

total theatre

Total Theatre Network – celebrating physical & visual performance
Volume 15 Issue 3 Autumn 2003 £4.00 (free to members)

magazine



Festivals!

Total Theatre Awards in Edinburgh
Stockton International
Streets of Brighton
Sprint
LIFT

PLUS

French artists' strike
Little Herberts
Metaphysique

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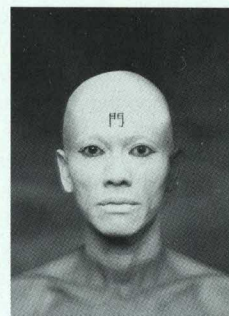
Design
TBM 07801 372811

Printing
Multiprint 020 7733 9971

Mime Action Group
Reg. Charity No. 1052358
Reg. Company No. 3133599

Bringing up Baby	6
Karen Glossop on cpt's Sprint and Tonic	
DUGOUT!	8
Jessica Naish on a children's project with a difference	
My Voice Just Wants to be Heard	10
LIFT 2003's International Debate	
Technicolor Dream	11
The decibel showcase, by Edward Taylor	
Soul in a Suitcase	12
Metaphysique's clowning, by Ruth Hellier-Tinoco	
The Stockton Factor	14
Edward Taylor interviews Frank Wilson	
Action/Reaction: Politics and Performance	16
Geoff Beale reports on the French artists' strike	
Total Theatre Awards 2003	17
A 4-page special report from the Edinburgh Festival Fringe	
Not-So-Super Furry Animals	21
Dorothy Max Prior walks the Streets of Brighton	

Regulars	
Editorial	4
Inbox: Tom Morris	4
Total Theatre Network News	5
Reviews	22
Performer & Company Update	30
Noticeboard	31
Performances	33
Training & Workshops	34



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If you would like to submit news, views, letters or advertise in the Winter issue, please note that the copy deadline is 14 November 2003. The Winter issue will be published on 7 January 2004 and will cover the period January to March 2004.

Cover
Total Theatre
award winners Akhe's
'White Cabin' /
Aurora Nova Festival

Editorial

Politics and performance wander in and out of relationship with each other, and in this issue we see, in 2003, the evidence of a heightened social and political awareness in theatre-makers of all sorts.

Geoff Beale of Ophaboom has spent the summer in France, witnessing and taking part in the furore surrounding the artists' strikes that have rocked the summer's festivals, a dispute about benefit payments having escalated into something much broader about the status and value of artists. Here in England, we have seen the LIFT family-friendly season of summer events, which has placed the focus on theatre made by and/or for younger people. In the conference held as part of this season, young artists and theatre-makers from all over the world came together to explore their process and practice. There are reviews of some of the LIFT shows by adult/child reviewing partnerships and a report on the conference by Jessica Naish, who has also written a feature on the Little Herberts' DugOut! project which took children out of the black box to explore their responses to war, peace, propaganda and survival through multi-artform performance.

Although responses to war and terrorism are understandably at the front of many people's minds at the moment, there are other ongoing social/political concerns for theatre – one being the poor representation within the sector of people of African or Asian heritage. In past issues of Total Theatre Magazine, we have made a very small start in investigation of why this might be and, perhaps more importantly, discussed future possibilities for a more diverse theatre culture. In this issue there is a report from Decibel's Manchester showcase of UK multicultural performance work held earlier this summer.

Elsewhere, we have a feature on the making of Metaphysique's new theatre-clown show 'Soul in a Suitcase', an interview with Frank Wilson, director of the Stockton International Riverside Festival and a feature from Karen Glossop on how cpt's Sprint festival has supported and nurtured emerging artists and theatre companies.

And we can't speak of festivals without mentioning the Edinburgh Festival Fringe. Once again, the Total Theatre Awards was a major event at Edinburgh. For a full run-down on the winning and shortlisted companies, see our special centre-pages feature.

And we have an extra-large reviews section this issue, with reports from Edinburgh and elsewhere... A veritable cornucopia of total theatre served up for your delectation and delight.

Dorothy Max Prior
editorial@totaltheatre.org.uk

User's Guide

The latest in the Users Guide series is published on 21 October. 'Performance/Technologies – A User's Guide' looks at the application of new media in performance. It is published by King Alfred's Winchester in collaboration with Total Theatre Network, Visions and the University of Brighton, priced £8 – or £5 to Total Theatre Network members if ordered before the end of 2003. To order, e-mail users.guide@wkac.ac.uk. There will be a launch party for the publication on Tuesday 28 October at 6pm at University of Brighton Gallery, to which all Total Theatre Network members are invited. RSVP to sarah@heyworth-pr.com.

Photo Call

Prints, transparencies or good quality high-resolution electronic images sought for our archives and for reproduction in Total Theatre Magazine. The popularity of electronic images has meant that we receive a great number of e-mailed JPEGs – most of which are low-resolution and not print quality therefore not usable. Images to be reproduced at 300dpi (TIFF or high-quality JPEG), can be sent to editorial@totaltheatre.org.uk. Maximum size per e-mail is 5MB. Please remember to credit the photographer. We will assume that all images received have been cleared for publication and reproduction rights.

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IN BOX Tom Morris



Your name?

Tom Morris.

How would you describe yourself and your occupation?

Theatre Producer, Writer and Director.

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

'White Cabin' by Akhe
'Rudley Walker' by Russell Hoban

Which of your artistic achievements are you most proud of?

Creating an atmosphere in which artists inspire each other and take risks.

If you could change anything, what would it be?

Clean air, more running about (not jogging), less fear of singing and five genders instead of two.

What do you think was the best example of 'theatre' in the past year?

That I've seen? 'Dance Bear Dance' or 'White Cabin' or 'Jerry Springer The Opera' or Knee-high Theatre's 'Tristin and Yseult.' Out of all of these? 'Tristan and Yseult'.

What does the term Total Theatre mean to you?

It makes most sense in the phrase 'Total theatre man' meaning good theatre. As in, 'That theatre was well total.'

Your manifesto for theatre?

Theatre is whatever happens in live play between a society and its artists in a single space. Long may it be vital, passionate and answer society's hunger for discovery, change and surprise.

Tom Morris has been artistic director of BAC since 1995. Under his direction BAC has established itself as the home of experimental work in London. He is currently working on 'Newsnight The Opera'. Tom leaves BAC in January to become an associate director at the National.

total theatre

network NEWS

Total Theatre Awards

Tansy Lihou writes: This year was an exciting year for the Awards at the Edinburgh Fringe Festival, which were able to take place due to a new sponsorship deal for 2003 and 2004 with King Alfred's Winchester. Close to 200 shows were seen by over 60 assessors and judges who joined the team to critique, analyse and discuss. They saw performances with elements of dance theatre, physical theatre, slapstick, clowning, circus, mime and puppetry in order to find the shows that rise above the rest – the best of the fest.

So I would like to take this opportunity to thank all our assessors and judges (old and new) for their voluntary contributions, Total Theatre Network Board for their support, and Professor Anthony Dean and King Alfred's Winchester as sponsors of this year's awards. As Total Theatre Network director Annabel Arndt stated last year, 'It is our aim for the awards to happen every year rather than on alternate years, as they are of such value to companies who are either shortlisted or winners.' With sponsorship already secured for next year, it looks as though we shall be able to continue and be confident that the awards will become an annual project for Total Theatre Network.

I would also like to say how honoured we were to have John Hegley as our compère for this year. Thank you also to Blow Up Theatre who opened the ceremony. One of the winners of this year's Total Theatre Awards, their fabulous 'Illusion Brothers' was honoured as 'a piece of great silliness and great potential'. We would also like to thank Carol Peace for making the awards sculptures, Allan Ross for creating the most supportive venue award, the Assembly Rooms staff, and the Edinburgh Festival Fringe press office.

For full reports and a spotlight on all the winning and shortlisted companies, see our special centre-pages feature.

Total Theatre – The Next Generation

Congratulations to Total Theatre Network director Annabel Arndt and husband Nick on

the birth of their daughter Poppy, who arrived in this world on 10 September. Everyone at Total Theatre Network wishes Annabel all the best for her maternity leave.

Total Theatre Network Staff News

We are very pleased to announce the appointment of Felicity Hall as the interim Development Director for Total Theatre Network and the Circus Arts Forum from October 2003.

Felicity has a wealth of experience, having previously undertaken freelance work in company management and tour booking, for companies such as Scarabeus Circus and the Fedec Summer School for the Circus Space. Felicity has taken on many roles for Arts Council England such as Combined Arts Officer, for the International Initiatives Fund; Drama Officer, producing the Reports and Strategies for Circus and Street Arts; and Tour programming Officer. Many other projects include: New Audiences project report editor for ACE; Specialist Advisor for Theatre to the Scottish Arts Council; and the Evaluation of the Elemental project in Chalon dans la Rue Festival.

As Development Director, Felicity will provide strategic support including fundraising and practical hands-on delivery for Total Theatre Network projects until March 2004.

Total Theatre Network AGM

The organisation's AGM will be held on Saturday 17 January 2004 in the Voice Box at the Royal Festival Hall. We shall also be holding our Total Theatre Talks on the same day in the voice box, as part of the London International Mime Festival. There will possibly be another Total Theatre Bitesize workshop running alongside this event. Full details will be available on our website nearer the time and will be published in the next issue of Total Theatre Magazine.

New website goes live!

Please visit the totally revamped Total Theatre Network website which is now live at www.totaltheatre.org.uk. The website offers many more benefits such as a members-only section, where TTN members can enter contact details or post information on the noticeboard. You can also learn about all Total Theatre Projects, access information relating to Total Theatre Magazine, get practical advice, find training opportunities, and view dates for your diary. Coming soon: payment for membership online by credit/debit card.

The website was re-designed by Studio 24, and we thank them for all their hard work. Thanks also to Gabriel Foster-Prior for his design of the interim site which stayed up for far longer than originally planned!

Bitesize nibbles on...

Becca Gill writes: Total Theatre Bitesize is taking exciting steps forward. Our first workshop happened at Edinburgh Fringe Festival this year and was a great success. It was a taster session on 'Selling Yourself to the Media' led by Total Theatre Magazine's editor Dorothy Max Prior, and looked at ways of maximising the efficiency of artists' communications with the media, whether through personal contact, written press release, telephone or e-mail.

Total Theatre Bitesize will run nationally until 2005, with workshops taking place across the UK. The project will be completed at the beginning of 2005 and as a finale to the two years, we hope to hold a showcase festival. The showcase will be a culmination of the two years of Total Theatre Bitesize and will act as a celebration of achievements of participants, giving performance opportunities and a presentation on the possible future life of the project.

We are interested in researching gender issues within physical performance as part of the Total Theatre Bitesize project and welcome both practical and academic insights. Please e-mail bitesize@totaltheatre.org.uk.

Bringing up Baby

KAREN GLOSSOP of Wishbone explains how Camden People's Theatre's Sprint festival and TONIC programme has nurtured emerging theatre companies over the years

At the launch of last year's Sprint Festival at Camden People's Theatre (a.k.a. cpt), artistic director Chris Goode said that he envisaged cpt as a sort of parent, nurturing many new artists and companies. He said he fully expected these children to grow up and leave home, but perhaps come back now and again, probably bringing their dirty laundry with them.

Wishbone is one such company. We met as cpt company members, started working together, and formed our own creative partnership. Over the years, cpt has provided us with space and time to rehearse, never asking awkward questions like why we needed to erect a huge metal structure in the main theatre. After developing projects at cpt, we've had the opportunity to take our work further afield – to the Edinburgh Fringe (where we won a Total Theatre Award in 2002), the London International Mime Festival and the Prague Fringe Festival.

But, yes, we're still coming back to cpt to do our laundry.

The Sprint Festival of Visual and Unusual Theatre was started in 1998 by Martin Sutherland and Lynne Kendrick, when the late Sheridan Bramwell was at the helm of cpt. Their plan was to raise cpt's profile and to give a platform for the kind of gestural, devised work that the cpt company itself espoused. It was to be a month-long spring festival with short runs of new work. Showcasing the cpt company's own work was also a prime motivation. The way the festival has grown reflects some of the changes that cpt itself has undergone over the years.

The first Sprint featured these bright new things: Leiken Loppu, Unlimited, Fevered Sleep, the Weird Sisters, Polar Theatre, Tell Tale Hearts, GAYbod & Ludik. The cpt company presented 'Life With a Lid On', a devised show directed by Lynne Kendrick. The next year saw two cpt shows: 'A Comedy of Manners' by resident writer Alex Mermikides and a devised show, 'The Magistrate', directed by Alistair Green and rather frighteningly billed as 'a mad babble of mime'. Notably on the same programme is 'Here Be Dragons' by Cartoon de Salvo. The invite to that year's Launch

Night is firmly and clearly worded: 'There will be wine served, but no cheese'.

Since 2000, we've had wine, beer and even curry for every guest! It was an interesting year with big changes all round for cpt. Sheri Bramwell, cpt's inspirational first artistic director, moved back to Ireland. Olivia Jacobs was the new incumbent, bringing with her a much-needed emphasis on professionalism and efficient management. Meanwhile, many of the founder members were moving on and the idea of one collective resident company began to look questionable. Instead, the work initiated under the cpt aegis splintered into three separate, very different productions: 'The Monkey's Paw', a polished piece of storytelling directed by Olivia Jacobs; James Snodgrass's 'So Long Sugar Plum', a whimsical, soulful exploration of a relationship, directed by Lynne Kendrick, and 'In Cahoots', a clown show created by the Wishbone team, pre-Wishbone. All these productions were collaborations with non-cpt members, and set the tone for a more outward-looking theatre.

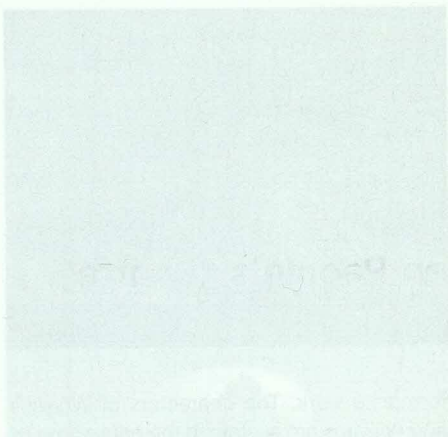
Visiting companies included Wireframe, whose surprising and inventive show 'At Home' had no performers at all. They took over the cpt basement as their performance space, an innovation which has not yet been repeated. Artist Willow Winston was another unexpected experience, sharing her show of tiny, beautiful books with an audience of one person at a time. Along with the curry, Olivia introduced seminars and workshops to augment the programme of new performance. In one of these,

One of the greatest strengths of Sprint is the dialogue that it provokes between artists, their works, their audiences and the wider world

Tom Morris, artistic director of Battersea Arts Centre, claimed that theatre was wasting its time using business as a model for success, and should emulate religions and cults instead. Some of us found that a rather encouraging idea.

Hits in Sprint 2001 included Olivia's 'The Necklace', and Maybellene from Kitsch 'n' Synch. 2001 also saw a burgeoning of the Sprint remit, with an expanded programme of workshops and seminars. With no little chutzpah, Olivia invited such luminaries as Marcello Magni, John Wright, Cal McCrystal and Ken Campbell. She charmed them all into sharing their skills. Perhaps they recognised the innovative qualities of the participating artists. They certainly weren't paid big bucks. Particularly memorable was the Ken Campbell workshop, partly because it wasn't really a workshop at all, but more an extraordinary day-long performance on the nature of performance. Ken eulogised the days when directors were referees rather than concept-merchants. There were also some fantastic demonstrations of stagecraft, such as the best way to walk onstage as a servant – backwards – and steal the show. He didn't please all comers though. One participant left after an hour or so; it hadn't been the interactive experience he'd been hoping for. After his departure, Ken spat out, 'I knew he was going to leave as soon as I laid eyes on him!'

Sprint 2002 was programmed by new AD Chris Goode, who brought with him a mild-mannered style coupled with incisive vision. Companies included Scrabblecat, Bare Feat and shunt with 'The Angel of History', created by Mischa Twitchin. This provoking exploration of morality used the autobiographical writings of Heinrich Müller, and was expressed solely through performer Jeremy Hardingham's face, hands, a chair and a lightbulb. Wireframe returned with 'North Hill Relay', this time transforming the space upstairs into a landscape of snowy slopes connected by tiny winking lights which the audience could manipulate themselves. The idea of a resident cpt company of performers had now pretty much disappeared. Chris's show 'Napoleon in Exile' was made up of a cast new to cpt and



the 'In Cahoots' team were now operating under the independent moniker of Wishbone. Our show 'Scapegoat' was chosen to open that year's Festival.

Sprint 2003 saw the launch of TONIC, a training programme for emerging, innovative companies. As well as the opportunity to showcase new work in a festival with an ever-increasing profile, these companies were offered rehearsal space and advice from guest experts. The result was a pretty diverse collection of work, including: 'Two Feet High in the Sky', a gentle, touching show from Petra's Pulse, which explored the relationships of young children and old people; Lulu's Living Room's quirky dance piece 'Apart Again'; Theatre Intent's surreal evocation via a white lycra tent, 'The Anxiety Dream'; and the première of 'Open Mind' from the remarkably focused young company, Theatre Trash. A new live art slot was filled by Helena Sands and Andrew Walby with the visceral 'when i close my eyes i see you' contained within a muddy sandbox.

There were some interesting coincidences of themes, notably at a time riven by war and opposition to it: Incarnate (personified by Jeremy Hardingham) created a cerebral, arresting solo performance, 'Happiness for All', which explored a magician's refusal to perform as a form of protest; while the Strange Names Collective's protest took the shape of Phil Stanier talking about what made him happy in an optimistic performance that lasted 24 hours – entitled 'Long Term Happiness'. This too was a solo piece, although Phil was ably assisted by sandwich-making muses with monikers such as Schadenfreude. Chris Goode's 'Past the Line, Between the Land' explored how the American psyche chose to grieve for the crew of the Challenger yet remains unmoved by the deaths of thousands of non-American lives in the Iraq War. It echoed the earthiness of 'when i close my eyes...' – with real turf for performers and audiences to sprawl over. So, not only thematic but elemental connections between the shows!

The main shows were complemented by art exhibitions in the foyer, and an experiment in theatre-making with Paper Cuts – an evening where various artists presented short

Wishbone: 'Interference'

pieces inspired by the morning's newspapers.

There was also an opportunity to try out work mid-process in the 'Early Show' slot, which ironically fell at 10pm after the main show of the evening had been put to bed. In fact, Wishbone was the only company to take up this opportunity this year, with a work in progress showing of 'Make-up', which we later re-titled 'Interference' and took to the Edinburgh Fringe 2003.

Post-show discussions provided the creators of the work with invaluable insights into audience response, as well as a forum for more broad-ranging debate. It was good to see that some Sprint companies were making the most of the chance to see each other's work. Really, one of the greatest

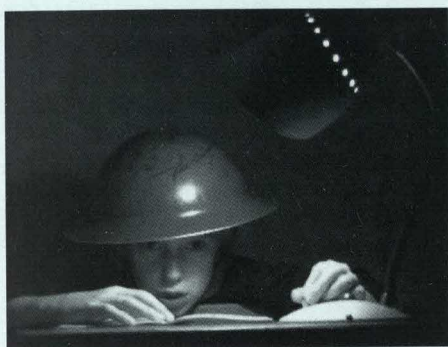
strengths of Sprint is the dialogue that it provokes between artists, their works, their audiences and the wider world.

