Ducky have shown that live art, experimental theatre and performance poetry can have a broader appeal than some might suppose...

This may sound trivial – but being able to bring or buy food and drink is important... feasting and theatre have a shared history! People like popcorn and ice creams. Café-theatres and pub-theatres can work – if there is a genuine inter-relationship between the café or pub and the theatre rather than separate door entrances and mutually suspicious clientele.

Sometimes when I take 'non-theatre-going' friends out, I'm embarrassed by the low standards in comfort and hospitality in some venues – nasty plastic seats and the bar closed when the audience come out of the auditorium. Why on earth pay twice as much as a cinema ticket to be treated this way? I

have been to a number of fringe performances recently where I have been one of half a dozen or less audience members – looks like there is work to be done! Even if you've failed to sell tickets, why leave the house empty? Is that fair to the company who have paid to hire the space? Why not forge links with schools, OAP groups – anyone in the community that you can give free or cheap tickets to on short notice... maybe they'll even come back for a future show.

The venues that are bringing in the audiences are often the ones with an innovative approach to programming and a genuine relationship with the local community. Provincial arts centres such as MAC in Birmingham have forged the way forward with their cross-cultural melee of theatre, live music, film and workshops that happily mix art and popular entertainment.

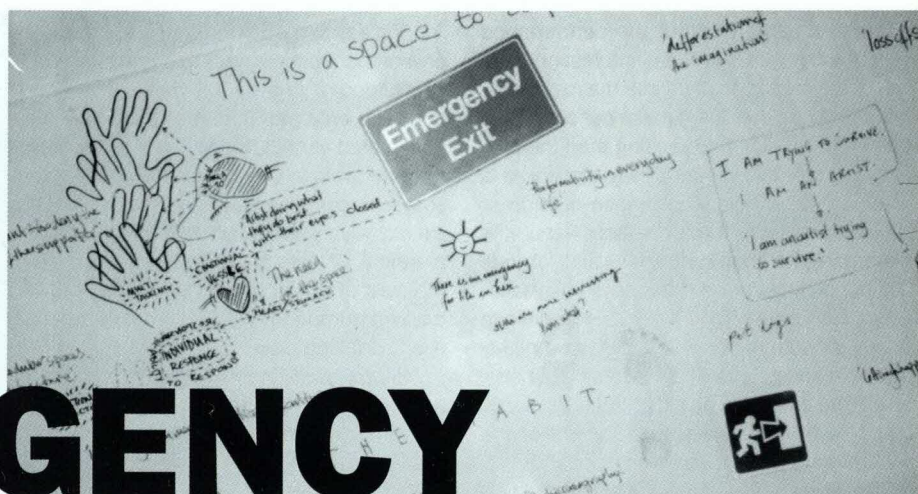
I suppose all of these could be summed up in one phrase (for which I am indebted to John Russell Brown, who pointed out that Indian performers see their role as a divinely ordained one of prime importance): 'The job of theatre is to create pleasure.' People 'pay their money and takes their choice' – and too often it's a choice to stay out of the theatres. Save your local theatre from demolition – promote the pleasure principle! ■

Ducky's 'Nightbird' continues until 12 July – telephone 020 7737 4043. Information on LIFT 2002 can be found at www.liftfest.org. For information on street arts performances, see www.streetartsnetwork.org.uk.



Station House Opera

IN THE EVENT OF EMERGENCY



June/August 2001, Bermondsey, London: two groups of artists live and work as two temporary communities 'looking towards a current sense of urgency that they may or may not feel is present by making work or not, by discussion-intervention-interaction.' JOHN KEEFE reflects on the process...

Spring 2002. As rapporteur-dramaturg, I write this against a backdrop of urgency and emergency (political/personal/cultural/environmental) not less than but pointed up by the events and consequences of September 11. Wars, famines, earthquakes: the events of the everyday promoted, ignored or distorted by ideology, interests and personal concerns...

Where in this context is an artist to be placed? As project facilitator Em Druiff put it: 'As artists why do we do what we do? What marks do we make?'

What is the emergency, or rather emergencies, for each participant?

- The state of art under the market economy.
- Working in isolation within a constituency of similar artists.
- Making work to order or to commission or finding commissions; making a living out of art or not with the pressures of wage earning.

Where are these to be placed given the issues of the artists' roles, responsibilities and potentials?

The structure of peer exchange would be familiar to those who participated in Total Theatre Network's Moving into Performance or the Discovery workshops – the sharing of a temporary living, working and social community of similar interests. Here located in Dilston Grove, a deconsecrated church on Southwark Park which becomes a lived-in gallery/space/forum for two one-week periods.

I attend both weeks as a participant-rapporteur; making notes, mildly interrogating the project and participants, contributing to the public discussions, producing documentation of the project with my reflections and observations.

We cook, talk, share details about work done or in progress; some work through the week to create an art piece for the open days, others prefer to reflect on the work they do. There is wry amusement and some annoyance at press coverage mediated through distorting images: 'It's a modern art equivalent of Big Brother; squabbles, intrigue, romance which you'll not be privy to but you will see the works they make under these unique circumstances' (Evening Standard).

Not only does this cause me to reflect on the emergency that is our commodified, mediated world; it also exemplifies the pressure of expectation to produce work 'because I am an artist' as a motif through the two weeks.

For those who work in the performing arts the parallels are clear. Is someone an artist because they consider themselves as such or only if they produce artwork? Can this be simply for themselves or must it be public to be valid? If public, then what parameters validate it as 'proper art'? Who sets these defining parameters – market forces? The peer community? The critics? The media? What makes one person a professional and another an amateur? What are the ethical-political boundaries that legitimise or illegitimise a piece of work (a reflection that concerns me as I supervise a dissertation asking why a par-

ticular image in a gallery is regarded as 'erotic art' but placed in a different space is regarded as 'pornography'). Thus, what is the legitimacy of one proposal to pull down the cross atop the building as a 'happening'?

Most of the work takes the form of installations created out of found materials or as a response to the building/space. Arrangements of gloves, a mapping in chalk, a chair in which the subject is tied and left, the performance of writing, an emergency shelter, a sewn-together tent, a swing set up over a plastic orange 'river', projected computer-manipulated images, a time machine, a collage of discarded photos and documents exhumed from a skip, ornately decorated football shirts which become the object of procession and team colours in an artists versus local children football match (the kids win!)...

Discussions between the participants in the two public forums become as vital as the work made and the food cooked. Thus: art as a search for a non-religious spirituality; art in a modern-postmodern culture; what makes an object art; the dilemmas between private and public intention, of trust between artist and spectator; the need to make room for art which is not economically active; arts by television; the power stolen by the loudest or most selfish voices.

These are flavours of an intriguing and frustrating but always interesting and thought-provoking project. ■

Discussion contributions, follow-up papers and documentation are available on www.intheeventof.org.uk



Circus arts news

News from the Circus Arts Forum: Issue 9 Summer 2002

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Onwards and upwards... Following news that we have secured further funding from the Arts Council of England, the Circus Arts Forum, like circus itself, is moving in new directions. From May 2002, Annabel Arndt has taken on the role of Director of the Circus Arts Forum (she is also Director of Total Theatre Network which will continue to host the Forum in 2002 – 2003). A new full-time Communications Officer will staff the office on behalf of both organisations. I will continue as editor of Circus Arts News – and welcome any suggestions for feature articles, news snippets and information on new productions or training initiatives you might care to send me!

So if you want to contact any of the team, or if you are looking

for information on any aspect of circus in the UK, please telephone 020 7729 7944 or e-mail info@circusarts.org.uk. And don't forget the website – which will soon have a new Library section where we will be able to house circus research documents and other valuable resources in addition to our other well-loved and well-used pages...
www.circusarts.org.uk

Dorothy Max Prior, Editor

Circus Arts News is published by Total Theatre Network and edited by Dorothy Max Prior on behalf of the Circus Arts Forum.
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Circus and the Arts Council of England

Circus Arts Forum was delighted to learn that Pax Nindi has been appointed as the part-time Circus Officer in the Drama Department of the Arts Council of England, working on Mondays, Thursdays and Fridays. Pax will continue working with Carnival Arts on Tuesdays and Wednesdays. Pax can be contacted on 020 7973 6563 or by email: pax.nindi@artscouncil.org.uk.

London Arts Support for Circus

More good news from the funders... Having appointed Lyndsey Stephenson as circus officer (the first regional dedicated circus officer), London Arts has now announced that it is investing over £36,000 in the development of circus and circus artists – specifically to support the artistic growth of the artform and its practitioners, to provide for research and development into new ways of working, and to help build cross-artform collaborations. Grants – ranging from £3,500 to £6,000 – are being offered to seven successful applicants, representing a wide range of London-based Circus organisations and artists. They are: the Flying Dudes, Gandini Juggling, the Generating Company, Matilda Leyser, Mimbire, PUSH and Tuyo. The Circus Development fund for next year has a deadline of 3 February 2003; guidelines are available from October 2002.

Jerwood Circus Awards

Following on from the success of last year's pilot project, the Circus Space and the Jerwood Charitable Foundation have announced the launch of the Jerwood Circus Awards 2002. There will be three awards – one of £10,000 and two of £5,000 – and the awards are open to both established and emerging circus artists. Winners will also be provided with rehearsal space and will be able to showcase their work at the Circus Space in Spring 2003. Submission deadline is 23 August. For more information telephone 020 7613 4141, e-mail leekendall@thecircusspace.co.uk or see www.thecircusspace.co.uk.

UK Premiere for Legs on the Wall

The legendary Australian company Legs on the Wall are coming to Manchester City Centre on 22-24 July. 'Homeland' – described as 'circus at its most daring – balletic and ingenious' – is an aerial show performed on the side of the 25-storey Premier Lodge building, just off Deansgate in Manchester City Centre. A live choir will perform alongside enormous projections, as a backdrop to abseilers, climbers and dancers. Performed at the Sydney Millennial celebrations and again at the Olympics in 2000, this will be the European premiere of the show, performed on the eve of the 2002 Commonwealth Games.

CIRCUS of the STREETS

CHRIS BARLTROP reports on a new hybrid circus/street sports production

Following a six-week experimental tour last Autumn, the first full British tour of Tony Hopkins' 'Circus of the Streets' opened on 1 May in Norwich. The theme of the show is modern extreme sports like skateboarding, and the setting is very street – no velvet curtains and sawdust here! Having originated the idea, Tony Hopkins talked to Peter Jay, owner of the Hippodrome Circus at Great Yarmouth. Peter was immediately enthusiastic and he drove a couple of hundred miles the next day to talk more.

The idea of 'Streets' was developed throughout 2001. A brand-new Big Top was ordered, 36 metres round and 12 metres high. Peter Jay came up with a unique set design: scaffold towers and corrugated iron. A short tour was booked as a pilot, and Peter Jay agreed to be producer.

From the first rehearsal, it was plain that this concept was working well. In-line skaters, their ramps replacing sections of seating, zoomed and jumped. A BMX rider balanced and hopped. Skateboarders leapt and clattered. A modern trapeze routine, a polished and excit-

ing parallel bars troupe, a beautiful silks number, and other traditional and not-so-traditional material were included. Plus a comedian with attitude – the anarchic Spanish clown Suso – and lights and music to rival a rock show.

Audiences loved it; reviewers too. And lessons were learned. All, says Hopkins, highly valuable and worthwhile. But basically, a great idea had been born – a way to present a brand-new and creative sort of circus without losing the traditional feel and the traditional audience.

Circus of the Streets thus goes into its extensive 2002 tour with full confidence. The new production has a highly international line-up, including aerial silks, BMX flatland and jumps, skateboard, in-line skating, doubles trapeze, parallel bar gymnastics, hand-balance, hula-hoop, diabolo, and other numbers, plus the comedy of Suso. It's on tour until November, and will please kids, their grannies, and circus purists. See www.circusofthestreets.com or phone 0870 444 1505. ■



BALLS All the

TINA CARTER found that organising the British Juggling Convention 2002 was a feat that required great dexterity

Thursday 28 March 2002 was a nervous day as the wheels of the BJC started moving under their own steam, after almost two years of planning. Our gallant volunteers steered into action. Hazel womaning the box office, ready for the big rush (we hoped!); Nikki ensuring the site was in order and the sacred turf of the playing fields was not damaged by untoward vehicular movement. Kate, Jade and Andy erected their sea-life creations in the chill-out tent whilst Steve set up the haven that was Event Control: setting the power switch to go, issuing radios and yellow jackets to the deserving and the desperate. Barry single-handedly lit the site with his magic touch and Stumpy, well, he fell to the onerous task of printing, laminating, cutting, printing, laminating, cutting... Yup all those octopus passes were done by his fair hand...

But then it was all Stumpy's fault!

In 2000 he tentatively asked if I would lend a hand in bringing this wild and crazy 15-year-old event – the British Juggling Convention – to Whitstable. As it had been on the cards many years previously when my partner and I ran the Kent Circus School, I couldn't really refuse, so we spent that year contacting the council, finding a suitable venue and pulverising friends and family into pledging their support. As well as wandering aimlessly around the town wondering if 800 jugglers would fit and if the town would be supportive.

The internet proved to be an indispensable resource in the researching, organising and marketing of the event. The juggling fraternity is enormous and the support network across cyberspace was a fundamental element in the event's success

22 April 2001... The phone rang. 'Tina, are you still up for running the event?' says Stumpy. 'I'm going to the meeting now – do I stand up and say YES?' I panicked – but agreed. Little did I know that that would mark the start of a very long journey to 28 March the next year...

As the BJC wheels continued to turn in Whitstable, I was away from site, on a linked project managing the warm-up acts to Her Majesty the Queen's auspicious visit to Canterbury. How often do you get the opportunity to have jugglers and royalty on the same page of the local paper? International cast members of our public show, 'A Night of Surprises', entertained the crowds lining the medieval streets awaiting the Maundy visit.