Cpt is unique in the risks it takes with programming, where untried and untested companies can get their first opportunity to mount full-scale performances – as well as giving some 'family members', like Wishbone, the opportunity to return to explore new ideas. It's a mark of cpt's success that so many of these shows have gone on to have a full, grown-up life beyond Sprint. ■

Cpt is currently considering applications for Sprint 2004. Contact Chris Goode at Camden People's Theatre, 58-60 Hampstead Road, London, NW1 2PY, or e-mail him at cpt@dircon.co.uk

DUGOUT!

JESSICA NAISH tells how the Little Herberts get children out of the black box in an artistic exploration of war, peace, survival and propaganda



You have to be really brave to do it...

'We're trying to make it different, not just acting, we say and do things as we go along and we don't have to go by the script...' Jack, 11 years old

'I was scared at first in the air raid, I was starting to act scared and then I really started crying, thinking it was real. I even had nightmares. But it's OK now. It's important it feels real. Mrs Williams and Mr Whissell work with us, it's good because they are like real people...' Ellie May, 7 years old

Welcome to the Whissell and Williams Training Camp, run by the Little Herberts multi-art-form performance company, at the Herbert Art Gallery and Museum (HAGM) in Coventry. Carran Waterfield, artistic director of Triangle, theatre company in residence at the HAGM, and performance artist Richard Talbot initiated the Little Herberts two years ago with thirty Coventry children. It is a unique collaboration between children, professional artists and arts and heritage professionals. A seedbed for young art makers, where children are researching and making performance work out of the traditional 'black box' in response to archives, visual and social histories and stories found in the HAGM. The current project, 'DUGOUT!', using in-role character work, improvisation and film, explores the child's perspective on war, peace, survival and propaganda.



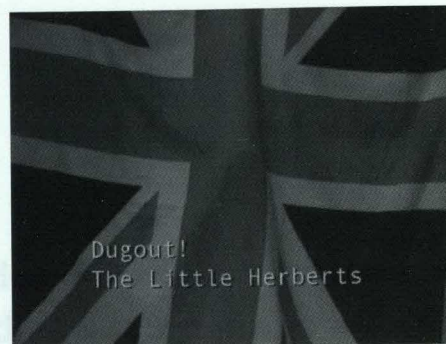
Living it for real

'What the young people today need is a war! That would sharpen up their ideas a bit.'

'DUGOUT!' explores through a kind of 'real living experience' in a 1940s house what it was like to live during the Second World War. Carran Waterfield describes the first phase of the project, from August to October 2002:

'Mr Whissell and Mrs Williams (played by Richard Talbot and Carran Waterfield) are two characters from the 1940s running a fictitious training camp where the Little Herbert trainees are recruited to take part in a special experiment to see how they, as 21st-century children, would survive in the Blitz. We draw on current media using a Big Brother diary room called the "Careless Corner", where children film each other speaking to camera about their experiences as the project progresses. Without having to say we are going to act or pretend, the children unwittingly step into per-

The sense of liberation expressed by Carran, Richard and the children is tangible. They thrive on a non-conformist approach to making performance



formance work. The characters of Whissell and Williams are sustained the entire time by the actors who (unlike a lot of in-role work) do not break into debrief. The world of the real experience is always there.'

The 'lived experience' is authenticated with children meeting other 1940s characters, played by professional artists and museum curators. Artist Ian Cameron spent time in-role as war artist Graham Sutherland, drawing the children's activities in situ. The gallery where they work is transformed into an environment that suggests a training ground, a dance floor in a canteen, a munitions factory, continually modified by the young performers/recruits. Carran describes it as 'an evocative theatrical installation, partly authentic and partly expressionistic'.

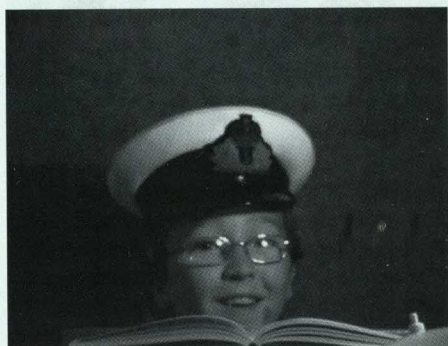


Out of the Black Box

I ask Carran if working in a gallery and museum setting, rather than a theatre, makes a difference: 'Absolutely! We are out of the "black box". I learned my craft making black box productions, and I have been making non theatre-based work with Richard for the last five years. I want to go out on location with the work – be exposed to the outside world. The children want that too. They go out and interact with staff and curators. They are in and out of the gallery space. They'll line up in the foyer with their brooms, with the public around them, and march off to our other sites, like Whitefriars Monastery. We've gone on a recce to the Cathedral ruins counting broken windows and collecting objects.'

The sense of liberation expressed by Carran and Richard, and also by the children who work on the project, is tangible. They thrive on a non-conformist approach

to making performance. I ask Jack, who's been with the Little Herberts for two years, what 'DUGOUT!' is about. He doesn't want to give the work one definition: 'It's like history, but it's drama as well, you do lots of other things too, like art and making. I've done drawings and storyboards, performed in it and filmed it.'



Integrated art-forms

Film has become an integral part of the Little Herberts' work on DUGOUT! At the start film was used as a facet of the performance work, recording the children's responses in the 'Careless Corner' – 'We got some lovely cameo monologues and beautiful pictures. We thought it would make a great children's film, using wartime propaganda films, like 'Nightshift', as a model. It is topical too, with everything happening in Iraq.'

I ask more about the departure from performance to film, but Carran doesn't view it as a departure: 'The children are learning about the visual language of film, choosing locations, designing sets, choosing where to place cameras and lights, reporting directly to camera and devising pieces with the group. This all has parallels with performance. You're editing when you make a performance, cutting things together, making choices. All the skills and art-forms we're working in are dovetailing together. OK, I make theatre, but it's the same process, just technically different. We are still making work based in visual texts, which is my heritage as a performer.'

The Little Herberts' work is process orientated. Carran stresses the importance of the lived moment of play not the presentation of (a) play to an audience:

'We're here playing children's play. We're not playing adult theatre (whatever that is) playing with the idea of play. For a child this exists in the moment of playing and is performed for them in the moment... I hate to see children put on a shelf, like dollies, and everyone claps. I'm not interested in exposing children to that. The audience is witness to an event, which is happening now. The product is the process, the children's work is in process. It is as much about the experience of the participants as it is about the audience.'



Ownership of the work

Adult art facilitators can talk fluently about process and ownership of art-making residing with young people. It is often a hope or a goal, rather than a realised aspiration. I ask Jack about how the children work with the adults on 'DUGOUT!': 'We make decisions, and Mr Whissell and Mrs Williams don't say too much, we make our own things up. It's different to school, we don't have to do what the teachers want, we do what we want and Whissell and Williams only say how to make it better. We are in training, acting like it is World War Two, learning about it as we go along and Whissell and Williams gave us the task – to make a film.'

Finding the balance between providing structure and facilitating freedom of choices on any creative or educational journey is a challenge. It seems structure and freedom move easily with each other in this work. The 'Training Camp' structure allows the 'trainers' and 'recruits' to play safely within a context of set rules and routines (blackout, rationing, etc.) AND in the spirit of play to challenge those rules and subvert adult/child hierarchies. This is part of encouraging ownership of creative processes, says Carran: 'By working in-role with the children we were able to "act up" being the experts – showing off – only to allow the children to put us down by being given permission to criticise Mr Whissell's film making. By the end of this phase we had children saying, "I think we've got enough material to cut up to make what we want." I have loved the sense of ownership of the material the children have felt. We have delivered a training programme – how much I hate the idea of training in terms of outputs – but we have managed to do it in a fictitious, fantastical, semi-historical world, in-role, in process, where the deliverers and receivers of the training are equal. It goes both ways.'

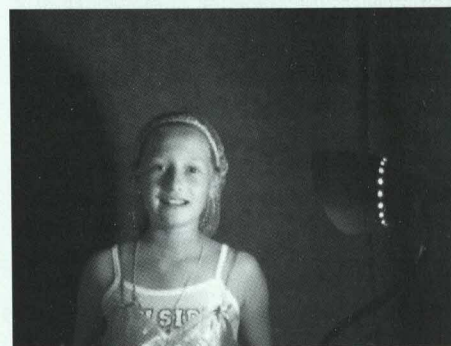
'DUGOUT!' splices 'lived' experiences discovered through in-role historical research

'It's like history, but it's drama as well, and art, and making and storyboards...'

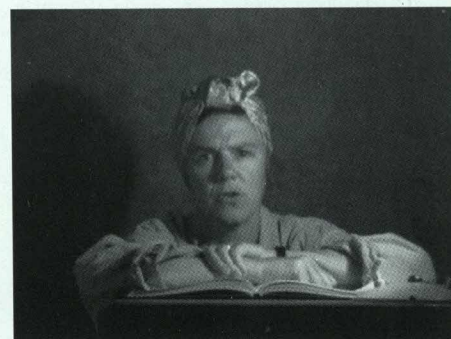
with exploration of propaganda then and now. Carran Waterfield reflects on the most recent phase of the project in light of the war on Iraq.

'By the April project the attack on Iraq was over, the clear-up obviously not. The children's improvisation concentrated more on post-war suffering victims. They went to great lengths to create the illusion of limbless victims. I noticed this happened a little with the girls in February and not with the boys. By April it had affected boys and girls equally and I found there was more concentration on the consequences of war, influenced by TV footage at the time.'

There is a sense of return, that in Coventry, which was devastated by the Blitz in 1941, a group of 30 children are reliving and reinventing the conditions experienced by their grandparents. At the same time they are finding creative ways to make sense of the images of conflict on their 21st-century screens by making performance and filmwork of their own. ■



Little Herberts is an integrated arts and museums project for children, devised by theatre/film practitioners Carran Waterfield and Richard Talbot (Triangle / Nina & Frederick), based at the Herbert Art Gallery and Museum, funded by RALP and Coventry City Council. 'DUGOUT!' is due for completion in November 2003. 'Identity Parade', an exhibition of digital stills of the Little Herberts, is running at the HAGM from May 2003; see www.coventrymuseum.org.uk. Information about the Little Herberts can be found on www.triangletheatre.co.uk under Young People's work. Jessica Naish is Acting Out Cardiff director and education officer at the Sherman Theatre. E-mail: education@shermantheatre.demon.co.uk.



My Voice Just Wants to be Heard

Jessica Naish reports
from LIFT 2003's
International Debate
– The Rights
and Roles of
Young People
as Arts-Makers

LIFT'S family-friendly season (which ran throughout summer 2003) struck a celebratory yet provocative chord drawing primarily on the voices and imaginings of a younger generation of artists and audiences. The International Debate was a compelling and moving invocation of that mission statement with twenty-two young artists from sixteen countries gathering together for three days of intensive creative exchange and questioning. Their aim is to uncover common experiences, to talk about what inspires them as artists and the difficulties of being a young artist in often adverse or hostile local and global conditions. As the culmination of this global gathering, this company of young artists shared their questions, experiences and testimonies with an audience in Battersea Arts Centre's Great Hall in June.

The hall was hung with banners painted with diverse messages of hope and demands for immediate peace in the world. The audience, a genuine mix of young and old, sat on three sides of an extended and raised catwalk platform, edged with microphones. The young performer/debaters entered as an ensemble through the auditorium with drums and step dancing. There was a buzz, this was not a polished entrance, it was infused with nervousness and joy as the performers looked to each other for direction. There was a tangible sense of unity in diversity and an excitement about being together with an audience whose explicit agenda was to listen. The evening was a mixture of presentation and interactive debate. I most enjoyed hearing the individual voices, languages and stories of each young artist and I loved the urgency with which they spoke about what art and art making means to their lives.

The performed scenes, whereby the young people answered questions from the floor in image sequences or improvisations, were less compelling. The spontaneity of their responses to questions was a bit lost in the 'demon-

stration' of answers. However the spirit of the evening surpassed issues of performance quality; there was presence and 'wow' factor in abundance simply in the way the young artists communicated, face to face, heart to heart with each other and the audience.

The direct addresses to the adults in the audience were particularly strong; Anand from Phakama, India pulled no punches: 'Don't kill the artist in us, don't dictate to us, just guide us. When we grow up we are not going to be like you.' And Nehlema from Sierra Leone talked passionately about the necessity of art to heal communities in situations of war; she gently suggested that adults can help 'if you learn to love yourselves.' They talked about art as 'an excuse to reach people', that it can take you to a new world and that making art offers freedom to the next generation: 'For me art is the best weapon to fight for peace.' These were not sentimental testimonies, but moving expositions of how real and vital the impact of creativity and expression of self and community through art can be: a lifeline for children in war-torn countries around the

'We are not here to find a response, we are here to ask a question, and it is this: What are the rights of children in the world and what can we as artists do to illuminate those rights?'

world, where the 'leadership' and 'wisdom' of adults has brought nothing but despair. Vahid from Iran, in his letter to us, asks difficult questions; he proposes not one answer but offers conviction that young artists have a distinct role on the international stage:

'We are not here to find a response, we are here to ask a question, and it is this: What are the rights of children in the world and what can we as artists do to illuminate those rights? Participating in this debate is a great idea, but is it enough? As a route to changing the world, is art powerful enough to carry such a burden? Luckily, during the days I have been amongst these people from all over the world, I have concluded that, in fact, it is only art that can break down boundaries – because the colour of our skins, different languages and the long distances which separate us cannot stop us from coming together to address this huge question.'

I hope we will get the opportunity to share the work of these young artists more fully. I am eager to see them perform; to witness a piece of work devised by this group which embodies these difficult questions. What will they create together next year? And will policy makers be there to listen, and most importantly to learn?

This debate was joyful, an authentic celebration of diversity and culture, the voice of the individual and the essential oneness of humanity expressed through a passion for making art. It was also an evening with a serious and sobering message: we ignore the rights of expression of young people at our peril. Alison from Scotland said, 'I find courage from an audience to finish my story.' What better invitation do we need to be that audience? ■

See www.liftfest.org. Jessica Naish is Acting Out Cardiff director and education officer at the Sherman Theatre, Cardiff. E-mail: education@shermantheatre.demon.co.uk

Technicolor Dream

UK Showcase festivals aim to bring the Best of British to the attention of promoters. The decibel showcase of culturally diverse work took place in Manchester City Centre in May 2003. EDWARD TAYLOR reports...

Decibel was organised by X-Trax (previously responsible for five years of extremely successful street arts showcases) in collaboration with the Arts Council of England.

The work on offer was extremely varied and much of it strayed outside even Total Theatre Magazine's wide brief. It took place in theatres in Manchester city centre and there was a street arts day at the Lowry Centre.

Of the five indoor shows I saw, the show by Theatre of Darkness was such a work-in-progress that you wondered how it had sneaked past the vetting procedures I assume were in place. Another two – 'Rashomon' by Yellow Earth and 'My husband is a spaceman' by Kazuko Hohki are shows that have been around a while and have both previously been reviewed in Total Theatre – I would like to reiterate however that Kazuko's show is a little gem and not to be missed. The Yellow Earth show was not the full version and seemed a little over-egged in its shorter state.

'Shadow Songs' was an installation created by Suki Chan for small groups of people. You were asked to keep as quiet as possible as you entered the darkened auditorium. The space contained a big screen at the back, a crescent shape of gauze hanging in front of it, clusters of Chinese lanterns and a spiral of paper butterflies. You could hear a pin drop. With the use of silhouette, stunning video projections which at first seemed to be still photographs and live performance, the piece played with shifting representation. Everything was extremely clearly presented but at the same time it had a haunting, evasive quality helped in no small way by the beautiful singing of Seaming To and the cello playing of Semay Wu (both better known for their work with Homelife).

Company Malakhi presented 'Hip Hop-story', a personal response to hip-hop through dance, text, rap, film and, of course music. Everyone loves watching good dancing and this show had plenty of that. The choreography built on familiar breakdance moves and the DJ ran through some stunning scratching and mixing skills. Both these elements really got the crowd going. The DJ allowed you to remember how instrumental James Brown's drummer was in the development of the music. The rapping showed off verbal wit reminiscent of Mohammed Ali and the text fol-

lowed the stop/start rhythms of scratching. It demonstrated what a potent force hip hop can be and how gangsta rap and bland posturing are not the whole story. If anything the overall flow of the show was a bit too much stop/start but you soon forgot that when the dancers got into their stride.

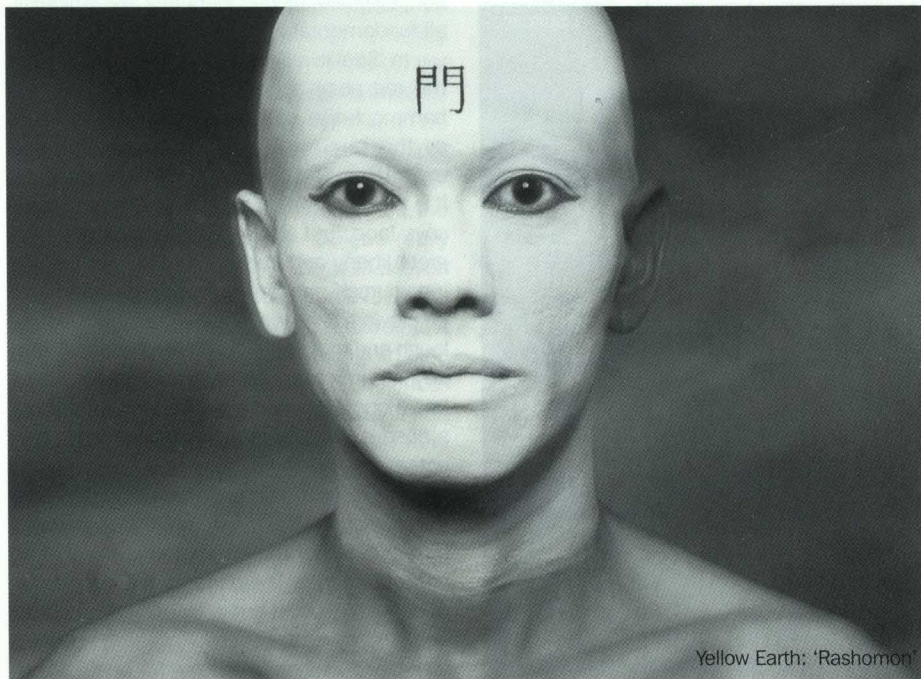
The street arts day took place in the piazza of the Lowry Centre and attracted a big crowd. The strong wind played havoc with everything. Music and dance predominated. There's a thesis waiting to be written about how culturally diverse outdoor work tends to be traditional in flavour (the Black Eagles with their effortlessly effervescent acrobatic show or Akaar puppets from Rajasthan with their delightful marionette show) and hasn't developed in the way European work has – but this isn't the place to do that. This isn't a criticism and it may seem a bit blinkered on my behalf (I'll be more than happy to stand corrected) but the organisers admitted that they too had found it hard to find groups to fit the bill.