It was a great excuse to show off the skills of local boy Sheriff Bob and his inflatable horse, a favourite with the ladies; and a treat to welcome back Devilstick Peat, known for many years as the resident busking jester outside the library. To view Palle, the human balloon, brought tears to the eyes of many as he stripped semi-naked, clambered inside a giant balloon and performed ludicrous acrobatics in as surreal a manner as I have ever seen; but we cannot end this paragraph without mentioning the tremendous Olga and Vova. Eleven and thirteen years old respectively, they stunned the crowds with their juggling prowess and gave just a hint of the spectacle they would provide in the Marlowe Theatre. That performance would bring the show to an end with a climactic standing ovation. Juggling that professionals would die for, piano finesse a virtuoso would be proud of, combined they were simply Fantastic!

Back in Whitstable... and a juggling convention that incorporated all the trademarks of the previous 14 years of BJCs. One school site provided halls for twenty-four hour juggling and unicycling, a UV dance and juggling arena, bands and DJs and a big top for renegade cabarets, as well as a bar, catering and camping. There were workshops aplenty from juggling for beginners to site-swap patterns, capoeira, trapeze, break-dancing and massage. Tweedy and Alexis entertained the younger audience with their slapstick clown show whilst Circomedia and the Circus Space showed off their latest talent in the eagerly anticipated showcase.

The parade brought hundreds of colourful jugglers, clowns, unicyclists and exhibitionists into the streets of Whitstable, where hundreds more locals came out to join in the fun. One little girl dressed in a fairy

in the Air



outfit certainly won the hearts of all the stewards as she entered into the spirit of the games facing big, burly juggling men as they battled it out for the ferocious gladiators' prize. Suffice to say – she won several of the games!

There were problems along the way and not all that was planned came to fruition. Toilets packed up and food was scarce at times; the odd band decided not to play and a few booked acts were not quite to the taste of the general juggling population. The flying trapeze that I so longed for proved too complicated to implement and though we attempted to break the Tequila Slamming Mexican Wave world record – we were a good hundred people short!

Planned community workshops (funded through the Awards for All lottery scheme) had to take place after rather than before the event: a youth circus day for underprivileged children in our area and circus skills workshops for adults with learning disabilities touring to six districts in East Kent.

My greatest disappointment was the rejection of our RALP bid to create a new site-specific show performed on the harbour, the mainstay of Whitstable's existence throughout history. This collaboration with Strange Cargo celebratory arts company was planned to bring the convention to a climactic end after the parade and games on Easter Sunday.

Not to be downhearted, we decided to create a launch event instead. Modifying the traditional fire show we commissioned SWPF pyrotechnic company whose spectacularly choreographed display really gave the convention the green light.

The internet proved to be an indispensable resource in the researching, organising and marketing of the event. Orin, from the Tunbridge Wells Juggling Club, set up the website and continually kept it updated, ensuring that jugglers from across the globe knew what was happening, where and how to reach us. The juggling fraternity is enormous and the support network across cyberspace was a fundamental element in the event's success.

But there were undoubtedly moments of great stress and there did come a time when the strain became too much and hysteria was merely masked by a sullen and haggard visage. I realised that I had actually begun to detest juggling and anything to do with it when I received an e-mail from a woman telling me how she was going to boy-

cott the event – why? Because it was too expensive and too far away in wet and windy Whitstable! Huge doubts about the viability and sense of the whole event loomed – but fortunately panic quickly abated and Whitstable shone like it never rained in Kent. It was probably the hottest weekend that year, with blazing sunshine all round.

Figures are now showing that we had nearly 650 paying customers through the doors, with a high proportion of local visitors. We also had nearly 150 volunteers and staff working on the site, so the school was a hubbub of activity from morning to night.

Our stronghold of volunteers (including my dad!) was undefeatable. For many it was an agonising few days that seemed much more like a month. But the faces were generally smiling and certainly the post-convention party was a scream! The event has brought many of us close together – and some a lot closer still! We are even starting to look back on it with fond memories. Since Easter I have had a number of calls from towns close to Whitstable, asking if we would like to host the event in their town next year... anyone for Herne Bay or Sheppey? You would certainly be welcome, but I think I will take a rain check for now.

Someone said the event was like a mini-Glastonbury. The photos show that a festival took place in Whitstable. Behind your yellow jacket with the ear tuned to the radio you see problems, mistakes, potential disasters; your face holds a constant frown and the smile seems to be distant for long periods of time. Then someone will come up to you, say a kind word, tell you how far they have travelled (South Africa, Australia, America, as well as Europe), bring you a cup of tea or even massage your hunching shoulders and suddenly you see happy, partying people again!

My beloved Steve summed it all up at the organisers' renegade show that took place when all the punters had gone home. 'In future let's not organise an event over the Easter weekend, in a Cathedral city, the day the Queen comes to town, there's a full moon, the Queen Mother dies and when the whole thing ends on April Fool's Day!' ■

The 16th British Juggling Convention takes place on 10-13 April 2003; contact details www.bjc2003.co.uk. Check out this year's site on www.bjc2002.co.uk. See also www.exfeat.com.

CIRCUS: The Sky's the Limit

How can we raise the profile of circus as an artform and entertainment industry? How can UK circus move forward to take its place alongside other artforms in this country and circus in other countries? In what ways is circus crossing boundaries and moving into new territory – artistic, geographical, social?

These were the questions that were set for our eminent panellists at Circus Arts Forum's latest event – 'Circus: The Sky's the Limit', a seminar held on 18 May 2002 as part of the Brighton Circus Festival. Our first speaker, secretary of the Association of Circus Proprietors Malcolm Clay, felt that to raise the profile of circus in the UK, a focus on quality within a vibrant commercial sector was needed. He pointed out that Britain used to be acknowledged as a world leader, with artists travelling to the USA and Russia to train others in skills that were traditionally passed down through the circus families, and that to win back this status we needed to raise the standards of the work being presented.

Pierrot Bidon, creator of Archaos and director of Circus Baobab, spoke next. He gave an entertaining resumé of his work, which has so

often taken circus across boundaries and into new territory – in the geographic and social sense as he has worked in so many parts of the world with such a broad range of people, but also in that his work has so often challenged artistic mores. Whether taking trucks and motorbikes into the circus ring, or forming new projects with street kids in Brazil, for Pierrot creating circus is about risk-taking: new concepts, new ways of mixing things – a laboratory to try out new ideas. He stressed the international nature of circus – and that this internationalism was the key to its survival and growth.

This point was taken up later by director and producer Isabelle Sage, who also works with Circus Baobab. She felt that an internationalist approach did not mean a loss of national specificity. Her aim was to build bridges between African and Occidental countries that were genuine cultural exchanges, not an 'exoticising' of African culture.

Tina Carter is the artistic director of Expressive Feat, who define themselves as an aerial dance company. As a practitioner, teacher and community arts animateur, she felt that crucial to circus moving forward was the development of an infrastructure similar to that offered to dancers through the Regional Dance Agencies. There was also an enormous need for a physical infrastructure – places where people could train and hone their skills. She stressed the need to nurture relationships with those outside of the circus industry – such as local councils, sports bodies and dance organisations. Above all, circus needed to be broad minded, to embrace the past as it moves forward – and to stop apologising!

Sean Gandini is someone else whose work has embraced both dance and circus skills in his pioneer experimental company, Gandini Juggling Project. He expressed a hope that circus didn't make the same mistakes as dance – which he felt has ended up supporting administrators rather than practitioners. Circus, he felt, was unique in its power to thrill. He spoke of the feeling of excitement that circus inspires in him – whether it is tigers in his homeland of Havana or motorbikes in Archaos. He said that the distinction between 'old' and 'new' circus was dissolving – and that this could only be for the good.

This thread was picked up by our final speaker, Gerry Cottle, whose company European Entertainment Corporation mixes classic and contemporary circus and currently employs 200 people, so 'no apologies'! Gerry felt that the key to circus success was to take risks and do what you believe in – don't wait around for funding, get some experience on the road. Don't just entertain your friends – go bankrupt if that's what it takes! He pointed out that we were holding this discussion as part of the Brighton Circus festival – the first British circus festival since the South Bank event in 1989.

Then, the great debate was the emergence of 'new circus'. Circus has moved on since then to a more eclectic and inclusive position – a respect for all was clear from the participants in the seminar. Circus continues to evolve; the feeling that emerged from the afternoon was that hanging around waiting for things to happen got you nowhere – risk taking and making your own destiny was at the heart of circus. More support from funders is important – but not if it causes stasis to set in. To give Gerry the last word: 'The elephants have gone – but circus is moving on and up.' ■

Dorothy Max Prior

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Photo: Al Seib. Costume: Dominique Lemieux © 1999 Cirque du Soleil Inc.

Fresh Faced

The learning curve is spiral-shaped, says PHIL GUNDERSON, reporting on the innovative Fresh festival launched to question, explore and celebrate the role of young people in theatre

Fresh was a theatre festival by and for young people hosted by the Brit School for performing arts and run by both teachers and professional practitioners. It was also an extraordinary collaboration in that it combined elements of training, performance and open discussion. This ranged from a project run by students at the school for children at Whitehorse Manor School, to the seasoned performers, teachers and practitioners participating in the Meltdown. There was an extraordinary sense of breadth both in age and experience, and Fresh set out to make connections between theatre students and their place in the world. This article documents the daily events and collective thoughts of young theatre students coming into contact for the first time with everything from the Royal Shakespeare Company to Frantic Assembly, from stage combat to approaching silence and from writing for the screen to setting up a theatre company. Following the successful formats of workshop training seminars such as the International Workshop Festival's 'Training Matters' or Total Theatre Network's 'Discovery', the days were divided into warm-up, training, practice and discussion elements.

Each day would begin with warm-ups that enabled a large group of people to come together, focus and actively engage minds and bodies. This established structure and a 'well needed change' from the normal routine was followed by a selection of taster workshops. One technique delivered by Annie Garrett was Alexander technique in which students were asked to 'walk through their life' feeling their natural body flow before pausing and looking back at where they had come from. This exercise was used to explore the motivation, subtext, environmental and emotional aspects of a selected monologue. Garrett, who trained with Paul Smith, develops this through use of hand-sized blown up balloons, where the springiness reflects the body's own elasticity and creates a tactile link between what you do and what you feel:

'The outer body acts as an interface – sensing beyond us and relaying back what kind of alert we need to be on. Our felt sense needs to be dynamic – to be really aware and alert – ready to move and act as the situation dictates.' (Annie Garrett)

The standard and scope of the workshops was testimony to the importance that companies and practitioners place on working with schools:

'For me the best workshop was Paines Plough's Writing for Theatre. In this workshop my eyes were opened and I realised that inspiration is all around us. As a writer that keeps coming up against brick walls I rediscovered the art of simplicity. Taking one word such as 'was' inspired me to write a play set outside the gates of heaven, and I learned how to structure my work, which I knew little of before.' (Charlie Swallow)

After lunch the 120 17-18 year-olds divided into seven performance groups. In these smaller companies they worked solely at putting on plays for a final festival day. The energy was very high as they explored matter that was close to their hearts: a young girl preparing for a night out as a disco diva in 'Death of a Disco Dancer'; the slick physical routines of 'The Interview'; the spatial interplay and dynamic changes of 'Big Bang Theory', a gloriously released improvisation; and the sensitive storytelling of 'I Can See a Rainbow', where the audience wrote their wishes onto multi-coloured bottles. All these pieces reflected the lives and concerns of the next generation of theatre-goers and makers. It

was also an extraordinary opportunity to explore unknown territory and make new connections:

'We were all "walking into nothing", finding the unknown, stumbling in the dark... and seeing the threads (at the end) between the stage and others made me happy too. The balloons on the ceiling at the end of "I Can See a Rainbow" couldn't have been there without the play, the actors, the stage management, the site staff, the finance manager, the balloon maker, the architect of the building. All those threads between all sorts of nothing.' (Stuart Worden)

Each day closed with a chance to reflect and begin to draw together some of these threads in a session called 'Meltdown'. This provided a closure in the same way as the warm-up provided the focus at the beginning. On the final day, the end-of-festival Meltdown was co-hosted by Total Theatre Network and over a hundred students, staff and guests representing companies, venues and local authorities came to debate and to listen to young people speak about theatre. A commonly held sentiment was that theatre is boring, overpriced and therefore ruled out as an option for a night out (which is not the same for cinema!). In response to this the challenge rose up to stage shows that would 'make you want to go again' and to 'be adventurous in what you make'. It was also felt that schools did not take enough risks when organising which shows they take young people to see.

'How do you create a theatre-going culture? Speak to us! Speak to us as young people and make shows that are about our lives. You've got to start again, start with children and get them to play from a young age... and go on playing...' (Emma Baggott)

As makers, teachers, learners, consumers, suppliers, we never stop learning and developing our theatre culture. Fresh shows us that we ignore the voices of young people at our peril. We need more opportunities where learning, performing and the exchange of ideas come together. ■

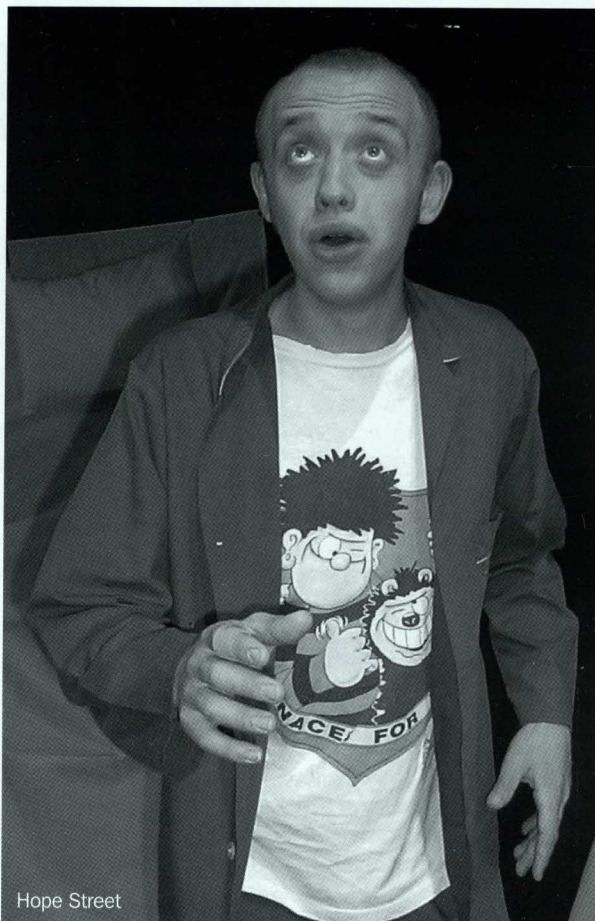
Total Theatre Network is keen to hear from anyone who would like to be involved in such initiatives. Contact Phil Gunderson at pgunders@brit.croydon.sch.uk



'Dr Faustus'

Full of HOPE

GEOFF BEALE reports on one of the UK's most innovative theatre training centres, Liverpool's Hope Street.