Emergency Exit's 'Runga Rung' – a mix of Bollywood, Caribbean and British Asian imagery was perhaps the only example of outdoor work which reflected a multicultural approach. It has two parts – a noisy parade and an arena show at the end. The parade is like a mobile version of one of those stores

that sells novelty lights and electronic gadgets – it has a wonderful kitsch, flash, slightly tasteless quality to it. I can imagine the mix of in-your-face stilted characters and Caribbean carnival figures with a mobile cinema, dancers, a mechanised elephant, red flares and a blaring PA would be very atmospheric in small streets with the audience following or lining the way. At the Lowry however they just went round the building which was their only option but which wasn't the most exciting experience. The set-up for the finale was nearby and most people chose to remain there so as not to lose their place. For me, the finale was a disappointment. It amounted to a collection of effects with no real dramatic or theatrical line running through it. The loud PA system ruled out any light or shade in the performance and flattened out what you were supposed to concentrate on.

This weekend of performance showcases was not for the general public. It consisted of national and international programmers being bussed around from venue to venue. The success of the weekend, I imagine, will be judged on how much work each group receives in the future! ■

Decibel runs until March 2004. For more info, check out the website: www.decibel-db.org.



Yellow Earth: 'Rashomon'

Soul in a Suitcase

RUTH HELLIER-TINOCO finds the soul of the clown in Metaphysique's latest performance piece

Swathed in white fabric, a body hangs suspended cocoon-like high above the stage. Inside this foetal-sac-like hammock, the body heaves, stretches, tosses, turns, snores and splutters. A shrill timbre of an alarm clock jars the body into life, kicking and gurgling but still ensconced in the hammock. An arm appears, clutching a clock and quelling the incisive sound with the flick of a switch. A face peers over the side of the hammock – first, two eyes blinking and struggling with the starkness of the lights, closely followed a bright, red nose. The eyes alight on us, the audience: staring, swivelling, excited, puzzled, enquiring. We laugh and the eyes react. She is watching us and we are watching her – we react and so does she. Play has begun. Each time her eyes catch our eyes, each time she twists her mouth, with each tiny movement, she is playing with us and playing for us – this is the art of the theatre clown.

'Soul in a Suitcase' is Metaphysique's latest performance piece, a solo show created

and performed by Jane Sutcliffe and directed by John Wright. It is a mélange of clown, tissu, bharatanatyam dance and tap (a unique combination), but has clown as the heart and soul of the piece. It is the clown who explores the cycle of life. It is the clown who plays with life and who plays at being born, at being baby, teetering toddler, skipping little girl, stropky teenager, young woman in love, confused old lady and finally angel.

The concept of 'play' is at the heart of the art of the theatre clown and this piece. Although 'play' is fundamental to most creative and improvisatory performance processes, when devising and performing clown this element takes on deeper levels of significance. It is a special form of play, which needs to be signalled to the audience, and the key for both clown and audience is 'the smallest mask in the world' – the red nose (see 'The Moving Body (Le Corps poétique)' by Jacques Lecoq, Methuen 2002, p. 154). This clown mask covers such a tiny area of the performer's face, yet the notions of transformation, disguise, hidden identities and liminality, all fundamental to masking, are still present.

In 'Soul in a Suitcase' at the moment that the red nose appears over the side of the hammock the notion of 'clown' is signalled, as this tiny mask sets up boundaries and expectations for both performer and audience. It is time to play. 'It's a wonderful thing to play,' says Jane, 'but also scary. The nose gives you great liberty and from the outset you are giving yourself permission to play clown and to be clown – and giving audience permission to laugh and to go with you on an emotional journey. It is important for my show that the clown has a nose; the danger of performing without a nose is that you start to play comedy characters.'

This distinction is important, for the play of the clown must be drawn from the performer's own self, rather than from some pre-existing notion of a role. The performer is not playing at being the clown but is actually playing herself. According to Lecoq, 'Research on one's own clown begins by looking for one's ridicu-

lous side. Unlike in commedia dell'arte, there is no pre-established character to support the actor... so he has to discover the clown part within himself. The less defensive he is, the less he tries to play a character, and the more he allows himself to be surprised by his own weaknesses, the more forcefully his clown will appear.' (Ibid pp. 154-5)

The clown in 'Soul in a Suitcase' is not a character, but an exploration of Jane's self/clown. The sense of vulnerability and exposure of personal weaknesses is a thread that runs through the piece, drawing upon the notion of what Lecoq calls our 'ridiculous side', which can 'make people laugh when we allow it to express itself' (p. 154). The complexity that is revealed through the humour and pathos of Jane's clown is that which comes from years of exploration. Jane's voyage of discovery with her clown began sixteen years ago, under the expert and questioning eye of Jacques Lecoq himself at his school in Paris. 'Near the end of the two-year course we all had to find our own clown. In the process of trying to find one's clown you go up and play – you come on and make contact with the audience – and – in Lecoq's words – "make us laugh".'

After much dressing up and ridiculous disguise to liberate the play of the actor 'to be funny', one exercise was to enter on stage and simply discover the audience. This is where you have to find the clown and the level of play, to be real and in the moment, to be honest and truthful. It is not about playing for laughs. It is more about being and about 'laissez fleurir le jeu' ('let the play flower'). This is born of the immediate contact that the clown has with the audience. It is direct and the clown uses the audience reactions as her food/playline.

Lecoq's approach to clown is about discovering the clown within yourself, with all the unique eccentricities, weaknesses, oddities and faults that make us human, real and often extremely fragile, and vulnerable at times. The primary clown puts us in touch with ourselves and takes us back to a childlike



Metaphysique: 'Soul in a Suitcase'



Metaphysique: 'Soul in a Suitcase'

state. 'The famous red nose... would help people to expose their naivety and fragility.' (p. 154)

Since her training at the Ecole Jacques Lecoq, Jane has played her clown on numerous occasions. Her clown is still the same clown in essence (and she still wears the same much-loved dress, now very tatty, that she wore sixteen years ago – found in a flea-market in Paris!). But her clown has evolved and developed as Jane has and so this latest piece, devised through improvisatory workshops, explores conscious and subconscious worries, questions and desires.

The process involved three stages, all of which interfaced and interrelated with each other. In the first Jane spent hour upon hour playing by herself in a space with the raw materials (water in bowl, feather boa, suitcase, little dress). But for the first time Jane brought tissu and aerial work into her piece, simply taking a very long piece of fabric, hanging it over a bar and experimenting. This not only presented her with great opportunities, but also introduced an element of real danger to her play process – potentially exposing physical weakness and vulnerability.

In the long hours of exploring what possibilities the vertical plane presents, reliance is placed upon the sheer strength of the human body. If the body fails and strength is found to be wanting, the body falls to the ground. As her clown climbs up and down the silks, forms

figures suspended in space and lunges and lounges in her hammock high above the floor of the stage, there is a tangible sense of embodied vulnerability. The use of the vertical plane is crucial to this piece, not to display tricks, but as a fundamental and integral element in the signification of the piece, where physical and kinaesthetic imagery also provide an aesthetic experience.

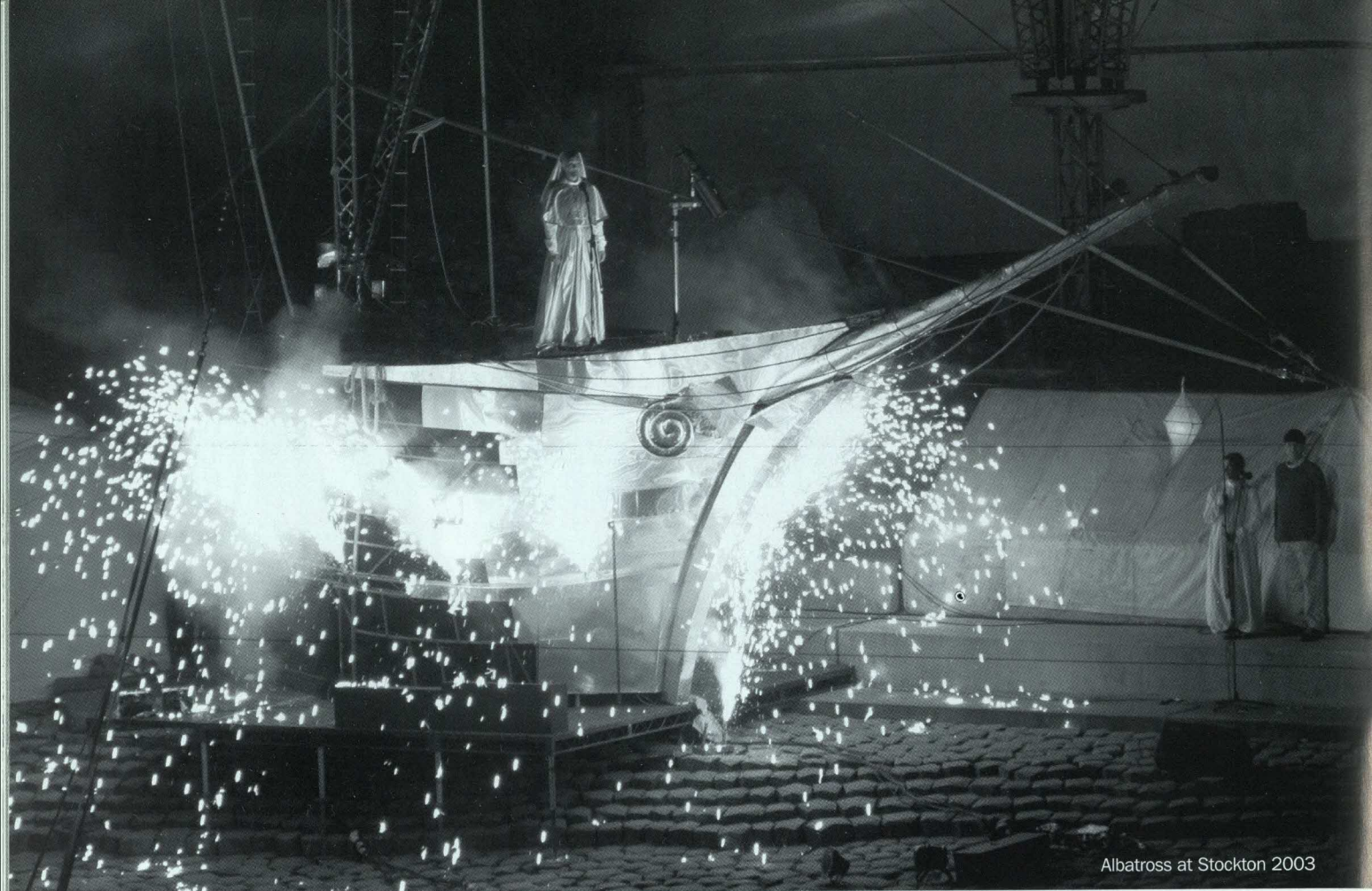
Returning to the devising process, with 75 minutes of material created through solo-play (and the outside eye of Louise Bedford), the second stage of the creative process involved John Wright in role as director. 'With John we threw the material up into the air, catching, shaping and juxtaposing moments, movements, ideas and qualities that formed the piece. John kept asking me "Do you really need that?" He would say "Do less... even less... do nothing." Everybody wants to do too much – this is about being still. It was just about simply being... and being in the moment.' In the third stage invited audiences played their role in shaping the piece. As part of a residency, groups of teenage pupils were invited into the creative space. 'I had to make them laugh,' says Jane, 'which was great for me as a performer. When I did anything they liked they put their hand up, so I got used to playing a challenging and demanding audience – if they like it you do it again.'

With the structure of the piece in place, the vital aspect of each performance is

keeping the clown alive. 'I have to try to surprise the audience. The clown has got to enjoy playing and I use trigger lines to help her to play. My clown says to herself, "I'm not sure about this." It's a thought in the head; it takes me back to my own individual clown, a kind of quizzical reference point for both audience and performer. The challenge with this piece and this style of performance is to stay in the moment, to know when to savour those moments as the clown, to know when to break the rhythm of play, above all to play, play, play – if you don't play it dies.'

With a sparkle in her eyes and in each movement of the body her clown is playing with us and playing for us – climbing down her umbilical cord and showing us how steady she is on her feet; lifting her dress and showing us her knickers, just once more; splashing the water harder and gurgling even louder, and proudly climbing down her stairway from heaven with her newly-found wings – all with her red nose firmly intact. ■

All quotes are from 'The Moving Body (Le Corps Poétique)', by Jacques Lecoq, Methuen 2002. 'Soul in a Suitcase' will be touring the UK in autumn 2003 and spring 2004. For more information or to book the show, contact Metaphysique on 0121 440 6880 or 07773 716845, or you can visit the website: <http://mysite.freemove.com/metaphysique>.



Albatross at Stockton 2003

Total Theatre Interview

The Stockton Factor

Street artist EDWARD TAYLOR in dialogue with festival director Frank Wilson

Street Theatre in the UK is currently undergoing a significant makeover. In the 80s and early 90s you could have been forgiven for thinking nothing much was happening but now it is gradually moving into centre stage. One of the pioneers in this sea-change of opinion is the Stockton International Riverside Festival, which recently celebrated its 16th year. I corresponded with director Frank Wilson to find out more...

What was the initial inspiration behind your decision to put on an international festival in Stockton-on-Tees?

This has to be a two-stage answer because the first two Riverside Festivals were not really international at all. My initial impetus was simply to do something outdoors – I had taken over the management of Stockton's arts centre and realised during my first summer there (in 1987) that it was a thankless

task attracting people into the arts centre in warm weather because the studio theatre didn't have an adequate ventilation system. (Actually I found out years later that it did, but our theatre technician had forgotten how to operate it!)

So in summer 1988 it seemed logical to take an arts programme outside the building. At the time I knew next to nothing about street theatre, but built a 48-hour programme around a community arts project (floating a symbolic swan on the then heavily polluted river Tees) and a British new circus company with their own tent. The success of the event exceeded all expectations – particularly Stockton Council's, who had confidently predicted that no one would be interested!

In 1989 most of the Festival budget went into a big show by Welfare State (who were coming to the end of their interest in 'spectacle' anyway), so the Festival didn't become 'international' until 1990, by which time I had

been inspired by things like Archaos in Edinburgh and first visits to the Tarrega (Spain) and Limburg (Holland) festivals to want to take the Stockton Festival in a definite direction.

What did you learn from the first festival?

I learnt that there was a much larger audience for free outdoor events than there was for ticketed studio performances in an arts centre! Also that the outdoor audience was a genuine cross-section of society including many people who, for a variety of social, cultural and economic reasons, were not consumers of the 'arts' in 'arts' buildings. Also that, contrary to stereotyping, this was an audience well able to recognise and appreciate quality and with a lively curiosity about new experiences. Eavesdropping on a range of responses to IOU's 'Journey of the Tree Man', a show as surreal and obtuse as anything I could hope to put on at the arts centre, convinced me of that.

Stockton is well-known for presenting large-scale European shows. Were they there at the beginning? If not, when was the first time you put on such work and what was it?

The first large-scale European company we presented was Compagnie Malabar in 1990. They did 'Voyage des Aquareves' as a day-time show and 'Face à Face' as the Festival finale. We had a crowd of about 4,000 for the latter and, of course, the show is quite visceral – acrobatic stilt work, 'Mad Max' motorbikes, rock music and lots of pyro. At the end the audience literally erupted with delight – I don't think a promoter or curator of work could fail to be excited by such a positive reaction.

Ideally it would be great if there was one defining moment when you knew that the festival would work in Stockton. So was there one or has it been a gradual process of winning the town over? Or were the crowds always with you and it was a case of convincing the funders?

Probably Malabar's 'Face à Face' was THE moment – although I have to say the public was enthusiastic from the start – you have to remember that in the late 80s the North-East was suffering from the worst effects of Thatcherism – unemployment was at record levels and the retail sector was on its knees. The Festival was a breath of good cheer in difficult times. To give credit to Stockton Council, they very quickly revised their own views and by 1990 had already become the Festival's main funder.



IOU

Scharlatan Allée at Stockton 2003



The Festival budget grew very rapidly in the early to mid-1990s because of the Council's support and the cultural dimension of various economic regeneration strategies – Urban Development Corporation, City Challenge, European Regional Development Fund, etc. By 1992 Stockton had an enormous international street arts festival which had no equivalent anywhere else in the UK. Ironically, the only 'funders' who had yet to be convinced were in the formal arts funding sector.

Despite the size of the festival and the fact that you put on large prestigious groups, the national press coverage has been very sparse. Is this a London thing? Or do you think that street theatre still has work to do in convincing critics that it isn't just a bunch of jugglers and mime statues? Or do you think that the critics should do a bit of research too?

Yes to all the above. Stockton suffers particularly because it is not a destination where journalists fancy spending a few days. Also, as an August festival, we lose out every time to the Gadarene rush to Edinburgh. There is certainly a 'big city' attitude in Britain that nothing culturally significant could possibly happen in a town the size of Stockton – which is obviously not replicated in Europe (Aurillac, Tarrega, Terschelling, etc.). The wider context is definitely that, whereas ACE is now a committed supporter of street arts, the media is the last bastion of wholesale scepticism about the work in this country. There are a few exceptions but there is a definite need to make the case that street arts is a more significant cultural phenomenon than sideshows for shoppers. Again, this is an argument that was accepted decades ago in countries like France and Holland.

We often hear British Street Theatre unfavourably compared to French, Spanish and other European groups. Is this comparison fair? Are there differences? Or does it depend on each individual show?

Thanks for saving the best till last! In brief, I think 'British Street Theatre' is progressing positively at the moment, unlike, say, Spanish street theatre, which is in the doldrums compared to 10-15 years ago. I think that improved funding opportunities for UK companies are definitely part of the reason that more diverse and ambitious work is being produced. But money is never the whole story, although listening to disgruntled artists at conferences you would think that it was. I know French companies who take enormous financial risks to make the work they are committed to. I also know when Biuro Podrozy made 'Carmen Funèbre' – an extraordinary show – they had no funding at all.

There are distinctive elements to 'British' street theatre, as there are to French, Spanish, Australian, and the rest. I think this is a natural product of individual historical, cultural and social experiences, and is to be welcomed as nobody wants a homogenised world street theatre. I'm amazed, for example, at how much more sophisticated our concept of multi-cultural work seems to be compared with much of Europe's – where you still see shows 'researched in Soweto', for example, which look more like old-fashioned 19th-century cultural expropriation. On the other hand, I do wish that we had a more robust tradition of actor's training in this country – one which properly equipped people for street performance. Many promising British shows are still let down by hopelessly hammy 'acting'. ■

The Stockton International Festival website is at www.sirf.co.uk.

Action/ Reaction: Politics and Performance

**GEOFF BEALE of
Ophaboom Theatre
reports from the
frontline of the
French artists'
strike action**

I had better start out by saying that I am coming from a position of someone openly critical of the invasion of Iraq; of someone who is deeply disturbed by the dominance of economic capitalism as an ideology. As an artist I am attempting to find a way of expressing these views as a dialogue with people.