The Physical Theatre course at Hope Street is one of the most important developments in the growth of a vibrant theatre community in the North West – if not nationally. The course continually turns out practitioners willing to try their hand at all aspects of the profession, and it is rare to find such willingness to learn the practicalities of running a company alongside the youthful

enthusiasm for improving their stagecraft. It is no coincidence that companies such as *Rejects Revenge*, *Told By An Idiot* and the *Right Size* choose to produce and premiere new work in Liverpool; the depth of knowledge and support of physical theatre runs very deep in the city – fundamentally because of the work put into the art form by Hope Street.' (Tim Hibberd, Artistic Director, Rejects Revenge)

Hope Street was set up in 1988 by Peter Ward. It runs as a work centre and training ground for actors specialising in physical theatre, and also offers courses in leading workshops and stage management. It has many unique approaches and has attracted an impressive selection of Britain's top physical theatre companies including Horse and Bamboo, Leikin Loppu, Rejects Revenge, Complicite, Trestle and Told by an Idiot, to run workshops and direct shows. My own company Ophaboom have variously taught and directed there since 1996 and have become very attached to the working practices and philosophy of the organisation.

The aim and purpose of Hope Street is to create as positive a situation for the students as possible. This includes finding them money to actually attend the course, holding auditions and interviews to include a diverse collection of people and offering them post-training support in their careers. While studying they include sessions from other existing companies on how to start their own group and possible ways forward, and they also offer rehearsal and office space to any group that does set up as a result of attending the course. There is an active outreach programme, which includes a workshop leader programme. So it is an intensive institute with the student as the central focus,



With a collection of open, committed individuals you can create a company show in two weeks

both in terms of training and the hoped-for subsequent career.

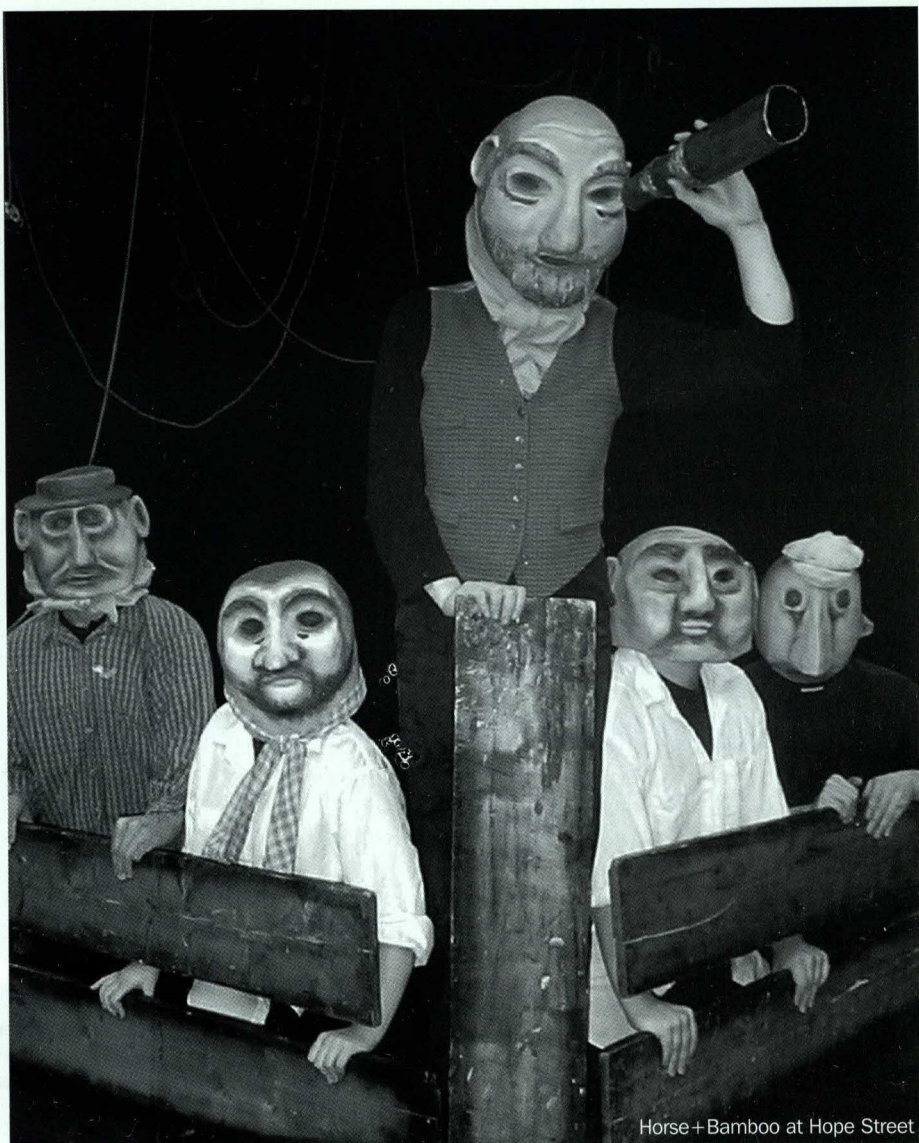
Ophaboom has thoroughly enjoyed working with such an ethos. I think true teaching is an exchange of ideas and possibilities, presented by a person or group that then actively changes depending on the input of the people involved. This has to be particularly true of drama, which is a dialogue between people. I think the Hope Street course presents one of the best ways and examples of how to teach drama.

Whenever I have taught there I have always been encouraged to experiment, to use the work as a chance for me to 'muck about' – though other definitions might well include 'explore and react'. The students are also up for this; they are used to working over a six-month period with a diverse selection of people and ideas. Once, completely unable to find a way into Bouffon, myself and the group had a talk about the problems of defining Bouffon and then simply moved on. They enjoyed an acknowledgement that we had hit an impasse and that that in itself was useful. If failure is seen as a judgement rather than an experience, that inhibits learning. But Hope Street sees the importance of performance – and in performance all experience is needed, and that goes for the teachers too.

And the students work hard! Over a six-month period along with training, they are virtually a rep devising company, putting on a street show, two outside directed shows and a three-week run pantomime at the Unity Theatre. This relationship with the Unity is something that I would like to see replicated around the country. The strong links between the two organisations are mutually beneficial as the students bring new and diverse audiences to the venue, while the Unity offers a professional performance environment for the students.

Accessibility and new audience building is important for any art form. At Hope Street, with many ex-students, parents and friends all attending shows, an atmosphere of informal appreciation is created, very nice and welcoming. Inspired by this way of working, Ophaboom is hoping to set up a short performance course in the autumn culminating in a short run at the Riverside for the participants. It strikes me as a good idea!

One definition of mask work or commedia



Horse + Bamboo at Hope Street

is that it is an art form that is led by the actor. In training, you want a performer to feel confident and successful, and recognise when the audience is finding your performance 'right'. From this starting point character and situations can arise spontaneously from performance or with input from the actor. This is certainly how we approached the show we directed at Hope Street in 2000 and it confirmed our belief that with a collection of open, committed individuals you can create a company show in two weeks. It is no ordinary group that will happily be sent off to work and devise things amongst themselves, respond and rehearse as a unit and be already changing and adapting their performances on the second night of a run. This was also linked with a well-supervised technical crew for the performance, also studying.

Hope Street have an impressive aim in wishing to see their students into professional theatre work, one which they are achieving through their student-centred course. This is because they have strong local contacts, good relationships with the teaching companies (we

are currently touring with two actors from the 2000 course) and they run a good programme. But most importantly because they put the students first.

At the end of the day, Hope Street has committed itself to finding its money from public funding, no matter how difficult, rather than raise income from the students. That is a quality that needs to be less rare and it would be great if other theatres and organisations could think of setting up similar courses based around practical experience along the Hope Street lines. In the meantime I would recommend anyone interested in a thorough training in physical theatre to apply to Hope Street – and anyone to think about teaching there. Should they approach Hope Street, any company looking for actors are likely to encounter highly motivated, experienced people with an eclectic and diverse performance knowledge. ■

For information on next year's training programmes at Hope Street, see their website at www.hope-street.org

Brighton Festival Reviews

AboutFace Theatre Company 'Close Ups'

Academy of Creative Training, Brighton Festival, May 2002

After a day immersed in the buzz of the Streets of Brighton Festival, 'Close Ups' was a satisfying shift in mood. In the small space of the Academy of Creative Training, made more intimate by the setting of only twelve places for the audience, I entered another world.

On a screen centre stage, the shadow of a woman waiting, expectant, loomed then receded. Once the audience settled, the woman emerged from her shadow with a tape recorder and sat facing, watching the audience. The screen became a canvas onto which close-ups of streetscapes, buildings and roads rushed, denying the eye an opportunity to focus on any one image.

Lonely and displaced in a new city, the woman tells how she seeks refuge in the cinema, watching film after film until scenes and images blur and merge forging their own reality within her shifting states of sleep and waking. She becomes an observer of life real and imagined, distilling events on the screen and on the street into a collection of remembered private histories.

The effect of the monologue is palpable; I felt privy to the details of many lives, but also aware of a greater universality and humanity. The intimacy of Joanna Rosenfeld's performance provoked uncertainty as to whether I was expected to answer the woman's questions when her eyes met mine with their steady gaze, or not. I didn't. If I did answer her questions, if there had been a dialogue, a close-up between character and audience, then perhaps she would have been less alone?

Anne-Louise Rentell

In Toto 'The Hair of the Dog'

Sallis Benney Theatre, Brighton, May 2002

What's going on? A piece of total theatre with a story and a script? Surely not. But yes, Kristian Steffes' story of an abandoned boy/man who is

passed from individual to individual, gaining insight into the nature of the universe as he goes, was thoughtful and entertaining. And his script was ably served by director Lou Cope's intelligent production, which used live action, projection, shadow puppetry and a fantastic filmic score. Good performances from the whole cast helped too; Sandy Grierson was especially believable as the protagonist.

And then there was the two-level set. Huge and like a split-screen TV – frustratingly, it was inspirational yet slightly clunky at the same time. The downstairs section, serving mainly as a basement, was suitably dark and snail-filled. The upper section was used as a jungle and a woman's flat, when the story went a bit Martin Guerre. And a two-part screen was wound up and down for projections – though it never quite joined.

In fact, the story and the telling of it were so good that the extravagant set seemed almost unnecessary. A beautiful and memorable production.

Ben Brailsford

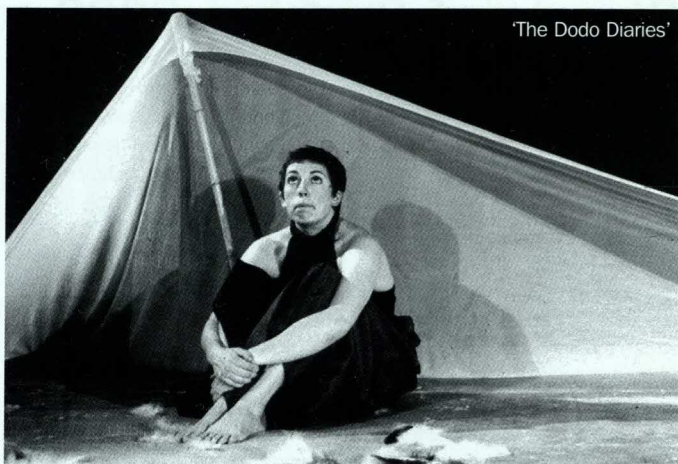
Sprint Festival Round-up Sprint Festival

Camden People's Theatre, London, April 2002

Once again Camden People's Theatre brought us a challenging and mixed bag of performances, workshops and discussions for their fifth annual Sprint festival of new work, this time under the reigns of new artistic director Chris Goode.

The opening night was certainly an eclectic mix – reflecting the new policy of moving beyond the usual Sprint physical and visual theatre remit to also include mixed-media cabaret (Bob Karper launching the new cptDOODAH!) and performance poetry (Mike Weller of the for-enthusiasts-only Sub Voicive variety).

The highlight of the evening was 'Scapegoat', a new production by Wishbone in association with CPT. A movable screen placed at the front of the stage provided an interesting scenographic premise: scenes were played out with only part of the performers bodies visible; at one point only feet, at another only heads. It was a visually beautiful show and certainly a tour-de-force for the two performers/devisors, Paul Murray and



'The Dodo Diaries'

Karen Glossop, but the two-dimensional filmic quality of the show would have worked best in a conventional proscenium arch theatre rather than a small studio space – it was a moving painting crying out for a frame.

Dorothy Max Prior

Following on in the programming from Wireframe's haunting and exquisite 'North Hill Relay' and Scrabblecat's meandering, absurdist comedy 'La Vie en Rose' came the penultimate offering of the festival, 'Einstein's Eyes' by Not I.

The opening scene and the set itself held great promise, as the audience navigated through a dusty book-strewn stage to their seats. A greying, dust-laden elderly woman, almost hidden amongst the chaos of papers, boxes and tomes, sits in a chair engaged in a troubled, dream-ridden sleep. When awoken, her routines suggested a regimented method to navigating her home, similar to the child's game of avoiding the cracks in the pavement, as she made her way through the chaos to make safe her treasure hidden in a sealed box. Unfortunately the piece seemed unable to settle down to any coherent path. The cast appeared to be at its most comfortable when working together in the periodic comedy routines, but these failed to make up for the rest of the erratic narrative.

As with many festivals of new theatre, the eclectic nature of the work means that not every piece will be a resounding success, but without the opportunities presented by brave ventures such as Sprint then companies such as Not I would not be given the opportunity to practise and hone their art.