Ophaboom Theatre are dedicated to developing a commedia dell'arte theatre that is accessible, popular, challenging and adaptable. We have toured France for the last decade and this year were witness to and involved in the political action taken by hundreds of artists all over that country. Superficially, the strikes and festival cancellations were in response to the French government and employers changing the 'Intermittents du Spectacle' Social Security Benefit system for artists and technicians. However, while the reasoning behind the change is to rule out apparent abuses, it is seen by many as cost-cutting.

France is currently going through a politically right-wing agenda and many of the artists taking action have allied their struggle with the general call that Culture, Education and Health are all linked and cannot be deemed subservient to the profit mentality that values money above life. In a way reminiscent of the gays' and lesbians' support for the miners strike here in the 80s, France's street artists have resisted the divide and conquer mentality and seen their fight as part of a general struggle.

Before each of the festivals where we have played, there has been a discussion amongst the artists themselves as to their stand. The general tenor has been that the



strike action is best limited to a number of high-profile festivals and performing is better than striking (a tactic of winning hearts and minds), with talks before and after each show and group demonstrations at certain times. These views were then discussed with local union members, the mayor, city officials, festival organisers and often with the public as well. On the whole, this has led to shows charged with meaning and passion and we have been surprised by the public's willingness to discuss with us pro's and cons of the debate, and generally take on board the merits of the action.

The cancellation of the official Avignon festival (France's Edinburgh equivalent), was announced by both the mayor and artistic director in condemnation of the government action. It was hoped by many that this radical step would force a reconsideration. It failed.

It was in Chalon dans la Rue that Ophaboom experienced the complexity of the debate. We had been invited to perform in a venue run by the Totors Roberts (a group of local clowns, friends and past collaborators) who had invested money in a bar, sound, lights and technicians. Everyday a huge debate occurred as to how best to respond to the government. While nearly half of the votes were in favour of a strike, the other half were more interested in different forms of expression. Thursday and Friday of the festival were a shambles, with some groups playing and others not. Our friends were losing money since only four of the twelve companies booked were playing, so the space was relatively dead. Finally, a call for a total strike on Saturday was taken with a variety of different actions planned. The debate raged as to whether to cancel or not. I still believed that as performers there must be something else we can do, and we were well aware of the cost of our action to the Totors. But we consulted with other foreign companies and in the end all of Ophaboom felt that the issue of solidarity made it impossible for us to perform, a view that was almost universal on the day.

The actions on the Saturday went some way to creating a political response that was not a strike. The day started off with an instal-

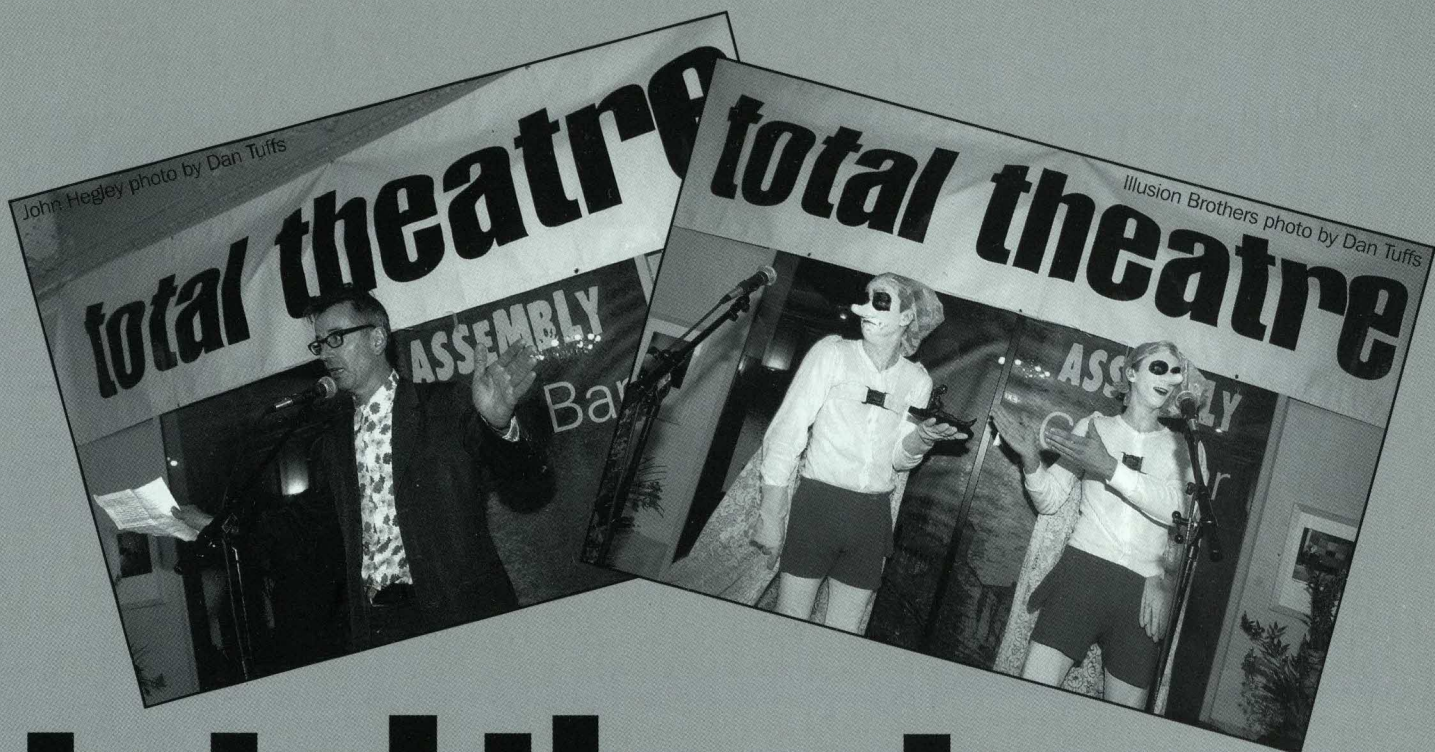
lation being built in the main square, followed by a picnic in a park, to which the public were invited, and then a march through the town. A 'happening' was arranged for 5 o'clock back in the main square. As the march came to an end, a lone accordionist took position on the town hall platform; at a given note from him, 300 of us emerged from the crowd and made our way to stand in rows before the town hall. Marks had been placed on the floor so that the spacing and the lines were regular. Then, with our faces as blank as possible and with (I hope) a degree of dignity, we undressed and stood, naked and vulnerable before the crowd of 3,000 people.

The originator of the idea had been very insistent that we remain as neutral as possible, identifying ourselves as simply human, and therefore allowing the witnesses to create their own response. They applauded us. The accordionist then played a waltz and we danced with each other, until we reached out with our hands and invited someone from the crowd to dance with us. I believe we all found a partner. We then stood still before dressing again. I am no shrinking violet, yet I have rarely felt so nervous and also exultant. Of course our action was rooted in the idea of shock and titillation and it successfully appeared on the news and in the papers, as it was designed to do. But it is also an action that is vulnerable.

I have come away from France inspired by the passion and conviction of artists there. This is not creativity limited to a few pages in the Guardian, but a debate that raged across papers and town squares with academics, political figures and the general public all involved.

There is a need here for a new response from artists if we are to effect change. Mass demonstrations are seemingly ignored, and there is a feeling of disempowerment. Whatever your politics, you must fear when large groups of people start to believe that their voice can be ignored. We as artists need to find ways of expressing that voice in a way that is creative, accessible and effective. ■

Thanks go to Bill Gee, whose e-mailed response to the strikes was the catalyst for this feature. See also www.artsdanslarue.com.



total theatre

awards 2003

DOROTHY MAX PRIOR profiles the winning companies. Additional reporting by **David Bere, Donald Hutera, Miriam King and Nick Llewellyn**

The Edinburgh Festival Fringe is always a frantic flurry but this year reached fever pitch with ticket sales breaking the million barrier and even more shows on offer than ever before – including close on 200 entries to the Total Theatre Awards for Physical and Visual Theatre.

Each entry was seen by at least two assessors, with the most lauded shows passing through to the second stage, and then to the shortlist which is announced prior to the awards ceremony. Winners are chosen by a panel of judges who are drawn from the physical and visual theatre sector – artists, promoters, producers, academics and journalists. The panel this year was: Louise Blackwell, Chenine Bhathena, Joseph Seelig, Helen Lanaghan, Mary Brennan, Maggie Kinloch, Martin Sutherland, Donald Hutera and David Rosenberg.

This year's winners included three visiting companies (Akhe, Deja Donne and Fabrik) appearing at the Aurora Nova international festival for visual and dance theatre at St Stephen's, which won the 'Most Supportive

Venue' award for the second year running. Another visiting company – Italy's Materiali Resistenti Dance Factory won an award for their outdoor spectacle 'Waterwall'.

British physical and visual theatre companies that attracted our assessors' attention and went on to win Total Theatre Awards were Blow Up Theatre with 'The Illusion Brothers' and two shows – Duckie's 'C'est Vauxhall' and Eddie Ladd's 'Club Luz' – which were featured in the British Council Showcase in Edinburgh.

So without further ado, let's take a closer look at the award winners for this year.

Award for Most Supportive Venue

Aurora Nova/ St Stephen's

'For their commitment to the art form, commitment to the artist and flexibility with programming.'

It is such a pleasure to be at this beautiful venue (a church with a luxuriously large performance space perfect for physical and visual performance), and the programming is so consistently good that it is an enormous

temptation to camp out here for the whole festival...

Set up as a joint venture between Fabrik Potsdam and Komedia Brighton, Aurora Nova is now in its third year under the artistic direction of Wolfgang Hoffmann, bringing together a superb programme of international visual/physical theatre and dance, with shows from Fabrik (Germany), Do Theatre (Russia), Akhe (Russia), Les Argonautes (Belgium), Nats Nus (Spain) Deja Donne (Czech Republic) and Gravity-Physical Entertainment (USA – in collaboration with Fabrik).

Aurora Nova is to be particularly applauded this year for getting the festival together after their sponsor pulled out and for hosting Derevo's 'Islands in the Stream' (shortlisted for an award) which had to make a hasty transfer from the Assembly Rooms due to lack of stage space.

This year, the venue also hosted Periplum Tree and Komedia Productions' 'Crowley' for a full Fringe run and featured an extensive late-night music programme with performances from the Tiger Lillies amongst many others.

Total Theatre Award Winners



Akhe **'White Cabin'**

'White Cabin', by Russian theatre-of-engineering company Akhe, is that rare thing – a genuinely innovative investigation of the possibilities of the performance space.

The first section of the show was, as expected, a 'dream theatre of chaos, nonsense and elegant melancholy'. Darkly humorous and absurdist, three characters (two men, one woman) in a surreal and rather ominous relationship to each other and the objects in their world. A mass of elastic threads strung across the stage, spilt champagne, floor strewn with newspaper, a swinging mirror reflecting the face of a character tied to a chair.

Then, an extraordinary transformation occurs as three white screens are pulled down, each with a cut-out window creating a pop-up picture book perspective which is played with throughout the remainder of the piece, the distinctions between 2D and 3D constantly challenged as film images of Russian iconography and folklore merge with live performers who walk in and out of different levels of the 'cartoon' space, dressed in ever more ludicrous outfits that reference European history and mythologies.

Running through the whole piece are references to migration and transient cultures; the lost, the left behind, the remembered and the forgotten. Letters and newspapers, greetings and partings, scribbled notes and sung eulogia. All the elements of the production – concept, direction, performance, sound, light, film – work harmoniously together to create a world that revels in its divine absurdities. (DMP)

Fabrik Company **'Pandora 88'**

'Pandora 88' was created and performed by Wolfgang Hoffmann and Sven Till, central figures of Fabrik Theatre in Potsdam. Despite

having worked together for 15 years, this is Hoffman and Till's first duet.

It starts in darkness, with the sound of breathing, one man alone in the dim space. A second rolls in. Both are drawn into the enigmatic 'box'. This box, the proportion of a small elevator, summons images of a prison cell, or an airlock within a spacecraft. Trapped like two playful cosmonauts, their liberation comes through a voyage into their combined imaginations.

Memorable sections include: a stunningly well lit sequence of falling and tumbling hands, forearms and orbiting faces; humorous and impossible games of hide and seek; a game of charades – becoming a snowman, being an ostrich, becoming a piece of popcorn; a floating weightless section, weight dissolving into vertical walls... Finally, with the help of the other, their restricted zone is transcended, one escapes to stand alone, above and outside, looking out into the dark, the void.

Inspired both by Brian Keenan's book 'An Evil Cradling' and Stanley Kubrick's '2001: A Space Odyssey', 'Pandora 88' is elegant and brave, sensual and strong, eliciting a huge compassion. Confined together within a



restricted environment, this piece moves – in all senses of the word – and evaporates boundaries of how two men can dance, touch and share space together. Pure joy. (MK)

Deja Donne **'There Where We Were'**

Founded in 1997, dance company Deja Donne (Czech Lenka Flory and Italian Simone Sandroni) have presented productions in eighteen different countries. In 1999 their comic dance-theatre piece 'Aria Spinta' was a hit of the Edinburgh fringe. Their latest production 'There Where We Were' eschews any theatrical trappings, being a performance pared down to three bodies in an empty space; the whole dramaturgy of the piece is the physical relationship between those bodies and the space they occupy.

Total Theatre Awards judge Donald Hutera of The Times wrote, 'If Derevo is purifying and Do-Theatre cheering, Deja Donne is unsparing in its depiction of the shifting power play between the compact Sandroni, sensual Teodora Popova and fierce Masako Noguchi. With surgical precision the three grip, grab, roll and slap their way through "There Where We Were", a wordless drama composed of convulsive physical tirades, controlling seductions and stalking oppression. Nothing false or showy here, but a tantalising hint of punitive gladiatorial exhilaration.' (DMP/DH)

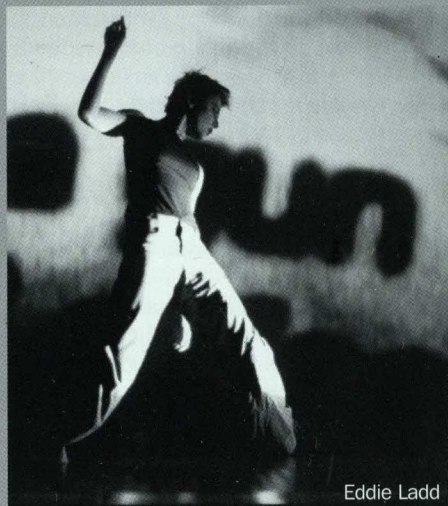
Eddie Ladd **'Club Luz'**

Inspired by Sam Fuller's cult movie 'Shock Corridor', Eddie Ladd's 'Club Luz' is sold as 'a club night of electro songs and b-movie visuals' and is a show that sits edgily between pop video and performance art. Dressed in black leather jacket with a rockabilly haircut, standing with head arched back and outstretched arm clutching the mic, she's more Gene Vincent than Laurie Anderson but has touches of both in her stage presence.

As Eddie performs her 12-number Kylie-and-Kraftwerk inspired set, placed on a high empty stage with films projected on wall and floor to create a total visual environment, there are moments when you think this could be something you are watching on MTV – but then comes a lengthy stretch of stillness as she lies across the stage in sculptural harmony with the prone mike stand, or performs a sequence of repeated movement motifs under a bombardment of indigo light-shafts.

Film or video in live performance is often a

2003 – the best of the fest



Eddie Ladd

useless tack-on that adds little to the piece – here, the film (with its restricted colour palette of moody blues, greys and violets) and the carefully choreographed placings of the physical body in space are combined in scenographic purpose to create a show that is more than the sum of its parts – postmodern pop meets visual dance-theatre on the autobahn. (DMP)

Duckie

'C'est Vauxhall'

Seated in the red-flock high-ceilinged luxury of Club Ego, we are given our own personal waiter, a delightfully subservient young man (sorry, I've forgotten your name already – such is life) who plies us with Duckie own-label champagne, offering the ladies large Havana cigars. Master of ceremonies Mr Simon comes up to let us know that the ashtray, for this evening, is the floor. We get our Duckie Dollars, peruse the menu and start ordering... We pick a Mexican Female Wrestling bout, a James Joyce Ulysses, a Woman Who Burned Her Chicken, Her Hat, Her Shoes and Her Bra, and a Granny High Leg Kick...

What follows is a delightful selection of juicy tit-bits served on our table top. The moments of pure vaudeville from the gorgeous Miss High Leg Kick are given an edge by the more esoteric and bizarre burlesque of Marisa Carnesky; Ursula Martinez is a performance-art stormtrooper and Chris Green a multi-talented chameleon.

Regular readers of Total Theatre Magazine will be aware of Duckie's many exploits in their ever-expanding mission to 'mix the arthouse with the dosshouse' – their club at the Vauxhall Tavern, the Blowzabellas tour of the East End and the Nightbird series of anti-theatre

events. Now they move into pastures new with a conquering of Edinburgh (and then the world?), appearing as part of the British Council showcase with this 'shameless crowd-pleaser' that proves that performance art is indeed the new table dancing. (DMP)

Blow-Up Theatre

'The Illusion Brothers'

'It's an ill-ooooo-sion!' You can't help it, once you've seen the show you find yourself saying it all the time... Lecoq-trained Blow-Up Theatre have, with the help of Complicité's Marcello Magni and Pig Iron's Cassandra Friend, created a comedy duo who are set to take the world by storm. For sheer unadulterated stupidity 'The Illusion Brothers' (Dominic Burdess and Tom Godwin) are hard to beat.

Think of the worst costume you can imagine. How about badly-applied Pierrot make-up with net curtain cloaks, marigold rubber gloves and those really cheap stripey plastic carrier bags for hats? Check. And the illusions! Sitting happily between the circus ethos of take-a-big-bow-for-everything and the post-Tommy Cooper vaudeville throw away stance of sod-it-I-got-it wrong they present a whole load of ludicrous physical gags and tricks to a constant stream of 'grommeltage' patter. But there is more – these scenes are interspersed with others in which the lighting shifts to scary ultra-violet and our two heroes, stripped of their comic acoutrements, tear around in white tights like Thing One and Thing Two let out of the box, challenged by the voice of God (provided by Kathy Burke) to face up to Reality – whatever that might be.



Duckie

Blow-Up Theatre



If you've ever fantasised about a parallel universe full of lost socks, still believe in bears in the paving cracks and haven't decided yet what you'll be when you grow up – this is the show for you. (DMP)

Materiali Resistenti Dance Factory

'Waterwall'

Set outdoors in the beautiful grey-stoned Old College Quad, 'Waterwall' from Italy's Materiali Resistenti Dance Factory is a visual extravaganza that uses 16,000 litres of water, cascading down a purpose-built four-metre high structure from which 12 very fit and able performers swing, leap and slide using acrobatic and aerial dance techniques.

A key feature of the piece is an exploration of the effects of light upon the constantly flowing water, shifting it from an almost transparent veil to a dense opaque curtain and creating a clever play of colour and shadow.

The choreography is a mix of contemporary and jazz dance sections interspersed with a series of moving tableaux that reference many different popular water activities – from taking a shower to riding the rapids – together with more abstract sections where the possibilities of the body in water, partially liberated from earth-bound gravity, are explored in a purer movement vocabulary.

It is in these later sections – with some of the dancers in harnesses and others using elastic ropes or cloud-swings that soared through and over the torrent – that 'Waterwall' really comes into its own in its mixture of highly competent physical performance and visual spectacle.

As the Total Theatre Awards judges put it: 'Power showers will never be the same after this sexy, slippery and high-energy sensory spectacle.' (DMP)

Shortlisted – the Best of the Rest 2003

DO-Theatre

'Birds Eye View'

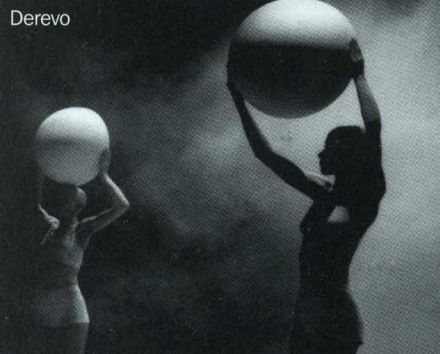
From the stillness of a carpet of white feathers, we soar airborne into Eugeny Koslov's production of 'Birds Eye View', which explores his fascination with flight. Combining all things skyward bound; images of grounded aviators, forlorn pigeons, kamikaze pilots, the legend of Icarus and the swirling dance of a thousand birds above Brighton's abandoned West Pier, 'Birds Eye View' creates layer upon visual layer exploring the human dream to fly.

Fit, physical and acrobatically theatrical DO-Theatre do aesthetic spectacle very well. From something bleak and sombre, gentle visual humour can take us into something almost too gorgeous... With the close of the show we close our wings and return to earth after having witnessed a beautifully eerie and featherly phantasmagoric exploration of both flight and human aspiration, fancifulness and fragility. (MK)

Derevo

'Islands in the Stream'

Derevo's latest show comes as a surprise, very different to work such as 'La Divina Commedia' and 'Red Zone' in its imagery and scenography. Here, we have an enormous expanse of white space, steel-and-straw lighting, and clean, clear-cut lines in the beautifully simple costumes of the saucy sailors and summertime sweethearts playing out their games. But once the shock has worn off we find familiar Derevo territory in the dramaturgy – the sense of lost worlds, of yearning, of lives lived in a limbo between longing and belonging. These scenes are interspersed with images from a shadow world – the sea a metaphor for the unconscious world of dreams and desires – as mutating forms of evolving creatures are brought to life with the company's characteristic breathtaking physical skills. (DMP)



Shifty Commuters

'Le Chat Noir'

Enter the mirror maze, a specially created performance space for an audience of ten, and you will find all sorts of wonders. As we don our black-cat masks, we are sworn to secrete-



Shifty Commuters

cy by our vaudevillian host: 'Don't tell what you have seen... We encourage you to lie!' We are led in to experience a theatre of the senses as we feel, hear and eventually see the images that have been prepared for us – a poetic evocation of Ovid's story of Narcissus and Echo.

Billed as 'the Fringe's only art deco travelling sideshow', 'Le Chat Noir' is a whole new way to experience a cabaret of skills brought together by Shifty Commuters, an East London-based international collective of artists with backgrounds in circus, theatre, sculpture and live art. Just twenty minutes long – a small but perfectly formed piece of multimedia performance. (DMP)

Theatre O

'The Argument – A Family Portrait'

Grief hangs heavily over the Strong family, becoming the very centre of their identity. Dysfunction in the family unit – a father who dominates and children who still bicker even as adults – is actually a symbol of absence. The maternal bond has gone, stolen away in a car accident one foggy morning...

Moving gracefully from past to present, Theatre O present the story of how the Strong family come to terms with their grief, using all the theatrical skills at their disposal. A rich chemistry of mime, dance, music and text are blended to create a unique and powerful style. Music fills the place of difficult words and dance is the language of love. 'The Argument' is a show that digs beneath the surface of tragedy to reveal its effects on all concerned and delivers a revelation that shakes the foundations of their grief. (DB)

Hoipolloi and Tiebreak

'My Uncle Arly'

How pleasant to know Mr Lear, whose poems offer a wonderful challenge to theatre-makers in their magnificent array of fabulous characters: there's the Dong with a Luminous Nose and The Pobble Who Has No Toes for starters... not to mention Uncle Arly himself – in his hat a railway ticket though his shoes were far too tight.

Lecoq luminaries Hoipolloi join forces with Tiebreak Theatre to present 'My Uncle Arly', a

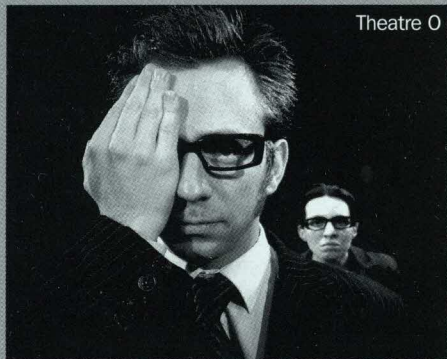
breathtakingly perfect mêlée of physical clown, song and visual theatre animation. Such swift costume and set changes! Such funny physical embodiments of Lear's verses! Such truly marvellous and visually astounding scenes! Ships tilt, trains lurch and dinner tables burst into life. An enormous Daddy-Long-legs chews the cud with a great big Fly and blue-handed Jumbles pop up perplexingly.

The theatre can often be boring, reducing the audience to snoring. But with Tiebreak and Hoi, it is truly a joy, and we wish them the best in their touring. (DMP)

Experience This

'The Paint Show'

A highly interactive piece with a stated objective to 'create a modern ritual'. The company were presented as multi-coloured aliens who invited the white-suited participants to indulge in a very messy but thought-provoking performance that explored shared notions of societal divisions, anger, love and unity through universal myths – and the universal power of paint! With a Boalian 'spect-actor' role for the audience members, high physical energy and banging techno music – and even the DJ taking on the role of a supreme being with power over the rest of our inhabited planet – this was a great piece of futuristic performance! (NL)



Theatre O

Theatre Slava

'Exile'

An Artaudian experience that captured the senses in a variety of ingenious ways, Theatre Slava combined music, song and physical expression to relay the story of Medea. Did you know that a small group of people running in a certain direction in the dark whilst just creating sparks from lighters could create a strobe effect? Effects like this in the three-quarter round captured the imagination of this fateful tragedy. Although we witnessed the love Medea had for Jason, we also witnessed the anger that she felt and the grotesque tragedy that awaited her. The ensemble playing was outstanding and left the full auditorium speechless with the immediate power of the piece. The true command of the performers' vocal and physical expression allowed the didactic and often complicated plot to flow with ease whilst also producing a truly imaginative and creative piece of total theatre. (NL) ■

Not-So-Super Furry Animals

Where has all the street theatre gone? DOROTHY MAX PRIOR reports on the Streets of Brighton festival and showcase...

In the recently-published 'Street Arts – A User's Guide', Richie Smith of Desperate Men rails against the prevalence of 'walk-about' with its 'mind-numbing plethora of costumed idiots' – and at the Streets of Brighton showcase it is hard to disagree. There were far, far too many mediocre two-handers strutting their stuff. I am especially bored with furry animals and silver aliens.

The few static shows that I saw were either disappointing or familiar old favourites: there seemed to be little that was both new and interesting. Perhaps there was something wonderful going on just around the corner that I missed? That is always one's fear at these showcase festivals...

Of the commissions, Clowns Anonymous' 'Some Like it Hotter' unfortunately failed to transfer the excellent 'Evening with Marilyn' cabaret evening into a credible outdoor show. Helen Kane was her usual adorable self as Marilyn, but the reliance on a tame re-working of the film narrative fell flat and the two male musicians were way short of Jack Lemon and Tony Curtis in cross-dressing charm and humour.

Another commission, from Invisible Men, was not so much a brand-new show as an evolution of the old one – although that was fine by me as they do what they do so well. The familiar part of their routine is an eternal setting-up for the show – with hilarious mimicry of passers-by, from cap-wearing old men to mobile-wielding youth. ('But how do they have all the right props?' asks my son... That's the magic of it all!) Fab new bits include a number of vignettes to challenge the politically correct, including a chimp-beating incident (don't worry, only a toy) and a steel-toothed child-catcher trap primed with a packet of crisps.

I was trying to stick to my self-imposed brief to see UK work in the daytime showcase, but found myself distracted by a little goody from German company Charlatan Allee, whose 'All's Well That Entes Well' show is built around two clap-happy drivers of a near-wrecked Citroen. Would-be travelling companions are bribed with cigarettes and champagne, and the car veers dangerously towards the audience, screeching to a halt with back-firing blasts and puffs of smoke, just inches from delighted small children. What both of the above companies share is the confidence to push boundaries and an ability to play the audience for every last laugh.

These qualities were shared by Aqueous Humour's 'The Sky Muffins', one of the few walkabout companies who made a real impact. Five performers of various sexes and sizes (dressed in Barbie pink air-hostess outfits and with enough slap and hairspray to keep Superdrug in annual profit) took to the streets with a determination to cause havoc. Moving with ease as a pack, their encounters with the public were totally remorseless and hilarious. They invaded cafes to crowd around supposed celebrities, chased a gorgeous pair of legs down the road and halted the traffic with imperious hand-signals in order to flirt outrageously with car drivers they took a fancy to – any sort of response encouraging ever more outrageous behaviour.

A quieter and more gentle walkabout that worked came from Brink of Distinction whose 'The guide to poise and perfection' is a pretty piece sitting between fashion and mobile sculpture – 3 lovely ladies, in wobbling and swaying dresses straight from a Fellini film or Schiaparelli catwalk, walk decorously along, offering jellies to passers-by. That's all – it's simple but lovely.

The evening programme was far more interesting than the daytime showcase. I enjoyed Boilerhouse's 'Sister Sister', a story of love, hate and sibling rivalry played out as a sporting contest enacted on twin towers linked by a screen. Good quality aerial skills, excellent film and a clever use of colour to express diametrically opposed stances all helped to create a show that had a strong visual identity, although in need of more work – the dra-

matic structure is weak and some scenes are slow. The use of audience participation (as cheerleaders and champions) is something that could be a major feature of the piece given its subject matter, but in Brighton was timid and under-developed.

The Firemen are a personal project of Red Earth's Simon Pascoe. Dogged by a sound failure that eliminated the planned full-on musical finale, the merry team of firemen-cum-arsonists nevertheless had fun setting fire to everything in sight (including, it was rumoured, the poor old West Pier, which suffered from another fiery outbreak later that Saturday night). They were followed by Emergency Exit Arts' 'Runga Rung', but due to a bizarre decision to lock in the Firemen's audience behind cordons, I was unable to see very much of it until the static film, dance and music Bollywood extravaganza at the end, although I did catch a glimpse of the famous big tin elephant as it weaved its way along the seafront.

Other evening highlights included Company Collisions (whose excellent dance-theatre version of Hans Christian Andersen's 'Steadfast Tin Soldier' was a Streets of Brighton commission), Radiator (who were mentored for their 'Dreams and Demons' surreal fairground project by aforementioned Simon Pascoe) and IOU's darkly demented promenade show 'Tattoo' (all of which were reviewed in Total Theatre 15/2). ■

'Street Arts – A User's Guide' is available from ISAN, price £8. E-mail mail@streetartsnetwork.org.uk or phone 020 7633 9330.



EEA: 'Runga Rung'

Teatro Sunil

'Icaro'

Assembly Rooms Ballroom

Lazzi

'Lazzi-Limbo'

Princes St Gardens

I am placing these shows together as Daniele Finzi Pasca (writer, director and performer, Teatro Sunil) and David WW Johnstone (writer, director and performer, Lazzi) are both 'men of a certain age' who have a wealth of experience in clown, mime and physical theatre and a huge talent for storytelling. Both choose to adopt an intense, philosophical and melancholic clown persona and each, like all true clowns, has a transparency in his performance that allows the real-life person and the adopted character to sit openly together in one body, giving an intensity and poignancy to the witness's experience.

First 'Icaro', in which we have an ingenious use of the story-within-the-story theatrical device. Pasca starts in front of the curtains explaining that he will be re-telling a tale that was told to him, and that this telling of the tale heart-to-heart to just one person would need recreating. An audience member is chosen and escorted away. When the curtain rises we see a room in an asylum, with our storyteller in one bed, his 'audience' in the other. The Icarus myth has been a recurrent artistic motif throughout the ages – from Bruegel to 'Brazil' – and the desire to fly has often been used as a metaphor for escape from imprisonment or terror. In 'Icaro', this desire is enacted so tenderly, with such sadness and humour, that the only possible response is laughter mingled with tears. A gem of a show in the Fringe's predominantly brash and brassy programme.

Lazzi's Limbo is a character who walks the streets in a world of his own, adrift: examining his shoes, waving his hands delicately in the air, or stopping still for minutes at a time to gaze at what appears to be nothing at all. Once a day, Limbo gathers up a group of people at the Golden Fountain in Princes St Gardens and leads them away from the ice-cream kiosks and carousels across a little bridge in order to 'meet a tree'. We hear that

'this story was written long ago – although I say without regret it isn't written yet' and we float with him along the streams of time and space that take in Melville's 'Moby Dick', Arthurian legend and Ben Okri's 'Famished Road'. Despite the heat, he is dressed in a raincoat and bowler hat and of course is singled out by the passing youth of Edinburgh as a 'weirdo'. He pauses in the telling of his tales of kings and quests and invisible beasts to gaze with sad understanding at the boys. 'Such is the world,' the gaze seems to say... and they back away with one final taunt. Limbo's world is that of the 'other' – the shadows, the whispers, the thoughts in the dark, the dreams in the daylight. This is a lovely little street show that would make a welcome addition to any festival's programme, with its engaging mix of poetic text and gentle clowning that succeeds in its aim to portray the 'soulful within the comic'.

Dorothy Max Prior

Grid Iron

'Those Eyes, That Mouth'

32 Abercromby Place,
Edinburgh

An empty house – the exposed plaster, bare floorboards and echoes creating a space 'suspended in time', in the words of director Ben Harrison. Enter the audience... We hear a constantly ringing telephone and the sound of running feet. We meet an occupant, a young woman haunted by the face in Vermeer's 'Portrait of a Girl with Pearl Earring', an image that appears chalked to the floor and deconstructed into cut-out eyes and mouths.

Later, we meet a man. Is he husband, lover or brief encounter? He seems to be a shifting figment of her imagination: the one great love of her life yet simultaneously all the men she has known, a projection of her every hope, dream and fear. He sings to her with melancholy tenderness, they dance a tango down the staircase. His accordion becomes the very breath of the house, the almost-soundless bellows expanding and shrinking like lungs. Sometimes she interacts with him – other times she seems not to know he is there. But it is more complicated than that, for who is 'she' anyway? The many faces

of Eve manifest as either schizophrenic real-life occupant or shape-shifting ghost – depending on whether you want to take a psychological or metaphysical interpretation.

The piece is structured with precision; every word, sound and image building up a tapestry of ideas about loss and loneliness, passion and obsession. The performers are wonderful – the multi-faceted woman played by gamine Cait Davis and her foil, the enigmatic 'other', is soulful musician David Paul Jones. The only downer is the over-zealous stewarding that breaks the natural flow of the piece: a familiar problem – how to herd people around effortlessly. That aside, Grid Iron's production was the jewel of this year's Fringe... If they are performing next year, book early!

Dorothy Max Prior

Wishbone

'Interference'

Pleasance Upstairs

Just as authors suffer the pressures of the 'second novel' syndrome, so Wishbone have found themselves expected to deliver an instant success follow-up to the award-winning 'Scapegoat'. Their new show 'Interference' is still feeling its way – but that is because Wishbone have taken the brave decision to push the boat out, creating a visually exciting and theatrically engaging show that develops themes and scenographic ideas from the previous production into more elaborate constructions, using a variety of techniques that include magic and illusion, intermingled live/recorded voice and a terrifyingly difficult dislocated-action device where the characters seem to exist in parallel universes – a cigarette offered in one place arriving in the other...

'Interference', like 'Scapegoat', is the story of a journey that results in a romantic encounter; Karen Glossop's character Frances is the heroine/journey-maker and Paul Murray's Bruno is the enigmatic 'other'. There's the further twist of an absent character, Frances's brother Alec – the ambivalent relationships between the three characters an opportunity to explore themes of passion, identity, memory and loss.

In a year when much of the physical and visual theatre on offer at the Fringe has been comedy-based and

rather lightweight, it was great to experience a show with ideas and images that nag the brain whenever you close your eyes: a giant image of Checkpoint Charlie in glorious Kodachrome projected across the back wall; telephone conversations and snippets of radio broadcasts in many languages; inanimate objects that suffer from spontaneous combustion; a grotesque Uncle Sam cabaret character looming up from behind a screen.

It all adds up to a wonderful evocation of a world where nothing is as it seems, and all meaning and understanding is ultimately – well, an illusion.

Dorothy Max Prior

Kneehigh

'Cry Wolf'

Assembly Rooms Ballroom

Kneehigh are interested in fairy tales, traditionally more horrifying than our cleaned-up nursery versions and often wickedly humorous. Following 'Red Shoes' comes 'Cry Wolf', which has many charms: a racy script that references Angela Carter's 'Company of Wolves'; a great musical accompaniment from the Baghdaddies; and a resourceful and humorous design that plays on the story's conflict between domesticity and rebellious 'other paths', with a forest of brooms stalked by a fur-coat clad Cruella-de-Vil wolf (played by Emma Rice, who is also the wayward boozy mother).

Then there is the extraordinary performance from Giles King, who despite the manly shoulders, knobbly knees and bulging underpants makes a convincing Red Riding Hood, a child-woman seduced along the path of life into the joys of fags, slap and liquor. Trolloping through the woods in red platform shoes (red shoes again!), she is tricked into cannibalism and lured into bed... 'Phooey! A slut is she who eats the flesh and drinks the blood of her granny'. These are complemented by Craig Johnson, who plays the tea-cosy-hatted Granny and Lederhosen-legged Woodcutter.

'Cry Wolf' (an amalgam of Kneehigh's previous productions 'Wolf' and 'Fish Boy') didn't quite reach the heights of 'Red Shoes' – it dilutes the darkness with a few too many pantomime/postmodern asides and easy

laughs for my taste – and the rendition of 'My Way' in the middle was one of those karaoke moments so beloved of contemporary productions (stand up, Nigel Charnock and Improbable Theatre) that are now a tad passe. But in its celebration of adventure and rebellion and the pleasures of following life's alternative paths, 'Cry Wolf' is a must for anyone – adult or child – brave enough to venture into the woods alone.

Dorothy Max Prior

SixOfOne

'Old New Borrowed Blue'

5065 Fancy a Lift?, Pleasance Courtyard

Mitchell + Manton

'The Island of First Loves'

C Central

Two examples of what is sometimes called 'reminiscence theatre': shows that use real-life biography that is moulded into a devised theatre piece. Both on the theme of love and romance – one presented in a conventional performance space and one in a lift...