James Callaghan

At the end of his reign Napoleon was exiled to the island of St Helena, writ-

ing speeches and floundering in uncertainty. Couple that with tales about an amnesiac, an academic desperate to restore an early twenties film about Napoleon, and a model/film star suffering from ennui at the superficiality of his success yet still, paradoxically, absolutely obsessed with himself, and the result is 'Napoleon in Exile'. Episodic and splintered, each storyline turned full circle cleverly reuniting the characters with their perpetual dilemmas. By placing the characters in exile from each other, and often from themselves – in the case of the amnesiac who can't even remember his name – a dramatic world of isolation and unease unfolds.

Melding speech with on-stage recordings from a Dictaphone, repeating images and turning them into increasingly ridiculous scenarios, the characters attempt to define themselves and the chaotic world in which they exist. However, the strands of narrative were interwoven with confusing and occasionally interminable moments of ensemble gestures and physical jerks that felt like textbook movement exercises. These interludes fragmented the narrative and served only to alienate the characters from their stories, and put the whole show at a distance from the audience.

At times too clever by half, this was an ambitious piece directed by the new artistic director of CPT, Chris Goode, and featuring a winning performance from Gemma Brockis as the stumpy and thwarted Napoleon frustrated by sexual desire and memory loss. Despite the infuriating disruptions in the twisting narrative, this was an engaging devised exploration of memory, vanity and displacement; with its tongue firmly in cheek it toyed with theatrical and philosophical ideas without assuming to provide answers.

David Gurlach

Bocadalupa 'The Dodo Diaries'

Loughborough University
Drama Studio, March 2002

The Dodo Diaries is a beautiful piece of theatre. I haven't left a performance feeling so uplifted, inspired and released for a long time. No TV monitors or microphones on this stage... the images of this story are described by solo performer Jenny Sanderson (transforming into numerous characters and birds!) and imagined by us, the audience, invited to meditate on the varied social and natural landscapes of Colonial India. The moveable white cloth stretched between bamboo poles is the continually transforming backdrop for our imagination.

Imagination delicately plays throughout. The use of physical actions and gestures is clever. A brown leather suitcase is pushed away across the floor, a hand becomes a seagull; the ship is leaving a Victorian lady explorer on the shores of the Indian subcontinent – a piece of rope maps the outline of India. I hear seagulls, but I cannot remember if their cries are being played through the sound system or through my imagination.

'The Dodo Diaries' works an audience on many levels. There is clearly a strong creative team behind this production: complicity in everything you see and hear on stage. Will Handford's lighting design is excellent, effective in its simple evocation

of time, place and atmosphere. The scene at night, in the mouth of the tent, is gorgeously atmospheric. Jenny Sanderson and director Amy Rose have crafted a witty, poignant and thought-provoking piece of physical, story-telling theatre. They are consummate explorers, true clowns bringing the challenging complexities of simplicity back onto the stage. 'The Dodo Diaries' is the stuff that dreams are made of. This is Total Theatre.

Jessica Naish

Kicking the Moon '2 for Tea – 1 for me'

Circus Space Festival,
London, March 2002

Kicking the Moon are Magali Bancel, Ashley Carr and Max Haverkamp, three recent graduates of the first ever BA (Hons) degree course in Circus, who developed this show with the help of a circus award from the Jerwood Foundation. An international company (French, English and German), they performed primarily without words.

Two simple but intriguing stories are interwoven: a lonely woman with umbrellas, a violin and a miniature tea set; and two men with a penchant for juggling and making tea with a fantastic Heath-Robinson-type contraption.

When the woman leaves home and goes off travelling, you sense that she will end up at the house of the two men – and sure enough,

after a series of adventures, she does. Much mismatched humour ensues, until a genuinely affecting ending.

At times, the pace of the show felt just a little too gentle and the material overstretched, but the three talented and sympathetic performers were always a pleasure to watch and performed some impressive juggling and tumbling with ease and assurance. They also had the benefit of the accompaniment of a fantastic sound/music design by Jean-Laurent Cayzac. Kicking the Moon are certainly a company to look out for in the future.

Ben Brailsford

The Generating Company 'Gangstars'

Circus Space Festival,
London, April 2002

After 'Storm', the Generating Company present their second show, 'Gangstars'. Opening with a guitarist playing on a girder swinging in the air, he is then lowered to introduce the show as a radio announcer of the 1920s Radio City's 'True Life Crimes'.

Set on the dockside our hero steps off a ship (well, a plank), followed by an ensemble scene with a doubles aerial routine on the girder. After the boss character enters they all hide up some handy ropes and watch a moll count some ill-gotten money. Then I lost the plot – I mean, the story got incomprehensibly confusing.

Nevertheless there were some good scenes, the best for me being Melissa Ilsley in a 'room' where she performs a seductive acrobatic contortion act on a large chair while the hero (Jerome Beal) is sitting and squirming underneath.

The best performer award goes to Ed Gaughan the musician/actor who, as well as playing guitar, dulcimer, bass and other instruments, also narrates. At one point in the second half (to cover a scene change), he advances the story by narrating in about ten different American accents at an incredible fast pace – it got a deserved round of applause. Also worthy of a mention is Ian Marchant's skilful comedy hat routine.

However, as an overall piece of circus theatre it was neither skilful enough to wow, nor theatrically developed enough to engage. Some of the group scenes were poorly choreographed and there was a distinct void of a physical language or style. I felt overall the show was lacking imagination, considering the rich genre of the American hoodlum era.

Danny Schlesinger

Hoxton Bark Cabaret

Hoxton Hall, London,
April 2002

Once a month, Hoxton Hall is transformed (literally, with the liberal use of tables, chairs, drapes and decorations) into what it used to be – a variety and music hall. The highly original evenings known as the Hoxton Bark consist of what could be termed 'new cabaret' – entertaining and slightly edgy.

After a Victorian-themed launch in March (hosted hilariously by Miss Ida Barr, ably assisted by the Strangelings), the second Hoxton Bark took place in April. This time there was an American saloon bar feel to the proceedings, and an outrageous host in the form of the Dolly Partonesque Tammy Whynot (played by Lois Weaver) – again playing off the Strangelings.

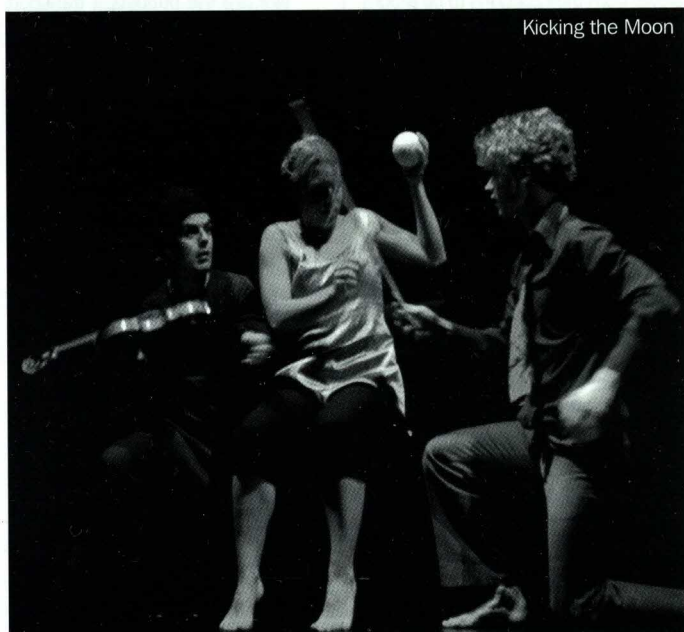
After Danny Schlesinger's madly energetic paper-sculpting routine, the evening took a culinary direction. There was the Half Naked Chef (the lovechild of Delia Smith and Sir Les Patterson?) and Cristy Gilbert cooking with items of food she had hidden all over her costume, including some very surprising places.

We also got culinary hints from Tammy Whynot herself (she claimed that a genuine US dish is Jello Salad...) – before the climax of the evening: Rachel Dwyer's fan dance, followed by the traditional laying of the egg...

If I had any complaints about the Hoxton Bark, it would be that some of the performers relied a little too much on karaoke-esque versions of well-known songs, with new words. Aside from that, if this is new cabaret, I'm convinced. Oh – and the best place to sit is around the tables downstairs – next to the bar.

Ben Brailsford

Kicking the Moon



Blind Summit 'Mr China's Son'

Pleasance Theatre, London,
March 2002

An old man from China (a puppet) sits at a table to write; he is attended by three puppeteer-performers who, with three other players, present the old man's life story from his boyhood in China to his old age in England. He is a modest man who lives in the time of the Cultural Revolution, so things do not go smoothly for him, and he has to wait until middle age for his dream of becoming an English teacher to come true.

The narrative is told through other puppets (with Charlie Llewellyn-Smith as chief puppeteer), some human characters and with occasional interpolations by a performer-narrator. This colourful personage I took to be an incarnation of China's traditional Peking Opera past, judging by his dress and make-up, but not by his demeanour, which was camp, strident and consciously 'comic'. He seemed to have wandered in from another show, and offered a surprising, if deliberate, contrast to the realistic behaviour of the puppets. The idea was good, but would have worked better played in true Peking Opera style.

Other comic episodes came from a midget Chairman Mao (when did China or indeed anywhere ever regard him as diminished or insignificant?) and an illustrated 'Vague History of China' which skated over the country's last 50 years or so, including the not obviously amusing Cultural Revolution.

The show was directed by Mark Down and cleverly designed by Nick Barnes with some lovely, moving moments of puppetry, but it did not hang together as a whole, and need-

ed the attention of a good dramaturg. There seemed to be a compulsion to search for and insert the easy laugh which sometimes jarred, interrupting the flow of the tender narrative. However, with the undoubted merits of the basic story, the design and the puppets, it would be a shame not to continue to develop 'Mr China's Son'. Even in this form, it was an impressive achievement.

Penny Francis

David Leddy 'On The Edge'

The Arches, Glasgow, March
2002

David Leddy's 'On The Edge' is pretty hard to pin down. After its premiere last November, I found some people saying that it is a complex, thought-provoking piece of satire and that Leddy is one of the most energetic and exciting artists working in British theatre today. Others wrote the show off as being simply a series of comic vignettes, a chance for Leddy to show off his (admittedly formidable) stage persona and vocal dexterity.

When the show was invited back for a second outing before the 2002 Edinburgh Fringe, I had the chance to decide for myself and discovered that 'On The Edge' is indeed two shows at the same time. Essentially, the piece is an entertaining pastiche of the murder-mystery genre. Beneath this comic-strip facade, though, is a fantastically postmodern exploration of how 'the other' is treated in cultural texts. References and research that range between 'Macbeth' and Victorian criminology, Hitchcock and Baudrillard's hyper-reality, are intelligently fleshed out during the show.

In criticism, one could say that Leddy's focus on pastiche and clever postmodernism leaves narrative by

the wayside. His notion of seven locked rooms, each containing a suspect, is a delicious reference to Bartok's 'Duke Bluebeard' but left me counting down the suspects and finding the structure too predictable. Still we can't have everything. Generally, 'On The Edge' intelligently combines the intellectual concerns of live art with the showmanship and humour of more accessible theatre.

Mary Gapinski

Scarabeus and Piano Circus

'Landscapes of the Heart'

Three Mills Studios, Bromley-by-Bow, May 2002

Innocence and experience. Peace and confusion. Dreams and reality. These are just some of the oppositional trajectories that Scarabeus and Piano Circus hurl themselves along in their new collaboration, 'Landscapes of the Heart'. Inspired by Italo Calvino's 'Invisible Cities', this vertiginous display unites visual and sonic artistry in a textured narrative that conjures the energy and chaos of city life.

The action is multi-layered, arresting the full range of our senses. Suspended in mid-air high above us, five celestial 'Angels' float at their keyboards and set the changing mood of the piece with a seductive mesh of fugues, tangos and modern house. Below them, 'Humans' stalk nervously among the audience, straitjacketed by tight white robes, then abseil up the walls on either side and unfurl slowly from their cocoons to be reborn in ragged red. Their transitions from the panic and fear of the mad to the joy and curiosity of the newborn, from shared amorous passion to the pleasure of solitary abandonment, are magnified by the soundscape of the music and the gigantic video images projected onto the blank canvas of the walls. And the audience embarks on the same journeys, engulfed by the hectic lights of London at night, soothed by the wings of stone angels in city cemeteries.

Scarabeus invites us in this production to explore and interrogate the complex relationships that exist between people and the landscapes that surround them – both real and imaginary. What are the secret reasons that draw people to inhabit cities? A question that remains unan-

swered, but lingers in the air around us as we leave the studio and return to our daily lives with a renewed wonder.

Amy Howard

Gitanjali Kolanad 'Walking Naked'

Exeter Phoenix, May 2002

Every now and again a performance achieves a quality quite at odds with its apparent intentions. Such a one is Walking Naked, a dance and puppetry rendering by Gitanjali Kolanad of the elegant tale of the poet Mahadevi Akka, who left her husband holding her sari and walked naked into 'oneness with God'.

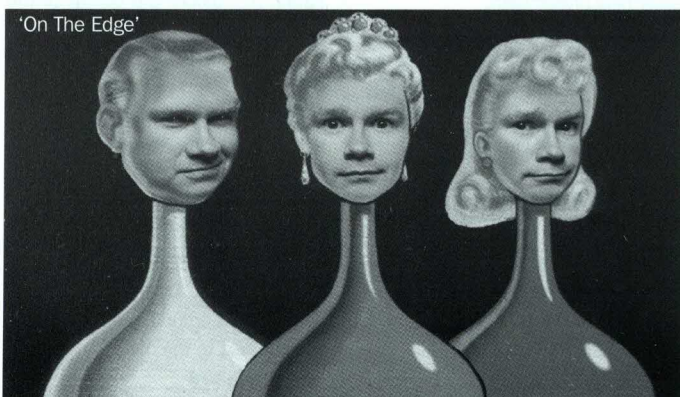
Sainthood here is characterised by the transcendence of the flesh: a concept that rarely transfers successfully to the theatre: the invisible only occasionally rendered tangible, the opposite process even less common. Sadly, or perhaps not, 'Walking Naked' never achieves such a harmony of form and content. In the dissonances there is an uneasy but engaging connection for the spectator.