Last year the 5065 Lift was part of the Aurora Nova festival of international theatre, but this year lives in Pleasance Courtyard where it houses performances and film presented by a plethora of companies on the hour from 1.00–9.00 pm. I was searching for a multi-media performance by a film-maker friend called Matt Hulse which I failed completely to get to – that's the Fringe for you – but I did get to see Sixofone's devised piece 'Old New Borrowed Blue'. With the help of esteemed director John Wright, the company have taken a number of stories told to the company at an earlier date by 'real people', which have been integrated into one complete narrative – the horribly funny and sad romantic connections between a group of people drawn together for a wedding. The bolshy bride, the beery groom, the bride's best pal who's carrying a torch for her friend, the stripper who turns out to be an ex and the posh cousin Annabel who dishes out the Lambrusco are a wonderful team who bring the stories to life – the perfectly obvious device of the audience

as wedding guests one of those simple ideas that works brilliantly. This is the sort of show that sums up Edinburgh in August – quirky venue, kooky cast and a show that puts a smile on your face. And free wine too!

'The Island of First Loves' is rather more whimsical and reflective. The company have eschewed face-to-face interviews and instead use a website questionnaire to gain the information on real-life first loves which is used as the material for the show – with an additional element being that the audience has the option of filling in the same questionnaire when they arrive. It's a great idea, and raises interesting thoughts and questions about memory, identity and obsession on the path from childhood to adulthood (and the role that sites like Friends Reunited are playing in all this), but it felt like the starting-point for a show rather than a finished product. I can understand the company's desire to present the material in an unusual way – thus the mix of confession, lecture-style presentation of facts with theatrical exploring of ideas raised – but it's a play that has been adopted once too often by physical theatre companies over the past ten years (Improbable, Bouge-de-la and Nigel Charnock all spring to mind) and I was hankering for a deeper and fuller theatrical development of the 'real-life' material. The sections of the piece that take this leap into real artistic and emotional engagement rather than polemical reflection are the ones that work best for me.

Dorothy Max Prior

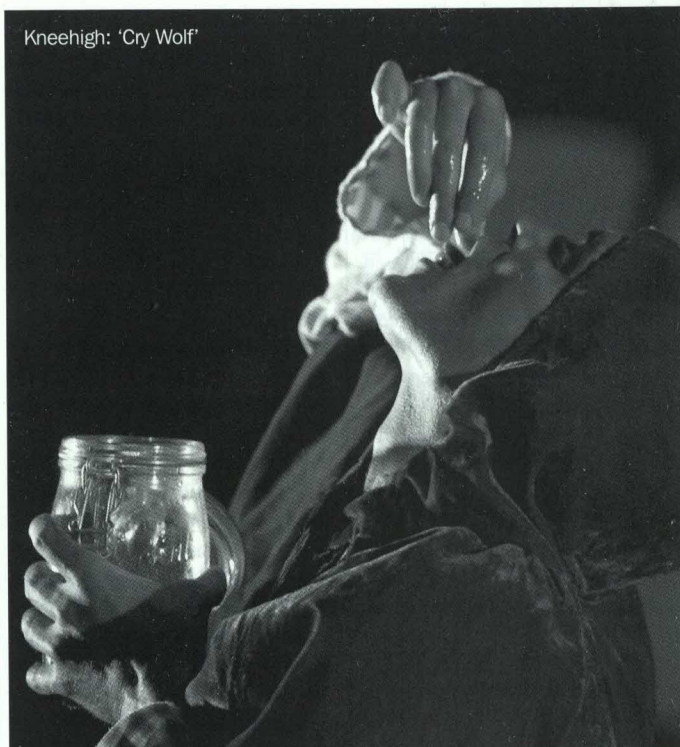
Population 3

'The Wicker Woman'

Pleasance Cavern

The title says it all: 'The Wicker Woman'. Those of you familiar with the film 'The Wicker Man' might spot the gender difference, but very little of the plot has been altered, it is only the jokes that have changed. Or rather, there are jokes in it. Lots of them, and silly puns and ludicrous wigs and sunglasses and a costume that starts off as an electronic computer display and turns round to become a bar in an inn on a remote Scottish island where the locals speak in a Somerset accent because they can't do a Scottish one.

Kneehigh: 'Cry Wolf'



Cleverly performed by Lucy Montgomery, James Bachman and Barunka O'Shoughnessy, with a twinkle of pleasure in their eye, this is a playful romp that might use props that look cheap, and gags that are cheap, yet taps a rich and constant vein of silliness. 'The Wicker Woman' is directed by David Sant of Peepolykus and though you can see the influence in the delivery and the groaning puns, this trio have a style all of their own. When it comes to comedy of this calibre the clichés, like the gags, come thick and fast, and though no intellectual tour de force, 'The Wicker Woman' had me climbing back into my chair more than once and rushing home afterwards for fresh underwear.

David Bere

Rhymateatteri

'The Father, the Son and Holy Moses'

Gateway Theatre

Dubbed 'Finland's answer to Mr Bean', this is a bittersweet comedic observation of the relationship between a middle-aged father and his adolescent son. Highly renowned Finnish actor Martti Suosalo plays both father and son, providing one mayhem-filled scenario after another under the direction of Raila Lepäkoski.

The two share a sitcom-style one-room flat and come and go about their daily business rarely interacting with each other, whilst all the time a neighbour tinkles away on his piano, providing a soundtrack for their silent lives.

Father, with a penchant for folding absolutely every thing before he puts it in the bin, keeps house and is perhaps the calmer influence of the two, patient, careful and considered in his actions. The son is a gormless character with a gawky figure, appearing unable to wander about their tiny home without leaving disaster in his wake, and despite this is a mathematics genius.

The characters are well observed in Suosalo's physical portrayals. As the pieces progresses they are pushed to the extreme of ridiculousness to supply the humour which rather darkly comes from the misfortunes both father and son experience. The funniest moments are those which stretch the imagination, like Father struggling with the overactive extractor fan and Son getting in a tangle with his hooded top and a hot roasted chicken.

It is obvious that director, performer and designer have collaborated well to create the mostly seamless transitions and interactions between the two characters. The only disappointment was that there were so few people there to enjoy it.

Akua Obeng-Frimpong

Clod Ensemble

'Greed'

Pleasance Courtyard

The latest from Clod Ensemble is a technically precise and perfectly executed piece of physical theatre, a melodrama on the theme of greed portrayed by two excellent performers, Sarah Cameron and Jason Thorpe, with an original piano score by Paul Clark. It is presented as a live enactment of a silent-screen film, complete with a (rather too wordy) projected text. It stays true to that form in its portrayal of extravagant actions and sensational incidents that happen to characters who are less 'real' people than shifting representations of archetypal ideas: love, ambition, folly, hope, despair...

The skills of both actors is such that there is never a moment when the spectator feels anything less than totally engaged, with particularly enjoyable sections including a skit on the couple's rise in success played out with an ever-more extravagant display of hats, and a drunken semi-striptease in a bar performed with clownish perfection by Thorpe.

Although 'Greed' is typical of the company in its combination of original composed music and physical performance of the highest standard, it is a far safer piece than some of their work, which has often featured large ensembles of performers and has taken risks in presenting juxtapositions of ideas and performance styles. As a three-hander, 'Greed' will of course be infinitely easier to tour, and the content of the piece will no doubt have a broader appeal than Clod's more experimental work. And if that means that the company moves from their highly-regarded cult status into mass appeal, then this is something that they well deserve – although I am looking forward to seeing their exciting new ideas to be presented at BAC Opera this autumn...

Dorothy Max Prior

In Brief...

SPID TC

'Bluebeard's Wives'

C Central, Edinburgh

Sarah, the most recent of the elusive Bluebeard's wives, laments her marriage

to this strange and secretive character. Apparently alone in the castle, she engages us with a monologue about how she came to be married to the bearded one. There are suggestions of traditional fairytale in the costume and setting but with Sarah's broad scouse accent it's as if Perrault's story had drawn its influences from modern Merseyside living and we spend much of the time hearing how her rags to riches tale isn't all it's cracked up to be...

This production is sold as multimedia; however, these elements manifest themselves as video projections with a layered soundtrack quite late in the piece. There are suggestions of choreography but the verbal vocabulary is overbearing when weighed against the physical vocabulary. Faith Hagerty as Sarah carries the monologue well, but a better balance between movement and text might have occurred if more attempts had been made to 'physicalise' the tale.

Akua Obeng-Frimpong

Forbidden

'Frog Prince'

C Chambers Street

Co-written by Georgia Bance and Pilar Orti, 'Frog Prince' is an adaptation/merging of fairy tales 'The Frog Prince' and 'Sleeping Beauty'. Intended for both adults and children, the production is spun with music, comedy and

dance presented by a versatile group of performers.

'Starling' is a young woman who by chance discovers she's a witch. Having turned an unsuspecting but selfish prince into a frog, her character is the catalyst which draws the two tales together. Flanked by song and comic one-liners we observe the frog prince as he is rescued from his amphibian state by a petulant princess...

This is a contemporary presentation of the classic stories using modern song styles and dance with performers who appear to be having as much fun with the dialogue and movement as the audience watching them.

Akua Obeng-Frimpong

Trestle Theatre Company

'Tonight We Fly'

George Square Theatre

Mask, set and puppets emulate Marc Chagall's painting style as we follow the journey through his life and times in Trestle's latest production.

Elliot Levey as Chagall breathes life into the role and with undying stamina delivers a constant monologue in this lengthy piece. He interacts with the mime and mask work of other performers, who play parents, best friend, sweetheart... The relaying of this text overshadows the impact of the mask and puppetry, making it

seem at times clumsy, especially when the silent mask characters are addressed rhetorically by 'Chagall'. Perhaps these are moments where the representation of the character could fall into step with the language of those in masks rather than relentlessly and verbally telling the story? Nonetheless the piece is made enchanting by its flip-top roof-top set and complementary live Klezmer soundtrack, as well as the renowned high-quality of Trestle's mask and puppetry design and presentation.

Akua Obeng-Frimpong

Bodo Bodo

'Bodo Bodo'

Komedia Roman Eagle Lodge

A colourfully crazy show that kept me quite astounded as to what would happen next! A glum bee and a mischievous flower take up residence in an abandoned hotel in pursuit of relieving a mysterious guest of her booty. Where is the money? The three Gaulier-trained performers are wonderful and completely take you into their bizarre vision. With vivid hotel foyer and hotel room scenes that make you laugh out loud, dynamic movement and strange catchy tunes 'Bodo Bodo' is like a fast paced roller-coaster ride through the pages of the most curious comic book adventure with the pauses in all the right places.

Miriam King

Clod Ensemble: 'Greed'



Bodo Bodo



Complicité 'The Elephant Vanishes'

BITE 03, Barbican Theatre,
London, June 2003

'Mnemonic' first suggested Complicité's shift towards the use of video and digital technologies and 'The Elephant Vanishes', based on the collection of short stories by cult Japanese writer Haruki Murakami, places projections, live relays and a complex scenography of image and action at the stylistic centre of the piece.

As a reinvention of the company's work, this is a brave and exciting development. And as an evocation of the multimedia non-stop sensory bombardment of life in Tokyo, it gives

a real sense of speed and light and high-tech living, which director Simon McBurney contrasts beautifully with moments of calm, slowness and simplicity. But as a way of accessing the peculiar inner lives of the people who inhabit Murakami's stories, these technologies become more of a barrier than a bridge.

Whilst watching the stories unfold, I found it impossible to make an emotional connection with the characters: I was shown their emotion and their anguish and their shifting sense of self, but I was unable to feel how they felt. In Complicité's earlier works, these emotional narratives have been so strong and so wonderfully dramatised that it felt like a loss to watch a piece that felt cold and heartless in comparison.

At the start of the show, there was a palpable wave of excitement in the audience, and a comic prologue received a disproportionate amount of applause and laughter: it felt like this was an audience that had decided they were about to watch A Brilliant Complicité Show, before it even started. For me, the overuse of video and TV, and too many images and ideas directly recycled from Robert Lepage, made this a technically impressive but ultimately disappointing piece of work.

David Harradine

Sasha Waltz/ Schaubühne am Leniner Platz 'Körper'

BITE 03, Barbican Theatre,
London, June 2003

'Körper' (Bodies) is an exploration of the corporeal: dancers' heights and weights are displayed; semi-naked bodies push themselves against a window in gravity-defying positions in a scene which was reminiscent of a Jenny Saville photograph. They tell stories about their bodies whilst gesturing to other parts of their body. They pick each other up by their loose skin, and explore the body's many aspects, facets and functions. There are moments of danger, fun, intimacy, and solitude.

The performers were a fearless bunch, but without bravado. They were highly disciplined and skilled – never out of control. There was an amazing moment of theatricality

when the set, a solid monolith which spanned from floor to grid, fell the full length of the stage as a dancer slowly walked out of its shadow. The thud and the rush of air were exhilarating. In some hands this could be a cheap trick, but here it was a breathtaking moment of scenographic beauty.

Körper was choreographer/director Sasha Waltz's debut production at the Schaubühne, and was a brave statement of intent. It was one of the best pieces of theatre I've seen in a while, even if it did run out of steam towards the end. Let's hope she returns soon with further parts of her body trilogy.

Matt Ball

The Foundry Theatre '... And God Created Whales'

BITE 03, Barbican, London,
June 2003

An opera and a great white whale are the subjects of this two-hander by The Foundry Theatre who commissioned composer Rinde Eckert to write a musical interpretation of Hermann Melville's 'Moby Dick'.

Eckert performs in the production as 'Nathan', opera enthusiast and one-time piano tuner now confined to his apartment by an illness which is slowly eating away at his memory. Like Ahab from Melville's novel, Nathan is on a mission and in doing so attempting to defeat an inevitable conclusion. He sits at his piano striking chords to construct his masterpiece, an opera of 'Moby Dick'. A race against time as his mind is eroded by the disease.

Surrounding Nathan's imposing and slow-moving figure is set and lighting by Kevin Adams which evokes suggestions of the two worlds in which this production is set. Light bulbs of various shapes and colours hang at different heights above a piano trussed up with rope and caked in Post-its (reminders or memories for Nathan), the bulbs interspersed with cassette players of different colours, cassette tape pouring from some like innards from a carcass. Nathan is not alone in his quest; there's a woman, a product of his imagination, conjured to help him in his task to complete his opera...

Eckert and fellow performer Nora Cole take on different characters within the piece, relating both to Nathan's life and the telling of 'Moby Dick'. Their presence and the timbre of their voices create great tension in the story of the chase for the whale. One has to wonder whether the addition of Nathan's story has as much poignancy or whether it is even required...

Akua Obeng-Frimpong

Sankai Juku 'Kagemi'

Sadler's Wells, London,
June 2003

Ushio Amagatsu originally trained in ballet and western modern dance. For the last 28 years, dancing with his acclaimed Butoh company Sankai Juku, his choreography is seen as highly precise and perfect. With sophisticated theatricality, he keeps the classic image of Butoh – the shaved head and white body paint.

'Kagemi' – Beyond the Metaphors of Mirrors' takes the ancient origin of the word mirror: looked into and looking back. 'Kage' translates as shadow, 'mi' is seeing and being seen. Performed in seven sections (like seven chapters) directed, choreographed and designed by Amagatsu, Kagemi is an astounding vision, with music to complement; at times soul lifting, other times bone-chilling.

The opening sees Amagatsu on stage and a field of lotus plants lift to the sky, revealing other dancers crouched on the ground. Totally absorbed with each image, each mood, and with each chapter, through lights, sound and costume change, the gears change, plunging you into yet another all-encompassing atmosphere: insect-like hieroglyphic men, delicate skeletal costumes, silent laughing mouths, paint-splattered gowns. 'Kagemi' is sublime – warming and glowing and sending ice tingles down the spine. Sankai Juku create a vehicle of transcendence, bodies sculpted into forms forged by internal landscapes: the soul dancing through the body. It was difficult to leave my seat. I felt like I had been through an emotional and psychological car wash.

Miriam King

INAD Palestinian Theatre

'Until When?'

Oval House, May 2003

The question speaks of the despair embedded in this broken-hearted plea for freedom and justice for the people of Palestine living in what they have to call Israel. We were given a dramatic taste of the violence, the fear, the noise that surrounds these people, through this piece by INAD Theatre, based in the West Bank.

Played by a group of four actors moving among a setting of white stones, the performance moved seamlessly from episode to episode, from a wedding to a death to a birth, from a celebration to a lamentation. The simple costumes and the symbolic changes of costumes were the only colourful element in the live part, although there were plenty of garish hues in the insistent television insertions of bland newsreaders and documentary footage reporting the situation to the world. These acted as a telling parallel commentary to the action.

My young companion found it a difficult show to like, especially the protracted noisy opening when each member of the audience entered separately through a tunnel of explosions and injured victims, making those who arrived early deafened and bored by the time the last person got through, about 20 minutes later. He was also frustrated by the lack of translation.

I found much of it beautiful and very moving, not least the untheatricality of the players, all of whom looked strained and exhausted. But I believe the show needed a mature audience to appreciate it, and the

same is surely true for the post-show discussion, which was illuminating and disturbing. A memorable evening.

Penny Francis/Thomas Waterhouse

'The Museum of Modern Oddities'

Natural History Museum, London, May 2003

This gem of a performance combines installation, a guided tour and storytelling, in an event that is comic, entertaining and innovative.

Under the dinosaur's tail in the entrance, we are met by Dr Constance B Sterne, who announces that the tour will take us to parts of the museum not normally seen by the public. Already we are complicit in the real/fake event.

On the gantry overlooking the dinosaurs we pause briefly, to learn that it was 'presented to the museum by Sylvester Stallone from his very own gym.' We are then led through some imposing double doors to find ourselves behind the scenes. Her assistants, (beautifully acted by students from Holland Park School), take over.

We visit the Museum of Oddities, which, amongst other things, contains Hitler's teddy with the stuffing ripped out. As well as the exhibits we can inspect the notices ('Lost in third floor lift, stuffed gazelle. If found please return to Martin in Vertebrates') and the mission statement of Constantin Frupp, founder of the museum: 'My museum is about the ephemeral and the nearly invisible...'

The students lead us into a cavernous space, where they enact stories and poems about their perceptions of the museum. Simply staged, using only torchlight, these

stories have an eerie and poetic intensity, with deep resonance about archives, memory, and our relationship with animals.

Dr Sterne leads us back into the public part of the museum ('We'll quickly nip through human evolution...'), pausing to tell us about their sister museum in Tring, which contains 'enormous numbers of stuffed dogs.'

She finally conducts us to the 'oddities' section where we select ephemera and objects from our pockets to contribute to the display of 'modern culture'. I contributed an aspirin.

Richard Cuming

Fevered Sleep

'Once in a Blue Moon Ball'

BAC, June 2003

We are outside Battersea Arts Centre and it is Midsummer's Eve. In the evening sunshine, a crowd of excited young people is gathering: 6-10 year olds dressed to the nines in fancy frocks and Hawaiian shirts. The children shake the Impresario's hand and enter the building through a red velvet curtain (we are not allowed to enter – not even to peek through) and the grown-ups are led away, to be tucked up in bed and fed toast and marmalade (and the occasional glass of wine... shhh, don't tell).

We are supposed to be able to see what is happening on video screens, but due to a technical hitch that doesn't happen – and it somehow feels right that the children's Ball is theirs alone. Occasionally they appear on a balcony to wave at us in bed below.