Kolanad's measured, almost pedagogical performance never consistently expresses the sensuality of her heroine, or a physical tension in her movement. There is always something left unrendered that cannot then be disappeared. What remains is a diminished evangelism, a devotional piece that paradoxically offers the audience the sincerity of its performer.

Nor are the puppets a transport to dis-incarnation. One glassy and resinous, a second of cotton and stuffing, the third a wire-mesh robot-saint with hints of 'Metropolis' and the smoky monster in Michael Mann's 'The Keep'. When Kolanad animates the second puppet her make-up turns clay red against the puppet's blue and once again the effect is of dissonance and dualism rather than transcendence. All this matter in a show about walking naked. And coyness too.

And here are the horns on which the production is pierced: a tale of transgression stretched to maintain propriety. But, for a spectator willing to read beyond the intentions into the accidents and resonance, there is plenty of grist for a mill that was supposed to disappear.

Phil Smith



COTA

'Me and Billy Joe McAllister'

Rose and Crown, Hampton Wick, February 2002

'Me and Billy Joe McAllister' is a Collective of Theatre Artists (COTA) production – a group dedicated to exploring different theatrical techniques. Directed by Amy Jeevons, this was a simple tale of small-town America based on the song of the title.

The cast were uniformly excellent, playing a selection of characters with an easy charm that worked with the style of the piece. Their performances, the set-design and lighting together created a feeling of organic wholeness, invoking the quiet atmosphere of a Shaker world. Colours were used well; there was a sense of autumnal harvest, and the single table and chairs were converted into a shop, a barn and a family home with ease.

But behind the cosy autumnal warmth, storms were looming. The arrival of a young man from out of town sets the daughter's heart alight and breaks her from the narrow life she has up till then enjoyed. So it is a tale of young love/lust, blossoming in ignorance and innocence that finds itself mangled and rejected by the mores of a society unable to cope with real feelings. All these elements had been successfully hinted at with exchanges of gossip in the shop, the father's strong interest in his daughter and the appearance of the local preacher, disseminating mistrust.

Perhaps in the pacing by the cast, they played the tragedy too early. But there were enough varied moments of humour and real emotion to counteract this. This was an understated but powerful show that presented the characters and left the audience to judge them.

Geoff Beale

Shifting Sands
'Faustus'

Hoxton Hall, London, February 2002

Productions of 'Dr Faustus' seem to have been very much in vogue recently, each with their own slant on this classic tale of selling yourself to the

devil for ultimate, although short-lived, power. Shifting Sands opted for a clowning approach. Gerry Flanagan, who also directed the show, plays Faustus as a bookish yet ineffectual academic in his twilight years, who cannot bear to leave his books behind.

Forsaking the love of a woman in his youth, and now knowing only a love for the written word, Faustus's life seems to have amounted to nothing but a house piled high with books on every subject the world has ever known; his is a soul ripe for the plucking. So the wily, yet fumbling, Mephistopheles, played with serpentine gusto by Brazilian Eduardo Coelho, and his assistant, played by Paschale Straiton who excels as the put-upon sidekick, must uncover the secret of Faustus's past in order to manipulate him into relinquishing his soul.

Adopting a direct and conversational tone with the audience, Faustus engenders a certain pity as a misguided thinker whose folly is his downfall. Clambering amongst the books the performers weave an uncertain magic with the dense verse, deflecting and interpreting the meaning with half-hearted slapstick. Whilst long drapes of red cloth provide an inventive means to pull the actors across the space or transform Faustus's study into the turmoil of Troy, there is a sense that this production can't actually find anything funny in Marlowe's 'Dr Faustus'.

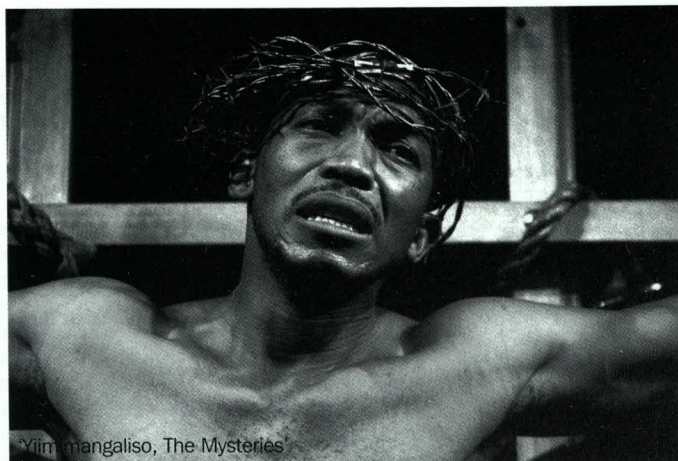
David Gurlach

National Theatre
'PowerBook'

Lyttelton, London, May 2002

'PowerBook' is part of the NT's Transformation season, with the remit of providing the opportunity for 'a new generation of artistic talent'. It is somewhat disappointing, then, that this project is devised by Jeanette Winterson, Deborah Warner and Fiona Shaw; all of whom could have graced the Lyttelton at any time of the year. But the disappointment ends there...

I am not a fan of the National and often despair at its programming which, apart from the occasional burst of Lepage or Complicite, tends to be conventional and safe. This piece, however, is a gem. When you



Yimimangaliso, *The Mysteries*

enter the refashioned auditorium the scenery is hanging over the stage, being attended to by 'technicians'. As the house lights dim, these fly out and we enter a whirling mass of video projections of binary and DNA strands. An initial story about a woman disguised as a man who uses a tulip stem to deflower a princess, introduces the love story between the Saffron Burrows and Fiona Shaw characters.

The piece is both tender and funny (Shaw's dancing should elicit a laugh from even the most po-faced audience member) in its dealing with 'love and boundaries'. The action unfolds around a series of stories invented by Shaw's character: some seem real, others fantastical; there is not a through-line here but a series of non-sequiturs connected thematically.

Tom Pye's set and video projections work beautifully, creating everything from a Parisian nightscape to a Wilsonesque vision of Guinevere's bedroom, a glass cube into which Lancelot descends from his skybound ladder, whilst a giant white horse frolics along the back wall. This was one of those great moments where you sit in the theatre, nod, smile and remember why you do it. If this is what Transformation has in store for us then long may it continue.

Matt Ball

Wilton's Music
Hall Productions
'Yimimangaliso, The
Mysteries'

Queen's Theatre, Shaftesbury Avenue, London, March 2002

Beautiful vocal sound that reverberates in and around the audience until

it swells and explodes exuding glorious exaltation! It undulates in tone, colour and movement giving emphasis to the biblical epic that is 'Yimimangaliso, The Mysteries'. This evocative piece of music theatre has made its debut on the West End after a previously successful run at Wilton's Music Hall in 2001.

A contemporary re-enactment of the medieval Mystery Plays, this show is a successful collaboration between the South African Academy of Performing Arts and Wilton's Music Hall. As in the day of the medieval street players, the ensemble of young and versatile singers relay memorable biblical stories from the Creation to the Crucifixion. These stories morph one into the other as cast members, sharing key roles, contribute to a spoken and sung dialogue of Afrikaans, English, Xhosa and Zulu.

The company delivers their performance with relish and ease. Its direction shows consideration to the audience and the participatory nature of the original plays, drawing them in by sometimes moving the action from the stage. The voices and gestures of the performers are poignant and evocative. Most scenes require few props; a garden trellis represents Noah's Ark; upturned oil drums used as percussion instruments. A mainly bare stage, flanked by scaffold, is animated in simple yet striking fashion with the lighting design of Mannie Manim, foot-stamping choreography by Joel Mthethwa and the harmonious soundscape provided by Charles Hazlewood. Moments of humour, solemnity and ritual combine to make this piece a celebration of South African culture as well as a poignant and accessible adaptation of the Chester Cycles.

Afriyie Obeng

Moral Support 'Ms Dench's Dentures'

Lion and Unicorn, Kentish Town, April 2002

'Ms Dench's Dentures' is a cautionary anti-capitalist fable about the menace of corporate greed and the dangers inherent in wanting it all at the expense of honesty and integrity.

One morning Frederick Fonteyn – 'not disturbed, not insane' – played by Mike Sengelow, wakes up to discover that the perfect set of pearly whites he went to sleep with have been replaced with a shoddy set of someone else's teeth. Namely those of Ms Dench, a tea lady, who usurps not only his way with words but also the company he works for. With a voice only able to speak the truth Fonteyn's comfortable corporate world, spun on a web of lies, unravels before him.

Reciting rhyming couplets written by Glyn Cannon, Vicky Heath and Liz Strachan are narrators and chorus, goading and criticising Fonteyn into penury, and puppeteers manipulating the characters of his downfall – one of which is a dentist with a voice frighteningly similar to Janet Street-Porter.

Though it is refreshing, and a rare treat, to hear poetic verse used in new writing, the characterisation was superseded by the needs of the language, and sacrificed to the cleverness of the text. Whilst the three performers nimbly delivered the lines, at times they missed the humour in the juxtaposition between the comic and serious rhymes.

Utilising video projection and a live pianist – which adds a quality of cabaret – this show steers an amusing course between whimsy and serious political satire.

David Gurlach

Mouthpeace 'The Well Being'

Komedia, Brighton Festival, May 2002

Two people, a large sheet of paper and a melon are all it takes: well, all it takes other than years of training and honing the art of physical theatre, an inspired director and the sort of on-stage empathy and complicity that comes from a long time working

together. 'The Well Being' is living proof of the power of contemporary physical theatre – a whole world is created on stage by the two performers who take us through an undulating tale of abundant fertility, flood and drought.

Every creation myth, every biblical tale, every folk tale you've ever heard seems somehow to have made its way into this extraordinary stew: there is wondrous love and lustful rape; talking frogs and singing porpoises; an enormous earth mountain and a deep, deep well. The fabulous and archetypal mix easily with detailed and delightful parodies and observations of South African society – indigenous African, Dutch Afrikaans and Colonial English all up for grabs, Andrew Buckland and Lionel Newton morphing from character to character with extraordinary ease.

This production has justly received accolades wherever it has been presented. Should anyone ask that awkward and irritating question 'Just what is mime/physical theatre?' here is the answer: 'The Well Being' is it. Mouthpeace use the whole human being – body, mind, soul and divinity – as their source material and with words, gesture and the simplest of props bring us to laughter and reduce us to tears, wring out our hearts and leave us wanting more. What more could you want from theatre?

Dorothy Max Prior

Peepolykus 'Rhinceros'

Komedia, Brighton, March 2002

When word got out that Peepolykus were doing a 'proper play', rumour had it that they were tackling David Mamet... But no, perhaps more understandably they have gone for Ionesco's absurdist classic 'Rhinceros', in which a town's population turns into rhinoceroses (rhinoceri? It's one of those schoolgirl dilemmas) – finally leaving one isolated human being prepared to take on all comers.

I'm pleased to report that this is a good choice – the script offering opportunities for Peepolykus to devise the sort of physical comedy set-pieces that have made their reputation and also to explore some rather different ways of working, not least the chance to be part of a larger

ensemble. All of the company work well together – but special praise goes to Flick Ferdinand who has exactly the sort of stage presence and energy that complements the long-established physical virtuosity of the company's regular trio.

It's a long play – and the first act is stronger than the second. There is something of a dilemma here, for although the play is a good vehicle for Peepolykus, there are problems with the second act which, although well realised, feels a bit pointless – and there is something rather passé about the play's '20th-century alienation' ending (both these faults perhaps belong to the play rather than the company – the challenge is to overcome them). It feels – at this early stage of the production's life – that some work needs doing to push the second act to a far more extreme exploration of godlessness and communication breakdown – perhaps taking the powerlessness of words and use of sound to its logical (or illogical) conclusion?

Dorothy Max Prior

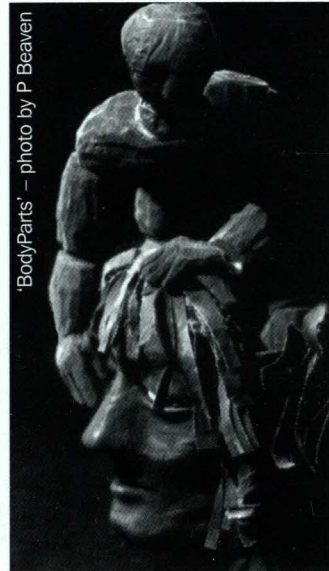
ZeroZero Theatre 'BodyParts'

Lion and Unicorn, Kentish Town, March 2002

Much of the deeply-felt fascination with puppets is to do with their power of transformation. Despite all evidence to the contrary, we willingly suspend disbelief to allow that a bundle of cloth, piece of moulded latex or wooden stick to become anything we want it to be, an enactor of our fears and fantasies.

These crucial elements of puppetry are exploited to the full in ZeroZero's 'BodyParts'. Three puppeteers animate the space – fully visible and often engaging with their animations. Although they are occasionally unsure of their stance, they are for the most part confident and in control.

The component parts of a humanoid life-size puppet are investigated in a humorous, touching and sometimes macabre play on what could be described as a twist on the Gestalt belief that 'the whole is more than the sum of its parts'. Here, the parts are more than the sum of the whole – an ever-multiplying number of bizarre creatures and hybrid con-



'BodyParts' – photo by P Beaven

structions emerging from its deconstruction. Dismembered limbs turn into snake-like beings that merge and separate. A little clay man emerges from inside the larger puppet – part alter-ego, part mischievous imp. The chest and abdomen of the super-puppet houses a whole cabaret act.

For the most part, these metamorphoses happen wordlessly to a recorded soundtrack, the 'cabaret' section being an exception that doesn't quite work as is: the language-reliant comedy being a little weak. Although this was presented as a work-in-progress, 'BodyParts' was a well-realised and visually exciting piece of new puppet theatre. Catch it at the visions festival in October!

Dorothy Max Prior

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PERFORMER & COMPANY UPDATE

Bocadalupe

recently produced 'Rogue Works', a late-night showing of new works by Bristol performers, at the Bristol Old Vic Basement. Based on the positive response of audience and press, they are currently in discussion with local venues about continuing to present similar events on a regular basis. They also completed a successful spring tour with 'The Dodo Diaries' (see review in this issue) and are currently making a new touring show. Contact Amy or Jenny on 0117 922 1400 or amyrose@netgates.co.uk.

Contemporary Clowning Projects

are currently touring a brand new show 'yo yo/ My Life Is Like A Yo Yo', starring Angela De Castro and booking for the autumn. The show is a rollercoaster ride around the world focusing on the physical, emotional and geographical ups and downs of a performer's life. Written by Bryony Lavery, directed by Gail Kelly, with original music and lyrics by Shirley Billing, it explores the construction and deconstruction of identity, and mixes poetry, live music and text. For more details please contact CB Projects on 020 8348 0203 or e-mail info@cbprojects.co.uk. To join the Contemporary Clowning Projects mailing lists please e-mail clowningfriends@aol.com.

Dark Horse

are touring 'The Joy Society' from autumn to spring, opening at the Bristol Old Vic in mid-September, directed by Kathryn Hunter and Linda Kerr Scott and devised by Bim Mason and the company. A piece of chaotic carnival theatre, 'The Joy Society' explores the themes of regeneration, degeneration, sex, violence and death and is strictly for adults only! The production will also tour in spring 2003. The production has received support from the Arts Council Of England's National Touring Programme. For more information please contact CB Projects on 020 8348 0203 or e-mail info@cbprojects.co.uk.

The Dell'Arte Company,

one of the longest running ensembles in US theatrical history, is celebrating its 25th year with a tour of Croatia, Hungary and Czechoslovakia, followed by a return to its home base in Blue Lake to begin production of 'Wild Card,' a show inspired by the opening of a Native American casino in Blue Lake and funded by the nationwide Animating Democracy Initiative. Wild Card features a colourful cast of characters in a 'physical radio show' with live music, original songs and sound effects. For more information see www.dellarte.com.

DisFunction Theatre

are a new company fusing physical theatre, literary text and photography to bring Italo Calvino's short story 'The Adventure of a Photographer' to the stage. Four actors from diverse backgrounds, a Spanish director (Nuria Benet) and a group of photographers have collaborated to create this unique show which

investigates obsession, truth and memory. It will run during the Edinburgh Festival at C Venues in Chambers Street at 1.05 daily, 31 July to 25 August, and is accompanied by a photography exhibition. Contact Claire Amias on 07989 477289.

The Faceless Company

are about to go into rehearsal to re-work their family show, 'Land Ho!', for national tour this summer. 'Land Ho!' was co-commissioned last year for the National Street Arts Festival by Zap Productions and City of Lincoln Council. The company is also working on managing festivals in Wakefield, and will be touring participatory creative arts projects to a community near you, as well as an extensive repertoire of walkabout characters. Look out for the Short Ships, Punctuation Marks, Wheelie Bins, Bureaucrats, Green Man and Living Bags. See Listings.

Lazzi!

will premier 'Limbo', a solo mime by David WW Johnstone, as the first instalment of their Mimosa street theatre project, at the Edinburgh Fringe in August. Limbo is a character in limbo. Quietly cinematic rather than 'showy', blurring the line between performer and spectator, 'Limbo' will inhabit an environment rather than a stage. Lazzi!'s ethos is improvisation, commedia and the surreal, and 'Limbo' will be no exception. Their ongoing Mimosa project will seek a new style of street performance, with an emphasis on character, and a continually unravelling story. For more information visit our website, www.lazzi.co.uk, or email David at dwwj@lazzi.co.uk.

Lusty Juventus

is currently collaborating with the Gerdini Pensili Company from Italy, 2.tants.promotions dance company from Estonia and Alter-Art from Greece on a project called 'Culture 2002: Transformations of the Body'. It will culminate in a series of workshops and a performance entitled 'Trilogy of Bodies' which will take place in Athens from 1-8 October 2002. The programme has been organized by Alter-Art (www.alter-art.8k.com) and includes the development of performance work through improvisation and alternative methods with students and professionals from European drama schools. See www.lusty-juventus.demon.co.uk

The Mask Studio

has recently relocated to the West Midlands to a new Arts Centre 'The Glasshouse Project' and is now operating under the name 'Glasshouse Masks'. There won't be a School of Mask this year, although plans are underway for a month's training next summer. Orders can still be placed for mask purchases, and there are a number of new designs in stock, including a range of full-headed Greek Masks, Snappers, Full-Faced Archetypes, and Half Characters. A full list and pricing can be found on the website: www.mask-studio.co.uk. Any enquiries can be made to Michael Chase on 01384 399458. Michael is also directing Seneca's 'Oedipus', adapted by Ted Hughes and presented by Glasshouse Productions, 4-6 July.

Mimbre

are currently touring their street theatre show 'sprung'. The tour will include festivals in France, Italy, Spain and Canada as well as major English street festivals. Building on the success of 'sprung', mimbre are also planning a new show for 2003, developing further their fusion of acrobatics and physical theatre. Look out for more information in the next issue of Total Theatre Magazine or contact Lina at info@mimbre.co.uk.

Spymonkey

have been touring both 'Stiff' and 'Cooped' to great acclaim in the UK and internationally including Canada, Hungary, Romania, Greece, Taiwan and France. They will be continuing to tour both shows throughout the year and into 2003. Spymonkey are developing several projects at the moment, and will start rehearsals for their new show in November 2002 which will be touring from the beginning of 2003.

Jane Sutcliffe

(Metaphysique) has received a WMArts RALP Award and is currently devising a new solo show 'Soul in a Suitcase'. Join Clown Luna in the Supermarket of Spirituality where she is guided by a Guardian Angel towards her true Destiny. A show combining Clown and Angel in physical theatre, corde-de-lisse, bharatanatyam dance, music and poetry in an exhilarating celebration of life. Working with John Wright in June, the show previews at MAC's Snapshot Festival on 19 July in Birmingham before playing 13-18 August at the Sanctuary, Edinburgh Theatre Festival. The Edinburgh Project is a collaboration with Stage 2 Youth Theatre MAC, who will also be performing their Commedic Seven Deadly Sins show on the street directed by Jane.

Shams'

one-man-one-skeleton clown piece 'Sleeping Beauties', set at the ends of the earth, had a wild tour of the Highlands and Islands in May and June. This summer, the show plays the Canadian Fringes of Winnipeg, Saskatoon and Edmonton and is due to run in the October ROAR at the Lion and Unicorn (dates TBC). Shams' next piece, 'The Garden', mixes memoirs, multi-media image and clowning for a meditation on history, horticulture and healing. Now in development, 'The Garden' will be presented in early 2003.

Tall Stories

are devising their new show 'Something Else', which they will present alongside last year's hit 'The Gruffalo' at the Edinburgh Fringe, 1-25 August. 'The Gruffalo' is continuing to tour (most recently to Poland) and has just been recorded for a commercial video release. Future projects include 'Snow White' at the Barbican Pit in August and the National Theatre platform space in December. See www.tallstories.org.uk.

Tell Tale Hearts'

'Donkey Haughty' is a mad adventure set in the dusty plains of a Spanish tortilla! Where chips become cacti, librarians become knights and the world of unfulfilled dreams becomes a magical reality. Inspired by the Spanish epic, 'Don Quixote' by Cervantes, this show brings together the comic

PERFORMER & COMPANY UPDATE

talents of Javier Marzan (director) from Peepolykus and the surreal magic of Alison McGowan (puppetry director) from Improbable. The mad, heroic world of Quixote's imagination is discovered through the use of puppetry and transformations of one thing into something quite different... Funny, yet surreal.

Theatre Trash

will be touring 'Battery Operated Birds' to the Edinburgh Festival 2002, after a successful run at Camden People's Theatre. The show is an absurd, visually inventive take on modern living, exploring the restrictions and revelations of our 21st Century lives. It will be performed at Pleasance Above from 31 July to 26 August. Co-directed by Ria Pary and Liam Jarvis. Co-produced by Theatre Trash and jamsounds.com. For further information see www.theatretrash.co.uk.

Whalley Range All Stars

present a new show 'Bedcases', which features the company's customary visual invention, comic performance style and throws in a few surprises as well. It continues their collaboration with Andy Plant, creative engineer. An original soundtrack has been composed and played by Clive Bell (currently playing with Jah Wobble). 'Bedcases' is a commission from Coventry Arts Alive, the National Theatre and Stockton International Riverside Festival. They are also continuing to tour 'Head Quarters'. Since its premiere in May 2000 it has toured all over the UK, Europe and as far afield as Singapore. The English dates have been made possible via a National Touring Programme award from the Arts Council of England.

Zygo Theatre Company

are touring their theatre in the dark show 'The True History Of The Tragic Life And Triumphant Death Of Julia Pastrana, The Ugliest Woman In The World' this autumn, following a sell out run at BAC in April. The true story of a Mexican Indian girl who was sold by her parents to a 19th century touring freak show and exhibited as 'The Ugliest Woman In The World' – performed in the complete pitch dark, Zygo explore smell, sound and touch. Zygo will also be presenting a new show in Brighton 'The Circle', 26-28 Nov. For more information please contact CB Projects on 020 8348 0203 or email info@cbprojects.co.uk.

MANAGEMENT & FUNDING NEWS

The Arts Council of England

and the Regional Arts Boards have become one organisation. A new National Council has been set up with 15 members, nine of whom will also act as chairs of the new Regional Arts Councils. One major change is that South East Arts and Southern Arts have amalgamated. Responsibility for Cumbria moves from Northern Arts to the North West Arts office. Contact details remain the same for all the national and regional arts council offices (as they are now called) – and for now services to artists will continue as before. For details see the website at www.artscouncil.org.uk. You can also make contact with your regional council through this website to find out more about funding criteria and deadlines in your area.

Visiting Arts

is funded by the Arts Councils and the British Council (amongst others) and exists to promote the flow of international artists into the UK and to develop greater international awareness through the arts. UK promoters, venues, artists and curators can apply for funding either to visit other countries to see work, or to bring work into this country. They also offer support and information – and publish a magazine and a range of directories. See www.visitingarts.org.uk.

Awards For All

continues to offer lottery grants of between £500-£5000 for local arts in the community projects. A new format application form is available. Call 0845 600 2040. See their website at www.awardsforall.org.uk.

UK Millennium Awards Scheme

is a programme of small grants to individuals – maximum £2000. The awards are distributed by a number of different organisations. See www.millennium.gov.uk or telephone 020 7880 2001 for more information.

New Opportunities Fund

has appointed nine regional officers in England to maximise access to lottery funding for community and small not-for-profit groups. There are a number of new grant programmes; details on their website at www.nof.org.uk.

Lloyds TSB Foundation

have issued new guidelines for their grant-making programme. See www.lloydstsbfoundations.org.uk or telephone 020 7204 5276.

Calouste Gulbenkian Foundation

have issued their latest guidelines for grants for the UK and Ireland. Their arts programme deals with arts out of formal education settings and has three priority areas for this year: The Spoken Word, Arts and Science, and an R&D fund called Try Out And Experiment. Telephone 020 7636 5313 or e-mail info@gulbenkian.org.uk.

Ernest Cook Trust Educational Grants

concentrate on environmental research, arts and architecture projects and the education of young people. See their website at www.ernestcooktrust.org.uk or telephone 01285 713273.

Esme Fairbairn Foundation's

latest guidelines are available from www.esmefairbairn.org.uk or telephone 020 7297 4719 for the arts department or 020 7297 4722 for education.

EUCLID

are running a programme of seminars all round the country called 'getting it from Europe'. If you want to break into European funding, call them on 07000 382543 or see www.euclid.co.uk.

The annual National Arts Fundraising School

takes place in November. They offer your money back if you don't secure some funding after attending one of their courses! See www.managementcentre.co.uk or telephone 020 7820 1100.

Microsoft

give away free software to charitable organisations! Apply by letter (one sheet of A4) for up to three programmes to: Microsoft Giving, Freepost SC05171, Glasgow G3 7BR or call 0870 6010 100.

St Hugh's Foundation

are offering a number of grants – including one to make a piece of public work in any form (street theatre artists take note!). There are also grants for the under-30s to widen their cultural experiences by working abroad and fellowships for arts amateurs to develop their careers. See the website at www.sthughsfoundation.co.uk

The Variety Club of Great Britain

has several small one-off grants to offer for children and young people. Write to the Head of Appeals, The Variety Club of Great Britain, Variety Club House, 93 Bayham Street, London NW1 0AG.

Age Concern

offers grants to people with projects of benefit to older people. For more information contact the grants unit on 020 8679 9150.

Paul Hamlyn Foundation

invites bids to its Small Grants Programme (up to £5000) for projects addressing issues of inequality and disadvantage – special target young people. Contact them at 020 7227 3500, e-mail information@phf.org.uk or see www.phf.org.uk.

Carnegie UK Trust Programmes

2002-2006 information/guidelines are on www.carnegietrust.org.uk or telephone 01383 721445.

The Arts Marketing Association Conference

2002 is called Changing Worlds and will take place in Glasgow 25-27 July. Places can be booked through the website www.a-m-a.co.uk/changingworlds. Prices start from £199.

Independent Theatre Council

continue to offer training in all aspects of theatre management and marketing. Their re-launched website can be found at www.itc-arts.org or telephone 020 7403 6698.

NOTICEBOARD

Call for videos and other documentation

Goldsmith's College, University of London is establishing a video library resource for reference and study – initially for Goldsmith's students and staff, but with an intention of eventual wider access. They are looking for videos of performances, workshops, etc. that are representative of good working practice in all areas of theatre work. They will cover the costs of copying and postage. Contact Glyn Cannon at the Department of Drama, telephone 0207 919 7276 or e-mail iti@gold.ac.uk.

The Cherub Company London

urgently needs rehousing. In September 2002 their office, the rehearsal room and the storage will be demolished, along with the other Victorian

arches and buildings around King's Cross, to accommodate the new Eurostar Terminal. There cannot be another reprieve! In September the lease expires and they must go... Please help! Do you know of a space that they can afford and revitalise – a warehouse, pub, chapel, school or even a morgue? Or just an office they could use temporarily. Please let them know of any possibilities that we can pursue. They are happy to share with others. Ring, fax or e-mail any suggestions or ideas. Telephone/fax 020 7383 0947. E-mail visnevski@cherub.org.uk. See www.cherub.org.uk for more about the company.