Finding out what has actually happened is a bit like asking a child what they did at school today. As they live in the present, such questions mean little. Memories emerge randomly later... On the train home, Francis remembers the ice and the balloons and the moon. There was a bear that wasn't too scary, and the meringue moon was very tasty. The ice swans were very nice – cold and smooth and wet. The vegetable samosas were good but there was too much fish. There was a play with two men and a chair.

As we left the train and headed off to buy our copy of the latest Harry Potter, the clock struck midnight.

Francis remembered that there had been creatures that were half-horse and half-people... Ah, centaurs, I presume? A truly magical Midsummer evening...

Dorothy Max Prior / Francis Foster-Prior

Project Phakama

'Strange Familiars'

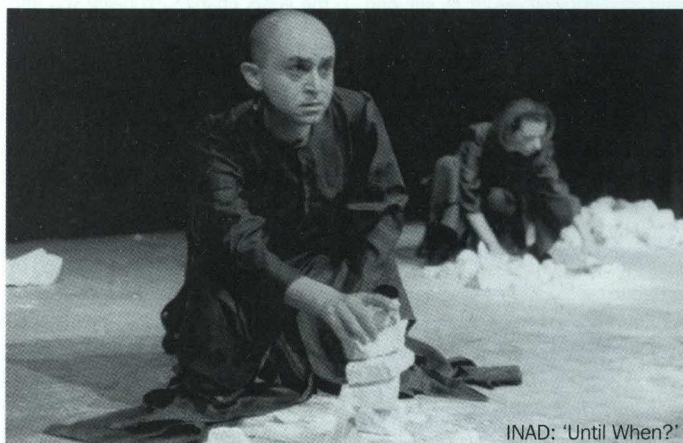
Stephenson Hall, Highbury, May 2003

The queue enters the big, impersonal building; we are ordered, brusquely, loudly, to divide ourselves into groups; we are given orders in a foreign language we don't understand, and shouted at when we don't obey. We are refugees entering a hostile foreign country. It's just the merest taste of the real thing, but even that shocks some of us and one audience member leaves, affronted.

That was just the beginning of a gentler journey we took, escorted by a group of young refugees gathered and nurtured by the Project Phakama UK who offer them re-creation through performance and the arts. The rest of the journey was through a number of rooms, stairways, passages, all transformed for the purpose of making us understand a little more their experience. It ended in a spirit of hope and joy, in the open air, with fireworks and giant paper figures, one of a starving man like a skeleton, one of a fat woman gobbling food. A picture worth a thousand column inches. In front of them the performers juggled, did acrobatics and danced exuberantly.

The discussion afterwards revealed that the show had been put together in five days. The huge building, loaned by the National Children's Homes, had been transformed with murals, poems and paintings, videos of the performers speaking, rooms representing dreams and nightmares, from the disgustingly dirty bathroom to the purest white bedroom. Quotations like 'They put a bandage round my heart' and 'Hope is a piece of bread hanging far away' were pinned on the stairwells. We were guided from room to room. At the end, my young companion said how it all made the stuff on the telly and in the papers real at last. LIFT did well to make this happen...

Penny Francis/Thomas Waterhouse



INAD: 'Until When?'

Dynamo Theatre 'Lili's Diary'

Salisbury Playhouse, Salisbury
Festival, June 2003

Recently, some children's theatre has been amongst the best I've seen. Whether it's because it engages its audience directly and simply, whether because it tends to avoid the psychological whilst still retaining a depth, or whether it's because there are a number of imaginative practitioners in the field, I don't know. Whatever, this show is stunning in its concept, design and execution.

Combining acrobatics and movement with naturalistic acting and speech on a flexible yet representational set which allows the actors to climb, swing and jump, much as children play, Dynamo Theatre from Canada tell the story of nine-year-old Lili confronting her fears about growing up, her first boyfriend, her worries about her parents' arguments, and her ill friend. It was performed with enormous humour and a poetic intensity which was both deeply moving and yet comic.

The sequence in which Lili dreams and the set turns into a blue sea with a tiny ship floating on it was beautifully and simply done. By contrast, the competitive nature of the playground was full of slapstick humour and knockabout comedy. It also slyly commented on the relationships between boys and girls and how there is always the fall guy, he who gets slapped. Since the actors were adults, this also looked forward to the adult world and the ways in which the structures of the playground continue into adulthood.

The children around me responded with gusto, at times silent in wonderment, at other times laughing at the gags and the pratfalls. As did I.
Richard Cuming

Footsbarn Theatre Co 'Perchance to Dream'

Hudson's Field, Salisbury
Festival, June 2003

Footsbarn have been trailblazers, touring the world for nearly 30 years with their iconoclastic and highly visual adaptations of classic texts. 'Per-

chance to Dream' is very much a Footsbarn retrospective in that it blends scenes from several of Shakespeare's plays. Thus, for example, the clown mechanicals from 'A Midsummer Night's Dream' perform the opening scene of 'King Lear' in which Lear's kingdom is represented by a chocolate cake, which they then proceed to destroy in time-honoured fashion. This leads into the storm scene from Lear with the 'real' Lear.

The audience is in the same space with the actors for the scenes from 'Romeo and Juliet', which is performed on a cart. A giant plastic curtain allows Hamlet to graffiti 'Hamlet is dead' in giant letters. Live music is used throughout; sitar, African drumming and Brazilian carnival music as well as Western music. There is an intentional sense of roughness, the popular and the carnivalesque.

However with so many other companies currently performing Shakespeare in imaginative and extraordinary ways (for example, the all-female 'Richard III' at the Globe), there is the feeling that their work has not really developed. Moreover, although the actors' physicality is impressive much of the acting is strained and the characterisation is wooden.

What is terrific is the wonderful simplicity of some of the staging. At the end all the characters (Romeo, Juliet, Lear, Macbeth, and Hamlet) lie dead. In itself this is a provocative concept. The other actors then cover them in sheets. Finally, a huge white sheet is slowly dragged over them all, under which they exit, leaving the stage completely empty to our awed, almost reverential, silence.

Richard Cuming

The Tiger Lillies Circus

Salisbury City Hall, Salisbury
Festival, June 2003

The surreal and twisted songs of the Tiger Lillies, combined with 'the best of European Circus' as the brochure stated, promised much, especially given the success of 'Shockheaded Peter'.

However, what we get is pretty much a series of songs interrupted by six or seven circus acts, performed against a simple but changing backdrop. Sometimes the acts illustrate and reflect the content of the songs, but in general there is no sense of the organ-

ic and coherent whole which is circus.

Once I accepted that, I enjoyed it very much. The Tiger Lillies are simultaneously charming and threatening, and Martyn Jacques's voice is genuinely eerie. The world of their songs is banal and yet utterly extraordinary, in which death and murder exist side by side with the everyday. Illustrating the songs with the circus acts does work, and the range and skill of the acts, from silks to surreal magic is good, although Buba the juggler appeared to have stepped from another, less contemporary tradition entirely, begging the question: was this meant to be ironic?

Therein lies the problem, for the performance is never really sure of its ground, and whilst it is entertaining, it seems to have been hastily flung together. But perhaps I'm being too picky. For the encore, Martyn Jacques told us, in his extraordinary countertenor, that it didn't matter how much of a failure our lives had been, because we'd soon be dead!

Richard Cuming

Point Blank 'Nothing to Declare'

North Westminster College,
London, May 2003

It's solo performer Mandy Gordon that makes this piece. She somehow manages to pull a believable and sympathetic character out of the ridiculous premise that a broken-hearted interior designer would lose herself in a warzone in search of the next big thing in home styling. The character's insistent shallowness and blind self-centredness could easily have grated and the joke worn thin. Some of the performance is clunky (random clambering over the niftily created truck or the overuse of a pair of boots to represent a border guard) and Liz Tomlin's writing at times feels overly 'writerly'. There are one or two moments where the character's naivety rings false: one was her nicking a Red Cross flag – 'so vogue' – with hardly a pause to note that it comes from a blood-splattered scene of devastation.

But Gordon turns this little monologue into more than the sum of its parts. The tale of her white Habitat sofa and its inevitable demise courtesy of a bottle of red wine and a clumsy party guest becomes a metaphor for the impos-



Point Blank: 'Nothing to Declare'

sibility of perfection. Her delight in her discovery of 'crisis chic' reminds us that resolute blindness is sometimes the 'only way anyone can deal with a life that's got too deep'. A surprising, moving piece.

Alex Mermikides

The Gogmagogs 'Gumbo Jumbo'

BAC Opera, May 2003

'The classic cajun stew – where all available ingredients are thrown into the mix' is the inspiration for this retrospective style piece. A signature show, presented as part of BAC's Opera 2003 season, containing slices from the Gogmagogs' entire repertoire along with samples from five new pieces.

Lucy Bailey has devised a means to show off the best of the company's work without requiring a specific narrative thread. Those who are familiar with the company will know their combination of physical work combined with live string playing, creating a pleasing visual display with melodic accompaniment.

The most impressive examples of the company's signature style are in the cinema audience sequence; our string players view and react to an unseen film for which they also provide the soundtrack. Also impressive is the opening sequence, an easy-going visual choreography of disembodied hands, legs and feet glowing in the dark and moving to a pizzicato soundtrack.

The performers' grasp of both the physical and musical vocabulary is impressive and the combination of the two is uncontrived and natural. It would be interesting to see this method of working pushed to a level where the presentation is not quite so pretty and accessible.

Akua Obeng-Frimpong

Marisa Carnesky 'The Girl from Nowhere'

Riverside Studios, June 2003

Onstage is one woman – and every woman: madonna, whore, enchantress, priestess. A pack of tarot cards has come to life, animated by a master magician... Like a medium or spirit guide, the performer holds within her the voices of many others: refugees from persecution; a fairground sideshow freak; a gypsy fortune-teller.

'The Girl from Nowhere' is another episode on the artist's journey – a journey that started as a vibrant burst of self-revelation and investigation of Marisa Carnesky in present time and space (as dancer, woman, artist, sexual being) in her early one-woman burlesque pieces, then circled outwards from the individual to embrace the cultural and political collective in her full-length show 'Jewess Tattoos' and has now, in 'The Girl from Nowhere', moved further out in time and space to 'confront the voices of her ancestors'. This show is part of the creation process of 'Carnesky's Ghost Train', a large-scale production that will use a

real ghost train ride to explore cultural heritage and shared mythologies.

Sitting between live art and theatre, Marisa Carnesky has given herself permission to create a body of work in which themes, ideas and images are transposed from one show to the next. I like this. There is a sense of continuity, yet space always to bring more and more material into the work. But let me not forget to tell you that in Carnesky's work the artistic integrity goes hand-in-hand with an aesthetic that embraces the rich and luxurious imagery of the Symbolists, with an ongoing working relationship with leading magical illusionist Paul Kieve and direction/staging from the legendary Lumiere and Son's Hilary Westlake. Which adds up to an evening of many pleasures perfectly executed.

Dorothy Max Prior

Shams 'The Garden'

CPT, London, May 2003

'The Garden' is the second solo show by Lecoq-trained Jonathan Young. His

one-man-one-skeleton show 'Sleeping Beauties' grew out of work with mask-clown guru Sue Morrison, and in 'The Garden' he is collaborating with Theatre O's Carolina Valdes (director).

I enjoyed 'The Garden' more than the first show, and felt that Young tackled well his difficult task of creating convincing multiple characters. The show looks good: leaves scattered on the floor; very little in the way of stage furniture; scenes such as an airport conjured up very effectively with a moment or two of video, a suitcase and a table. The videos of the Lost Gardens of Heligan were beautiful, and a garden the perfect focal point for a piece that investigated responses to death, war and family history. The aspects of the piece I enjoyed less were the polemical tone of some sections – it is understandably difficult to resist this when dealing with subject matter such as massacred babies in Bosnia. We are so used to war reports and the recounting of terrible incidents that it is very difficult to really reflect on these experiences – like rabbits in the headlights we become frozen by the victims' horror stories. The challenge is to take this difficult material and refashion it into something that makes us view things differently.

Working in collaboration with other artists is a good move when dealing with the challenge of creating solo work – but I feel that Young has yet to find the collaborating artist, director or dramaturg who can serve him best, to take his pool of ideas and skills and help him to transpose it to a complete and fully realised theatrical outcome. But I look forward to seeing where his explorations next take him...

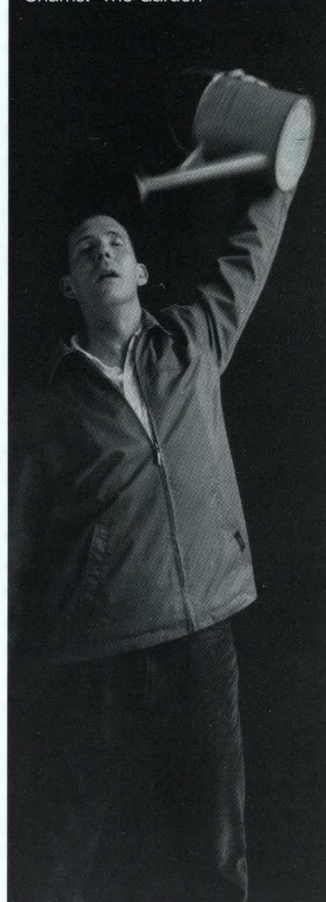
Dorothy Max Prior

Little Angel 'King Arthur and the Quest for the Holy Grail'

Little Angel Theatre, London, May 2003

Nice to be able to praise a show for so many of its elements: the set formed of silks and drapes: simple, changed by the three puppeteers to create many spaces and environments; the puppets with expressive, delicate features (young Arthur's held a gentle anxiety) – both these were the work of Peter O'Rourke.

Shams: 'The Garden'



The manipulation was fine, by all three performers who spoke as narrators and as the characters they operated. The aesthetics of puppetry demand that a speaker giving the voice for his or her character has regard for the scale and the appearance of the figure: you cannot speak for an ethereal faerie with a voice like a severe headmistress, nor can you endow a wistful visage with a cheery laugh (without some sleight of hand). The puppeteer or the actor has to keep in the front of his or her consciousness the outward appearance of the character, and in this production the actor playing Arthur did not. The acting was over the top and unmatched to the figure.

This aside (and most people would not have worried about it, since the puppeteer's timing and manipulation were so good), the show was a success. The script was amusing, the lighting (Adam Crosthwaite) and the music and sound (Dennis Conoley) good. The sensitive direction was by Howard Gayton. In general I'd say it was one of the Little Angel's best of recent years.

Penny Francis

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Le P.H.U.N.

'La Vengeance des Semis'

Albert Square, Manchester,
July 2003

Le P.H.U.N. are a large collective of French artists who specialise in environmental work spread over three or four days. For this project, they turned Albert Square – a city centre location in front of Manchester Town Hall – into a large French peasant farm holding. I'd seen photos of this show and had an idea of what to expect but nothing could prepare for the sensation of turning a corner and seeing a familiar open space transformed into something else completely.

Sheds were dotted around; vegetable plots and greenhouses covered the cobbles of the square; pens with sheep, a cow and some chickens were visible. Braziers were producing clouds of smoke which thickened up the atmosphere and you could see figures in blue denim at work with wheelbarrows and rakes. The whole area is dotted with installations which betray a sly humour and give clues to the artistic intentions of the piece:

although there are plots of earth, rows of peppers are just stuck in there arranged according to colour rather than the desire to reproduce accurately how a pepper is grown; radishes are plonked down on top of the foliage so they look like bunches of flowers; entering a hothouse you see salami-shaped growths of grass hanging from hooks and other benign experiments on plants. The understatement is almost British!

The performance is low-key but vital to the piece. New details are constantly added. The company works 24 hours a day with two teams of performers working eight-hour shifts. If you go back at midnight they are still at it. The languorous tone is at complete odds with the busy city: businessmen who have just got out of a taxi suddenly become immersed in this extraordinary location as they make their way to the town hall. There's no explanation as to why this farm has suddenly appeared, it just has. The completeness of the execution soon makes you forget such questions. 'La Vengeance des Semis' is total theatre at its most total!

Edward Taylor

Pelagio

'Casio Tone'

Crying Out Season,
Purcell Room,
South Bank, London,
May 2003

Vibrantly dressed in a green umbrella-hat and blue Wellingtons, astride a white bicycle, the sole character of Domicilla (Nines Gomes) executes a repeated series of rhythmic gestures on her frantic rain-soaked ride home. A toe-tapping sixties electronica soundtrack accompanies this sharply observed and strangely beguiling characterisation.

The main narrative of this surreal and minimalist performance starts when Domicilla enters her two-dimensional domicile: a white-board box set, with black marker-pen furniture drawn on its three walls. She goes about her delicately banal evening routine: removing boots to replace them with shoes made out of brushes, ordering food on her elasticated telephone, and cleaning up. Throughout, there is playful and intriguing detail in

Gomes's physicality, drawn from a stock of domestic actions and facial expressions.

A joyful sequence occurs when she sets up and plays a small Casio keyboard, complete with effects pedal, in sync with the soundtrack. The wide eyes, nodding head and bouncing knees serve to create a momentary spark of pure delight and joy that opens the heart of this character.

But it is soon gone, interrupted by the arrival of a large package. Inside, a three-dimensional and purposeless lampstand that disrupts her routine floor pattern by stretching from corner to corner. To escape she tries to sleep but in her nightmare we are watched by a one-eyed humanoid that pleadingly reaches towards us.

Her awakening brings a purging of her room, literally wiping away her life and the outside world in an attempt to understand the object which occupies her room. Finally it is her alone, cradling her new found existence in the world, and leaving us slightly adrift in the sea of be/amusement.

Tom Wilson

the gardner arts centre

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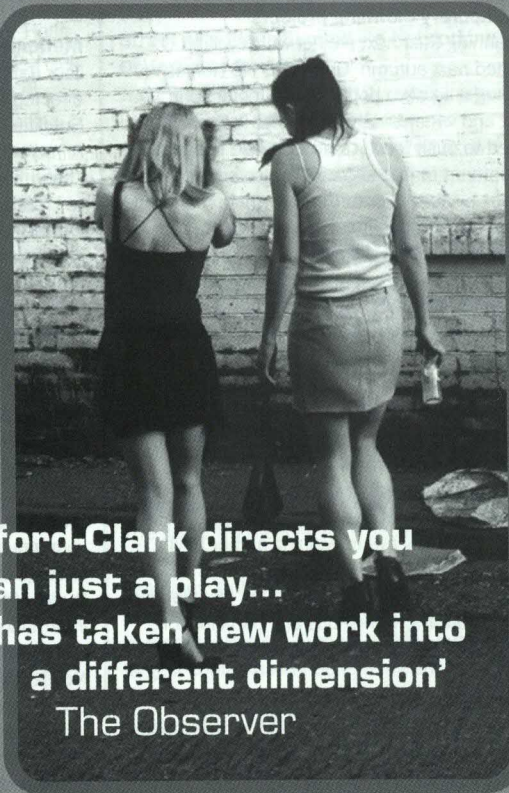
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Post show discussion – Tuesday 18 Nov

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PERFORMER & COMPANY UPDATE

CB Projects

Touring news – companies touring this autumn include: Fresco Theatre; Jade theatre; Network of Stuff; Out of the Box Productions; Circus Bites (see item following under National Circus Development Project). Shifting Sands will tour 'Romeo and Juliet' in Spring 2004. The tour has been supported by EMA. For bookings and further details on all the above companies please contact info@cbprojects.co.uk.