OPPORTUNITIES

CBP

are currently working with Contemporary Clowning Projects (Angela de Castro), Dark Horse (Bim Mason), Isabel Rocomora, Liquid Theatre and Zygo, developing new projects and touring their work around the UK. CB Projects are committed to supporting the development of new work, particularly in the field of physical/visual theatre. We also offer consultancy work in areas of project development and short/mid/long-term planning, offering marketing planning for London/Edinburgh seasons, and general management for Edinburgh. For more information on any of the additional services we provide, please contact us on 020 8348 0203 or e-mail info@cbprojects.co.uk. We are always on the lookout for new clients so do let us know what you are doing and where we can see your work. We are currently looking for work to tour from no earlier than January 2003.

Spymonkey

are looking for a Technical Stage Manager to join the company to tour UK and international dates. Please apply in writing to Kash Bennet at Tiger Aspect Productions or e-mail kashbennett@tigeraspect.co.uk.

Shambala festival

Now in its second year, the festival dubbed 'the South West's best-kept secret' by the Guardian will take place near Taunton. We are organising a cabaret for the evening of Saturday 19th August. We are including both ground-based and aerial acts and hope to create a Cabaret which is diverse, original and very entertaining. If you would like to be involved with the performance or production please call Kate on 0117 939 3140. Shambala is a non-profit making organisation; any profits made will be donated to a creche for street children in Brazil. All participants will be paid in tickets, food and other bribes! See www.shambalafestival.org.

Butoh Dance Audition

Fran Barbe is holding a workshop-audition on 12 and 13 July 2002. She is looking for dancers to join a research project for The Place's Choreodrome during August and September 2002. The research will use Japanese Butoh dance as a basis for rethinking dancer training and choreographic process. The research will also incorporate composer Keith Johnson to explore the research themes in relation to music. After a training in ballet and modern dance, Fran started training in Butoh ten years ago and has since

worked as both dancer and choreographer in Australia, Japan, Germany and the UK. For a booking form or more information contact Fran Barbe on 07931 710 808 or 020 8451 1268 or email franbarbe@hotmail.com.

Third Angel – Festival of Live Art, Spring 2003

Third Angel, in collaboration with Site Gallery in Sheffield, are creating this new Live Art event and are currently looking for expressions of interest, ideas and full proposals of work that artists are looking to make in late 2002/early 2003. For more information contact mail@thirdangel.co.uk, telephone 0114 281 2044 or see their website at www.thirdangel.co.uk.

SYMPOSIA/RESEARCH

1st International Urban Street Arts Conference

will be held 18-20 September in Barcelona. Presentations, working groups, exhibitions, workshops... All presentations/events will be translated into Spanish, French and English. See www.bcn.es/artsdecarrer or e-mail artscarrer@diba.es.

Investigating Spontaneous Performance

A regional/national collaboration in the investigation of improvisation practices and processes within the performance disciplines of theatre, dance and music. Danielle Allan, Chris Johnston, Gaby Agis, Mark Phoenix, Alison Blunt and Rick Nodine make up the team to create this mixed art form project which will culminate in performances at Warwick Arts Centre, Coventry University and Wolverhampton University in late September and early October. The showcase at Warwick Arts Centre will include an open seminar with guest speakers – a chance for sharing the process and debating the issues. For further information telephone 024 7688 7474 or e-mail m.evans@coventry.ac.uk.

Antje Diedrich research project at Chisenhale Dance Space

Antje Diedrich will be resident at Chisenhale Dance Space from 1-7 July with a group of performers exploring chorus work and the staging of narrated text. There will be a showing on Saturday 7 July 2002. Further details from Antje (07905 260 935 or antje@theatretraining.org.uk) or Chisenhale Dance Space 020 8981 6617.

RESOURCES

Park Studio

This Stoke Newington Studio is now booking for spring/summer. 7x10m (approx. 700 sq ft), with semi-sprung pine floor. Well-heated, with natural light; small kitchen; tape/CD player. Close to shops, cafes and Clissold Park. Rates between £7 to £15 per hour. To book please call 020 7249 7141 or e-mail: sunnyparkstudio@hotmail.com.

Trestle Arts Base

in St Albans has studio spaces, rehearsal room, meeting room and full disabled access. Just 15 mins from Kings Cross Thameslink by train! They are at Russet Drive, St Albans, Herts AL4 0JQ. Telephone 01727 850 950 or e-mail admin@trestle.org.uk.

WEBSITES/ADDRESSES

Missing Link Productions

Entertainment Solutions
020 8341 7645
www.circusperformers.com

In Toto Productions

Basement Flat
7 Montpelier Villas
Brighton BN1 3DH
Tel/Fax number remains 01273 205863

Glasshouse Masks

(formerly The Mask Studio)
Wollaston Rd
Amblecote, Stourbridge
West Midlands DY8 2DZ
mask.studio@virgin.net
www.mask-studio.co.uk

Olly Crick

framilode@aol.com

Theatre Training Institute website

www.theatretraining.org.uk

PUBLICATIONS

The Art of Stillness – The Theatre Practice of Tadashi Suzuki

Paul Allain

Methuen (www.methuen.co.uk)

The first major study in English of Tadashi Suzuki is written by Paul Allain – senior lecturer at University of Kent and experienced practitioner of the Suzuki method. This is a carefully researched and thoughtful appraisal with a threefold achievement: it places Suzuki in the international context of other great masters of physical theatre, examines his approach to theatre in relation to other Japanese practice and explores his own unique path as an artist on a quest to find a sense of personal truth within theatre practice. That quest has often taken him outside of the cities and the dedicated theatre spaces – and Suzuki's relationship to the spaces he chooses to create work in is at the heart of the book.

Encounters with Tadeusz Kantor

Krzysztof Miklaszewski

Translator/editor George Hyde

Routledge Harwood – Polish and East European Theatre Archive Vol 8
www.routledge.com

I opened this with trepidation, but found within an accessible and uplifting collection of dialogues, first-hand accounts of Kantor's performances and presentations of his extraordinary personal vision, mingled with both dramaturgical observations and fond reminiscence from Miklaszewski, a close friend and confidante of the director. Tadeusz Kantor is renowned as a 'painterly' director, a visual theatre maker – but what emerges from this book is a picture of someone whose work brings together many elements into a unique form of theatrical totality. If you know little or nothing of Kantor's work, this book would be as good a place as any to find out more – straight from the horse's mouth.

Performance Studies – an Introduction

Richard Schechner

Routledge (www.routledge.com)

This bargain-price large-format text book is a mix of resumé, analysis, and first-hand quotations. Routledge have, in recent years, produced a number of very good, accessible 'primers' for performance studies – this will be the one that will make its way into every college library in the country. It tackles all the questions that are at the forefront of contemporary performance enquiry: the notion of performativity in life and art; global and intercultural performance; performance as ritual and as entertainment. (Or both simultaneously – a key belief. Schechner points out that the two are inextricably linked and always have been, pleasure and purpose in human activity being two halves of the same coin). Another very valuable aspect is the book's crossing of divides from art to science in its investigations – for example, the inclusion of psychologist DW Winnicott's theories on mother/baby relationships being an invaluable contribution to the chapter on Play.

The Gig

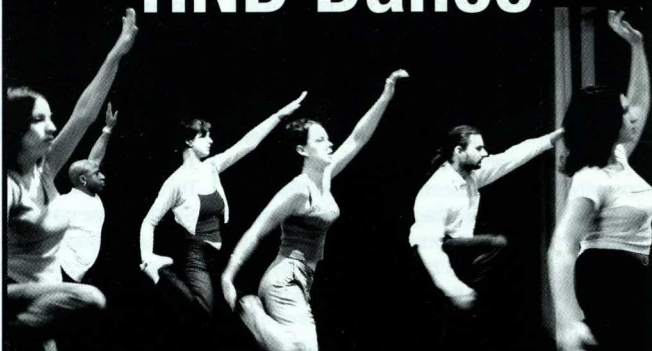
Giovanni Cafagna

Peter Parker Media

Peterparkermedia@hotmail.com

Subtitled 'a photographic essay on British street theatre' this A5 full-colour book is a little gem. It is a visual account of a street performance company – Strangelings – that transcends its role as documentation to become a work of art in its own right, a visual narrative of preparation, performance and the relationship of the performance to the environment it finds itself in. In the only written section, Cafagna draws the viewer's attention to the faces of the onlookers. Like veteran street art photographer Paul Hermann, he sees the relationship of performer and onlooker as being at the heart of street theatre – although, a little ironically, it is the intimate portraits and small-detail shots that work better as photographs than the crowd scenes. This book is a product of personal passion – a lovingly-crafted testament to both street theatre and photography. Copies can be ordered directly from Strangelings – telephone 07957 237177 or see www.strangelings.com. Price £16.95.

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or email admpa@cityofbristol.ac.uk
and we'll send you an information sheet and details of how to apply for a place this September.
subject to approval



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2002–2003

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The entire training program comprises 1110 hours. It is possible to join the project for a portion of the training period.

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- 300 € / month – for morning class plus composition workshop

CLASSES ARE HELD AT

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77 rue de Charonne
75011 Paris

MÉTRO Charonne or Faidherbe Chaligny

TO CONTACT US

Hippocampe – Association pour la Recherche en Mime Corporel
2 Passage de la Fonderie
75011 Paris

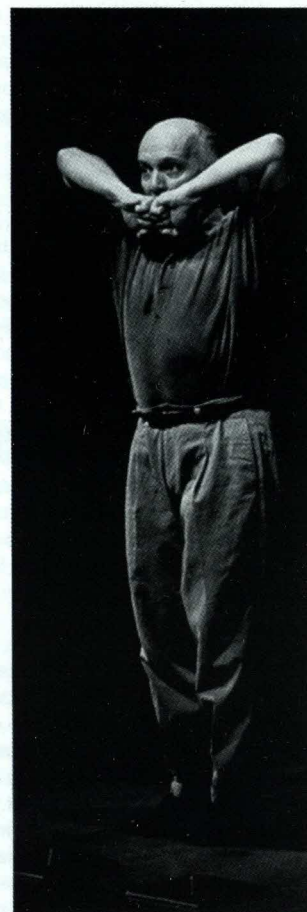
TEL (33) . 01.43.38.79.75 (France)

hippocampe@noos.fr
tleabhart@pomona.edu

mapage.noos.fr/hippocampe



PROJET
HIPPOCAMPE



COMPANIES

Angela de Castro and Contemporary Clowning Projects
'YO YO / MY LIFE IS LIKE A YO YO'

JULY
 6-8 Harrow Festival
 9-10 Chichester Festival

Dark Horse
'THE JOY SOCIETY'

SEPTEMBER
 25-30 Bristol Old Vic Studio
OCTOBER
 17 Studio, Theatre Royal, Winchester
 23-24 Jellicoe Theatre, Poole
 31 De La Warr, Bexhill-on-Sea

Desperate Men
'RICK DICK AND VIC EXTREME!'

0117 939 3902
www.desperatemen.com
JULY
 6 Lincoln Waterfront Festival
 20 Lancaster City Centre
 21 Morecombe Sea Front
 27 Cardiff Street Theatre Festival
AUGUST
 3-4 Jour de Fete/ De La Warr, Bexhill

Ophaboom
'ROBIN HOOD'

JULY
 2 Midsommer Norton, Somerset
 4 Sturminster Newton, Dorset
 12 Cherbourg, France
 19 Maltings Arts Centre, St Albans
 20 Maltings Arts Centre, Farnham
 22 Newhaven Fort
 24 St Helen, France
 25 Fontenay le Comte, France
 26 St Brevins les Pins, France
 28 Mers-les-bains, France

AUGUST
 1 RNT, London
 3 Bicester
 4 Thetford Forest, Norfolk
 9-10 De La Warr Pavillion, Bexhill
 15 Perpignan, France
 16 Thonon-les-Bains, France
 18 La Bourboule, France
 21-24 Eclat, Aurillac, France
SEPTEMBER
 12-15 Le Puy-en-Velay, France
 24-27 Welsh Touring Agency
 28 The Space, Stroud

Nola Rae

020 8444 6248
www.nolarae.btinternet.co.uk

'MOZART'

AUGUST
 8 Brewhouse Arts, Burton upon Trent
 23 Quay Arts Centre, Newport, Isle of Wight
SEPTEMBER
 17 Bedales School, Petersfield

'UPPER CUTS'

AUGUST
 26-31 Footsbarn, La Chaussee, Herisson, France

Shams
'SLEEPING BEAUTIES'

JULY
 15-28 Winnipeg Fringe
AUGUST
 2-11 Saskatoon Fringe
 15-28 Edmonton Fringe

Spymonkey
'COOPED'

JULY
 5-6 Chichester Festival
 9-13 Finland Tour

'STIFF'
SEPTEMBER
 14-23 Czech Republic Tour

Tell Tale Hearts
DONKEY HAUGHTY

020 8888 3780 ttharts@cwcom.net
JULY
 5-6 21 South St
 9-10 Lion & Unicorn
 11-12 Hoxton Hall
SEPTEMBER
 Tarrega festival / Rural tour
OCTOBER
 2 Hurtwood House
 8 Studio Theatre, Westminster
 9 Braden Forest School
 10-11 Rondo Theatre
 12 Tacchi Morris
 15-17 Cornwall Consortia
 23 Sq. Chapel Arts Centre
 24 Caxton Theatre
 25-27 Greentop Community Circus theatre
 29 Komedia, Brighton

Theatre Trash
'BATTERY OPERATED BIRDS'

www.theatrettrash.co.uk
 31 July to 26 August
 Edinburgh Fringe - Pleasance Above

Whalley Range All Stars
'BEDCASES'/'HQ'

www.good.co.uk/wr.allstars
JULY
 6-7 Bracknell (HQ)
 20-23 Somerset House London (HQ tbc)
 26-27 Coventry (Bedcases)
 28-29 Manchester (Bedcases)
AUGUST
 1-4 Stockton Bedcases, HQ (Bedcases tbc)
 8-10 Mimos, France (HQ)
 13-16 Croydon (HQ)
 17-18 Dunkirk (HQ)
 20-23 Bexhill (Bedcases)
 23-24 Portsmouth (HQ)
 25 Cardiff (HQ)
 26 Devizes (HQ)
 29-31 Bromley (Bedcases tbc)

SEPTEMBER
 1 Bromley (Bedcases tbc)
 21 Crewe (HQ tbc)

Zygo
'THE TRUE HISTORY OF THE TRAGIC LIFE AND TRIUMPHANT DEATH OF

JULIA PASTRANA, THE UGLIEST WOMAN IN THE WORLD'

SEPTEMBER
 13-14 The Exchange Studio, Maidstone
 18 De La Warr Pavillion, Bexhill-on-Sea
 19 West End Centre, Aldershot
 20 The Bull, Barnet
 21 Windsor Arts Centre
 25 Tameside College, Ashton-under-Lyme
 27 The Studio, Playhouse, Alnwick
OCTOBER
 1 Phoenix Arts, Leicester

VENUES

Manchester International Arts (MIA)

'HOMELAND'
 By Legs on the Wall
 July 22-24 at 10.00pm/11.30pm
 Wall of Premier Lodge, Deansgate

FESTIVALS

Edinburgh Fringe Festival

Check out www.edfringe.com, call 0131 226 0026 or e-mail admin@edfringe.com to get a print brochure. Don't forget the Total Theatre Awards are happening this year!

AURORA NOVA - WORLD THEATRE AND DANCE

CaféDirect 'Aurora Nova' is a festival within a festival - theatre and dance from around the world in two venues, St Stephen's and Theatre Workshop. Following a successful first year in 2001, Komedia and Fabrik again collaborate to host 13 companies who have never or rarely visited the UK. Participating companies include Au Col Du Loup, Nats Nus, Dashka Sheth, Theatre Bazi, Artus and Do Teatr. Free street theatre every day outside St Stephen's. See www.komedia.co.uk/edinburgh.

C VENUES

at the Edinburgh Festival Fringe offer an eclectic mix of performances and events at this year's Festival - including Tall Stories, Pivotal Dance and The Institute of Ideas. Box office: 0870 701 5105

Festivals-Festivals!

Information on arts festivals on both sides of the Channel throughout 2002: www.festivalsfestivals.org

Glasgay Festival

Plans are afoot for Glasgay's ninth anniversary year! This year's festival is set for 1-16 November, which will make it the longest festival yet. As always we will be the most diverse lesbian and gay festival in the UK as we are the only one that programmes theatre, comedy, music, visual art, film, literature, live art and clubs. Contact David Leddy on 0141 334 7126 or see www.glasgay.co.uk.

Visions Festival of Visual Performance

01273 643010
24 OCTOBER TO 2 NOVEMBER
 This year, visions is hosting premieres by international companies (including India, Australia, Spain, Germany and France) and two new UK commissions: Wireframe's 'Elevation' and a project bringing together choreographers and

puppeteers to make short performances under choreographer Yolande Snaith and puppeteer Graeme Gilmore. Plus: Launchpad, a platform for companies to experiment with new material; and a seminar for practitioners in conjunction with Total Theatre Network. See www.brighton.ac.uk/gallery-theatre/visionsfestival.html.

UK TRAINING

The Academy of Circus Arts

Winchester and touring, 07050 282624

DIPLOMA COURSE

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

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

Chalemie Summer School of Commedia, Early Dance and Music

020 7700 4293

12-17 AUGUST

Headington School, Oxford. Explore Restoration songs, Baroque dance and commedia theatre and mask work. E-mail chalemie@thorn.demon.co.uk or see www.thorn.demon.co.uk or phone.

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 Clod Ensemble

020 7713 0095

12-17 AUGUST

Theatre Beyond Words - a week-long residential course in approaches to devising theatre, at Totleigh Barton, Devon. Phone for further information or see www.clodensemble.com or arvonfoundation.org

City of Bristol College

0117 904 5203

New HND in Dance/Physical Theatre starting September 2002. For more information, phone or e-mail admppa@cityofbristol.ac.uk

CPR International Summer School

01970 622133

6-28 JULY 2002, ABERYSTWYTH, WALES

The Summershift is part retreat, part intensive workshop and part holiday. It makes creative use of Wales' natural environments and attracts participants from around the world, eager to explore the very best in experimental

TRAINING & WORKSHOPS

performance training. Led by Wales-based theatre directors Richard Gough and Joan Mills. For further information, phone, e-mail cpvwww@aber.ac.uk or see www.thecpr.org.uk

The Desmond Jones School

London, 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)

Expressive Feat Productions

01227 276069 (www.exfeat.com)

Aerial workshops for adults and children every week at Whitstable Sports Centre. Professional training available in aerial silks, trapeze and choreography.

Hammersmith and West London College

0800 980 2175

New Btec in Creating Music and Dance for Theatre. Call for information on this and other courses offered.

Hope Street

Liverpool, 0151 708 8007

AUGUST 2002 TO JANUARY 2003

Physical Theatre Programme. Train with some of the best in the UK and produce three original shows (mask, ensemble and Christmas co-production with Unity Theatre). Deadline for applications 4 July 2002. Workshop audition and interviews will be mid July. See www.hope-street.org

Kaizen Creative

Manchester, 0161 374 2353

The Arts of Coaching courses for professionals who coach, mentor, facilitate, teach or manage in arts, educational and cultural contexts. Foundation Course (4 days) 15-18 August. Practitioner Course (7 days) 19-25 August. Advanced Course (4 days) 24-7 October. For full details and costs, phone, e-mail info@kaizen-creative.org or see www.kaizen-creative.org

Laban Centre

London, 020 8692 4070

Post-grad courses at Laban include: MA Choreography, MA Performance, MA Scenography (dance). Individually tailored research degrees: MPhil and PhD. See www.laban.co.uk or info@laban.co.uk

Middlesex University

London, 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

Introductory weekends, residential intensives. 'Discover the Clown Within' 6-day course, 5-10 August, Braziers Park, Oxon. £480 including tuition and full board in Gothic country house. 12 participants. Starting Autumn 2002: Clown Towards Performance – five

weekends in Sussex. Call for brochure or see members.aol.com/nosetonose

The Penquoit Centre

01342 825639

Close to sea and mountains in west Wales, this is an ideal place to develop new forms of theatre discipline. Some bursaries are available. For information and booking forms, phone or e-mail dan.skinner@btinternet.com

Rose Theatre Training Workshops 2002

01342 825639

24 July to 4 August – the Summer School celebrates all aspects of Rose Theatre practice. Explore your creativity in a supportive environment. £390/£330
26 August to 15 September – The Rose Training Academy. An international academy of teachers. £525/£450

School of Physical Theatre

London, 020 8215 3350

SEPTEMBER 2002 TO JUNE 2003

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

Shifting Sands

020 7430 0544

Clown Workshop: 15-26 July £175 (£88 concessions). A two-week clown school led by Gerry Flanagan, director of Shifting Sands. Venue: City Literary Institute, Covent Garden, London. Phone for details.

Theatre Training Initiative

London, 07931 710 808

Ongoing weekly practice sessions based on Tadashi Suzuki's actor training method at Chisenhale Dance Space, Wednesday evenings 6.30-9.00pm. Saturday sessions once a month – dates announced on website and through TTI's free mailing list – contact TTI. Telephone Fran Barbe on 07931 710808 or Antje Diedrich on 07905 260935 or e-mail info@theatrettraining.org.uk. Web: www.theatrettraining.org.uk

University of Kent

01227 823338

The MA by Practice as Research will be showing performance work by its first cohort of students (David Woods and Jonathan Hough (Ridiculusmus), Kazuko Hohki, Wakana Omija, Robert Jude Daniels and Ian Morgan) on 21, 22 and 23 September. For information or to apply for entry to the course in January 2003, please phone Paul Allain or e-mail p.a.allain@ukc.ac.uk

Welfare State International

Phone: 01229 581127

Workshop at the Lanternhouse, Ulverston: Shapes and Echoes. 9-12 July (£40). Create a webpage about a moment in your life and its echoes from the past and into the future. Use text, sounds, simple shapes and silhouettes to build stories and layer memories.

The Why Not Institute

London, 020 8987 6661
(whynotinstitute@aol.com)

Performance, teaching, professional

development, resources and events connected to contemporary clowning. Courses and weekly sessions with UK and international teachers. Artistic director: Angela de Castro.

The Wright School

London, 020 8441 4698

'Making magic realism'. John Wright outlines an approach to devising in an imagistic style that brings reality into fantasy. Date: 15, 16 and 17 July, 10.30 till 5.30. Cost £50. For more information contact Becky Kitter on 07951 958665 or e-mail thewrightschool@email.com or check out www.thewrightschool.com

OVERSEAS

Butoh Centre Mamu

Gottingen, Germany +49 551 485863 or 551 790 6245

Full month of training Japanese Butoh Dance available during July 2002. Full time, one-year Mamu School commences in November 2002. Further information at www.tadashi-endo.de or e-mail endo@em.mpg.de

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

Corporeal Mime Classes

Paris, +33 (0) 1 43 38 79 75

1 JULY TO 16 AUGUST 2002

Direction: Thomas Leabhart. Association Commedia, 10ter Rue Bisson, Paris 20. Phone +1 909 607 4381 (USA) or +33 (0) 1 43 38 79 75 (France) or e-mail: teabhart@pomona.edu or ltorreao@hotmail.com

Dell'Arte

www.dellarte.com

Auditions for Physical Theatre Programme take place through individual appointments throughout the US, Canada, Mexico and Europe. Application forms for 2002-2003 admission and additional information can be obtained from the website.

Ecole Internationale de Theatre Jacques Lecoq

Paris, +33 1 47 70 44 78

Two-Year Course plus the Laboratory of Movement Study (LEM).

Espace Catastrophe

Bruxelles, +32 (0) 2 538 12 02

Training in circus and performing arts. New season of courses starts September. For full programme and information on auditions contact: 18 rue de la glacière, 1060 Brussels or phone, e-mail espace@catastrophe.be or see www.catastrophe.be

Kyoto Performance Institute, Japan

jonah@world.ryukoku.ac.jp

Applications are now being accepted for the 18th annual Kyoto Performance Institute, 11 July to 2 August 2002. For more details, see www.kac.or.jp/event/kikaku/TTT/ttt_english.html. Study noh, kyogen, or nihonbuyo. For further information, please write: Dr. Jonah Salz/T.T.T. 2002 Adviser, jonah@world.ryukoku.ac.jp

Mime Centrum

Berlin, +30 44 651860

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

Pantheatre/ Enrique Pardo

Italy/Scandal

13-20 July: a voice and choreographic theatre workshop at La Locanda del Gallo, and the hills of Umbria (Italy) on the theme of Scandal. Information on pantheatre.free.fr or www.locandadelgallo.it

Other Enrique Pardo Workshops this summer:

Trielle, Central France, 6-11 July: Enrique Pardo, Choreographic Theatre, on 'Betrayal', e-mail trielle@wanadoo.fr

The Rose, Wales, 9-14 September: contact dan.skinner@btinternet.com. Rotterdam, 28-9 September: Enrique Pardo weekend at Stenwerk Rotterdam, contact stenwerk@stenwerk.com

PassePartout Studio

Utrecht, The Netherlands, +31 (0) 30 210 99 44

Summer courses include Butoh; Voice; Gordon Craig: a theatre research; the Dancing Clown; From Body to Text: King Lear. Phone or e-mail passepartout.foundation@wxs.nl or see the website at www.ppfound.net

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

The Seahorse Project

Paris, +33 (0) 1 43 38 79 75

A YEAR OF CORPOREAL MIME TRAINING 2002/3

Direction: Thomas Leabhart. A physical and theoretical inquiry into theatre and the actor's body – 16 September 2002 to 27 June 2003. It is possible to join the project for a portion of the training period. Contact: Hippocampe – Association pour la Recherche en Mime Corporel, 2 Passage de la Fonderie, 75011 Paris. Phone or e-mail hippocampe@noos.fr or teabhart@pomona.edu or mapage.noos.fr/hippocampe

Suzuki Training

Pula, Croatia

15-25 JULY 2002

This workshop is part of a vibrant festival, taking place in a beautiful seaside town. See www.mkfm.org or e-mail mkfm_ink@yahoo.com

ZID Theater Laboratory

Amsterdam, +31 20 488 8449

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

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DESMOND JONES School of Mime and Physical Theatre



The dynamic modern alternative to conventional drama school, offering a three-month highly intensive Foundation Course and a Five-term Course. The Autumn Foundation course begins on 23 September 2002 (mornings only, Monday to Friday). Fully international. Certificates awarded.

The course includes: Decroux Mime Technique, Mime Acting, Verbal/Physical/Psychological Improvisation, Story-telling, Masks, Style and Stylisation, Body-Balance, Colours, Timing, Men and Women, Children, Caricatures, Commedia dell'Arte, Chimpanzee, Acrobatics, Stage and Body Dynamics, Performance and much more.

The School gives a thorough and highly intensive grounding in mime and acting techniques to a very high level of physical expertise, and explores the energy, creativity, excitement and power of modern visual and physical theatre.

We are one of the world's leading schools of mime and one of the originators of physical theatre. Founded in 1979, the School is totally international, the longest-established in Britain and one of the largest of its kind.

SUMMER COURSE

The Energetic Actor - Physical Story-Telling for Theatre (22-26 July 2002)

WEEKEND COURSES

Impro! - Verbal Impro - Keith Johnstone techniques (26-27 October 2002)
Introduction to Masks - Neutral and Half-masks (9-10 November 2002)

Brochures: The Registrar, 20 Thornton Avenue, London W4 1QG
Tel/Fax: 020 8747 3537

www.desmondjones.co.uk e-mail: enquiries@desmondjones.co.uk

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Photo: Pau Ros

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.

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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the festival of
visual performance

24.10.02 – 02.11.02

brighton



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