CircElation

has been awarded grants by the Arts Council of England and the Esme Fairbairn Foundation for the second professional development programme in Yorkshire in March/April 2004. Please check website for more up to date information: www.circelation.co.uk. The Programme/ Application forms will be out in mid-October 2003.

Circo Ridicoloso

Through the National Circus Development Programme and working with CB Projects, Circo Ridicoloso has gained funding from London Arts and Arts Council England to explore clowning with balloons and latex props. After working with Micheline Vanderpoel, Kevin Brooking, Avner Eisenberg and Alex Hoare, Circo Ridicoloso will be touring as part of the Circus Bites tour – four young circus companies will tour the regions of England showing up to 20 minutes of new work. Circo Ridicoloso will be presenting 'Inflated Ideas', a unique fusion of physical comedy with balloons. For more information ring Danny Schlesinger on 07092 303020 or see www.circoridicoloso.com.

Contemporary Clowning Projects

are planning their next project which will be launched next autumn 'Only Fools No Horses'. Following a creative period with director John Wright and writer Sarah Woods the team have decided to push forward with the next phase of development for the show. CCP also promote the Why Not Institute. For further information on Contemporary Clowning Projects please contact clowningprojects@aol.com.

Emergency Exit Arts

are pleased to announce that they will once again be working with the events department at the National Theatre to create 'The Festival of Lights' between December 2003 and March 2004. Workshops will start in September on this festival, drawing on cultural traditions from around the globe. This year the festival will coincide with the premiere of a play at the National based on 'His Dark Materials' by award-winning author Philip Pullman. Last year's Festival of Lights was a fantastic success, including visual art installations, Events Saturdays, workshops and participation. Click on www.eea.org.uk/fol for more information.

Fevered Sleep

will be presenting 'Feast your Eyes', a new theatre piece for 4-7 year olds, at BAC from 10 December 2003 to 4 January 2004. The first christmas show for children to be commissioned

by BAC, this project follows 'The (once in a blue moon) Ball', a midsummer's event for 6-10 year olds commissioned by LIFT. These projects mark the beginning of a new phase of work for Fevered Sleep, in which work for younger audiences will be developed alongside work for adults. Tickets for 'Feast your Eyes' can be booked at BAC on 020 7223 2223.

Foursight Theatre

There are perhaps no deeper issues for our communities at present than those of 'home' and 'war'. Foursight Theatre presents 'Agamemnon', one of the world's greatest dramatic texts in the multi-cultural setting of the Newhampton Arts Centre, Wolverhampton, opening February 2004. With an original musical score, contemporary language and stunning puppetry, this production of 'The Agamemnon' will explore the longings of those who wait at home, the brutalising effect on those who fight, and the ultimate consequences to us all, as our nations seek to solve their differences through war. Contact Emma Beale on 01902 714257 or foursight.theatre@boltblue.net.

Marie-Gabrielle Rotie productions

create works which draw upon Butoh, visual art and physical dance theatre. Current projects include: an Arts Council funded R&D project with acclaimed Butoh master Ko Murobushi; 'Mutability', a new solo commissioned by Welsh Independent Dance which tours in autumn 2003 and spring 2004, along with her trio 'The Collector' and large group piece 'Mutations' (both funded by London Arts). All her works are made in partnership with prize-winning electroacoustic composer Nick Parkin. She is a member of Tetsuro Fukuhara's Tokyo-based Space Dance Butoh company and is founder of Butoh UK. To book, contact manager: col.marsh@virgin.net.

Metaphysique

Tour dates of the new show 'Soul in a Suitcase', directed by John Wright and performed by Jane Sutcliffe, include Stratford Civic hall (7 Oct), King Alfred's College, Winchester (13-15 Oct) and the Dream Factory, Warwick (18 Oct). The show goes to France, Theatre 95, Cergy-Pontoise in December. See the website at www.mysite.freemove.com/metaphysique or e-mail jane@metaphysique.freemove.co.uk.

National Circus Development Project (NCDP)

is proud to present 'Circus Bites', an evening of work in development presented by some of the most exciting young talents in circus theatre. The show will tour to every region, so check the tour schedule for dates near to you. They would appreciate any comments and feedback from you, as these pieces still have further development and your input is valuable. NCDP has also been working with Zippo's, Swamp Circus and the Flying Dudes. Please check the website for more information: www.cbprojects.co.uk.

No Fit State Circus,

Cardiff's premier touring circus theatre ensemble, have received touring funds from the Arts Councils of England and Wales to tour their new large-scale promenade show 'Immortal' in Summer 2004. See www.nofitstate.com.

Reg Bolton

has moved to Fremantle, West Australia, and enters the third year of his PhD researching 'Why Circus Works', i.e. how it works as an art form and why it works as an activity for young people, and what is the connection? He is still training children and mounting huge whole-school spectacles.

The Special Guests,

a Bristol-based performance company, will be premiering their new theatre piece 'Underneath All the Noise Somebody was Singing' at the Wickham Theatre, University of Bristol, on 1 November. This newly devised work looks at the role of extras in theatre and film, and in a wider context, at love, loneliness and those who exist on the periphery of society. This is the third performance piece from The Special Guests following performances at last year's Edinburgh Festival, Arnolfini and National Review of Live Art. The Special Guests will also be performing at the eXpo festival in Nottingham (24-25 October). For more information call 07989 500732, e-mail the_special_guests@hotmail.com or visit www.thespecialguests.co.uk.

Tall Stories

'The Gruffalo' is touring North America this autumn, while Tall Stories' new show 'Mum and the Monster (funded by Arts Council England) is touring the UK. 'Something Else' is also touring the UK before its Christmas run at Soho Theatre, and the company is now devising a new show for spring 2004. Full details: www.tallstories.org.uk.

Theatre-rites

and Unicorn Theatre at the Liversay Museum for Children present 'Finders Keepers', a journey round an enchanted world for 3-6 year olds and their families, which will take place 18 October – 2 November. For booking and further info please contact Unicorn on 020 7700 7208 or carmen@unicorntheatre.com. Theatre-rites will transform 'Finders Keepers' into an interactive exhibition running from November 2003 to May 2004 at the Liversay Museum. Further info from the Liversay on 020 7639 5604.

Théâtre Sans Frontières

are touring two productions this autumn. 'Manon Lescaut' (adapted by Steve Larkin from the 18th-century novel) will open at Queen's Hall, Hexham, and tour nationally until 13 November. This new French production is transposed into the 1950s by Scottish designer Iain Halkett. In October and November, their sell-out show 'Le Tour de France' is touring, for the third time, to younger audiences in the North-East and Scotland. Whilst 'Manon' is touring, artistic directors John Cobb and Sarah Kemp will be visiting Quebec for a week's work in progress on a forthcoming collaboration with the company's patron, international director Robert Lepage.

Trading Faces

presents 'Creaking Shadows', a haunting thriller inspired by Edgar Allan Poe's short stories and his tragic life. 'Creaking Shadows' encapsulates all the mystery, fantasy and sheer terror of Poe's strange genius. Told with a twist that is Trading Faces' own unique trademark style, a mix of full masks, half masks, contemporary dance and physical comedy, creating a chilling world in which

the visual story becomes more important than the spoken word. An evening to make the audience quake with fear and quiver with nervous laughter!

Welfare State International

John Fox, artistic director of Welfare State International will be working with a group of microbiologists, ecologists, computer scientists, artists and poets who will together create a celebratory installation 'One Rock'. Together they will awaken one ordinary rock in the sea between tides in Winter. 'One Rock' installation runs 2 December to 31 January and 'One Rock: Longline Performances' are on 12 December and 17 January. Within the evocative context of the 'One Rock' installation, the mixed voice choir and Longline Band will perform 'Longline Act 1'. See www.welfare-state.org for more information on this and other WSI projects.

Wishbone

Wishbone have been touring Total Theatre Award-winning 'Scapegoat' to festivals in the UK and to the Prague Fringe Festival this year. There are further dates at Warwick Arts Centre (21 & 22 November 2003). They will also be developing their second show, 'Interference', after its well received premiere at the Edinburgh Festival, with plans for a UK tour in the spring. The next confirmed date for 'Interference' is 15 October 2003, at London Metropolitan University. Wishbone will also be jetting off to attend Latvian theatre festival SKATE 2003 in November, and exploring possibilities of collaborations with Riga-based theatre companies.

The Wrong Size

New (on skates and in the air) is 'Ice', which will be touring in October 2003 as part of Circus Bites, 'a showcase of work in progress by four exciting circus companies' – see www.cbprojects.co.uk. New (in the air) is 'Plunge', a tissu duet performed by Kirsty Little and Desiree Kongerod. New (on stilts) is 'Pink', with lizards on leads, and 'Flower Ladies', great as daytime option with the 'White/red lights'. See www.wrong-size.co.uk.

ZID Theatre

The Amsterdam ZID Theatre is finishing its new performance: 'Vincent & I'. This multimedia solo performance by director Karolina Spaic and actor Sebo Bakker is based on the text 'Angel of Death' by Jan Fabre and inspired by Vincent van Gogh and his work. In a combination of acting, video and soundscapes 'Angel of Death' takes a candid look at today's reality and Van Gogh's place in it. The first try-outs will take place 19 and 20 September 2003. ZID is still looking for contacts to do tour bookings for them. For further info see www.zidtheater.nl or contact info@zidtheater.nl.

SUBMITTING LISTINGS

The TTM Listings section provides an information service and gives Total Theatre Network members a space to promote themselves and their activities. Only TTN members may submit listings, and the submission must be appropriate to membership status (e.g. individual, venue, etc.). Copy must be e-mailed as plain text (no tables, etc), preferably as a Word document, to

editorial@totaltheatre.org.uk, marking the subject 'Listings'. Members unable to send information by e-mail can fax copy to 020 7729 7945 or post to the office. For Performer and Company Updates please limit your entry to **150 words maximum**. For Performances, Venues and Festivals please give artist name, show title, place and date of performances and a telephone number and/or website addresses. Other categories are: Training (UK or Overseas), Management and Funding News, Publications and Noticeboard – which includes rehearsal spaces, equipment, etc.), events (e.g. conferences, symposia, etc.), new contact details, websites, etc. Please make it clear which category your item is for. Deadline for the next issue is 14 Nov, covering Jan-Mar 2004.

OPPORTUNITIES FOR ARTISTS

Camden People's Theatre

is now accepting submissions for its seventh annual Sprint Festival, which will run 3-28 March 2004. The focus of the festival is, as ever, highly visual and/or physical theatre and performance (including live art); this year, text-driven work with a strongly experimental slant will also be considered. Companies and artists towards the beginning of their careers are invited to send brief outline proposals in the first instance to: Chris Goode, Artistic Director, camden people's theatre, 58-60 Hampstead Road, London NW1 2PY, or by e-mail to cpt@dircon.co.uk. Applications must be received no later than 31 October 2003.

Tim Hibberd is available!

After directing the re-tour of 'Peasouper' in October, Tim Hibberd will be open to all offers of freelance work. Tim, the former artistic director of Rejects Revenge theatre company, is a director, deviser, writer and performer, and wins fringe firsts at the current rate of two every eight years. He is 37. He does not take workshops involving or near children. He is contactable via the Rejects, at tim.rejects@virgin.net or on 020 7263 5969.

Théâtre Sans Frontières call for performers

Later on this Autumn they will begin work on their spring 2004 production, based on the story of Aladdin and performed in simple French for 9-13 year olds. TSF is always interested in actors with physical theatre skills and a good knowledge of French, Spanish or other languages. Please send CVs and photo to admin@tsfront.co.uk

Call for submissions

Netmage 04: creative and innovative images in art, media, communication, 4th edition, Bologna, 21-24 January, 2004. International Live Media Floor: the aim is to reinforce Netmage as an international meeting point dedicated to Live Media. A series of performance practices that use, and integrate, audio-visual devices (digital, electronic, cinematographic, technological, pre-technological, etc.) will construct an active relationship with the audience. The Live Media Floor is open to all comers who want to try their hand at the art of generating and/or mixing live sound and image in whatever shape or form. Apply no later than 10 November 2003. For information and application see www.netmage.it or e-mail bando@netmage.it.

SPACE Training

has several opportunities open to both Hackney and London based visual artists. Mentoring Arts Programme – open to Hackney based visual artists. Free Individual Learning Plans (ILPs) Trainign – open to London artists. T4T – Training for Trainers (subsidised) – open to London artists/arts professionals. SPACE Training is funded by ESF through the Futureproof Programme. For further information contact Space Training at The Triangle, 129-131 Mare Street, Hackney, London E8 3RH or e-mail training@spacestudios.org.uk. For further details, visit website www.spacestudios.org.uk/courses

RESOURCES

Video Equipment for Hire

Shams has lightweight, high quality video equipment to hire at good rates over the winter: a Panasonic projector (PT-AE100E), DVD player, portable hanging screen and access to burning DVDs, as well as advice on their use for small to mid-scale touring productions. Contact Jonathan Young at mjoyoung@hotmail.com or call 07740 475879.

Rehearsal studio

The Clod Ensemble's rehearsal studio at Angel, Islington is available to hire for rehearsals, workshops and meetings. The studio measures 36ft x 24ft x 12ft high and is equipped with a sound system and piano. For costs/availability please contact Roxie Curry on 020 7713 0095, roxie@clodensemble.com or visit www.clodensemble.com.

CONFERENCES, SEMINARS AND EVENTS

Street Arts Ideas Summit – a Networking Opportunity for Artists

The Independent Street Arts Network invites the involvement of artists in the November conference, UK Street Arts: The Next Step Forward. Conference delegates – promoters and presenters of street arts – will be exploring the development of UK produced larger scale work. A vital element to this conference is a creative sharing session bringing artists together with delegates. If you would like further details, please contact Katy Fuller on 020 7633 9330 or katy@streetartnetwork.org.uk. The session will take place in Liverpool on 14 November. ISAN has applied for funding and, if successful, will provide travel expenses and fees to those who take part.

Informal European Theatre Meetings (IETM)

The first IETM Meeting for a decade in the UK takes place in Birmingham on 9-12 October and examines 'Cultural diversity: New Realities; New Approaches'. The meeting occurs at a crucial time in modern Western Europe. IETM is Europe's largest contemporary performing arts network, with over 600 members from more than 40 different countries including festival and theatre directors, producers, event organisers, writers and thinkers. For more information please contact Vanessa Booth PR on 07811 352819.

NOTICEBOARD

International Workshop Festival events

Theatre for Young People – International Perspectives Seminar. International practitioners will lead four seminars on the making of work for young people within a wider international aesthetic framework. London theatre makers, specialising in Theatre for Young People are invited to join these discussions on the following:
Theatre for Development from Malawi (4 Nov)
Katsura Kan: Foreign dance in Western Theatre (6 Nov)
Love, Sex, Death and Children's Theatre (11 Nov)
Ramiro Silveira – Theatre Playground (12 Nov)

Strange Feats and Clever Turns

Charlie Holland, Programme Director of London's Circus Space, picks his favourite film clips from Music Hall past. Witness the astounding feats of regurgitators, sword swallows and paper tearers. Before leading the Circus Space's training and education programmes, Charlie travelled the world as one half of a double act and a professional juggler. He is an expert on the history of Burlesque and Variety. London School of Musical Theatre (10 Nov).

CHANGES

Live Art Development Agency

Lois Keidan and Daniel Brine
First Floor, Rochelle School
Arnold Circus, London E2 7ES, UK
Tel: +44 (0)20 7033 0275
Fax: +44 (0)20 7033 0276
info@liveartlondon.demon.co.uk
www.liveartlondon.demon.co.uk

Take Art!

The Mill, Flaxdrayton Farm
South Petherton, Somerset TA13 5LR
Tel: 01460 249450
Fax: 01460 249455
E-mail: gina@takeart.org

Whalley Range All Stars

www.wras.org.uk
sue@wras.org.uk / edward@wras.org.uk

WEBSITES

www.worldwidedanceuk.com

New UK-wide website for international dance produced by Dance Consortium.

www.wrongsizes.co.uk

The Wrong Size present their brand new website.

MANAGEMENT/FUNDING

CB Projects

are currently planning touring shows for Autumn 2004 onwards. If you are interested in them seeing your work, email info@cbprojects.co.uk. They offer marketing and management consultancy, event and tour management and creative consultancy. See www.cbprojects.co.uk.

Missing Link Productions

(who represent performers working in mime, physical theatre, circus, street arts and cabaret) find entertainment solutions! Subscribe to their newsletter by sending an e-mail to: subscribe@MissingLinkProductions.co.uk They

have now moved to Circus Space – next door to Total Theatre Network's office. Phone 020 7739 7713 or see www.CircusPerformers.com.

Urgent! Tour Booker

wanted for Expressive Feat Productions' new winter/spring show 'Does My Bum Look Big in This?' They are seeking someone with a good track record of booking physical theatre/circus shows in theatres and festivals. Terms to be negotiated. If interested please get in touch ASAP with Tina Carter on 01227 280399 or exfeat@globalnet.co.uk.

Office accommodation (SE1)

Work station available immediately in Fulcrum, a friendly, aspirational, shared office in the neighbourhood of Tate Modern, SE1. Would suit a single person business working in the arts. Rental (per desk): £3,000 + VAT per annum + three month deposit + one-off £250 set-up charge to cover legal charges. Interested parties should reply by e-mail to: fidelisuk@aol.com or phone 020 7401 6694 or 07941 137453.

Scarabeus Theatre

are urgently seeking an administrator (part-time in London). Find out more about the company from www.scarabeus.co.uk. Contact Daniela Essart on 020 7281 7493. E-mail info@scarabeus.co.uk

FUNDING NEWS

Circus Space Bursary Award Winners

The Circus Space has made four £1,000 and five £500 Creation Studio bursaries, funded by The Esme Fairbairn Foundation. The bursaries are designed to enable professional circus performers to experiment and work towards devising new work.

The £1000 bursaries go to: Girisho Gordon (to devise an aerial routine with reinforced clothes that are strong enough to allow the performers to grab and hang from them); Lindsey Butcher (for a system that allows an aerial performer to continually tumble and twist earthwards on a spliced loop of rope that is always being pulled up); Other Half Productions (to experiment with a portable four-channel surround sound environment to accompany acrobalance, clowning, juggling and stunts routines); Abigail Yeates (to work with a 12ft by 16ft climbing wall and four female performers, researching how to manoeuvre around the wall in a choreographic way).

The £500 bursaries go to: Annette Fiaschi; Max Haverkamp, in collaboration with Susan Voyticky; Ian Marchant; Amber Noble & Gemma Mawson; Sarah Smith. An additional two awards, each for £1,000, funded by UBS Investment Bank, were made to: Jean-Marie Akkerman and Liquidimage Productions.

PUBLICATIONS

Popular Theatre – A sourcebook

Ed. Joel Schechter, Routledge

'Every attempt to revitalise the theatre has gone back to the popular source,' said Peter Brook in 'The Empty Space'. This marvellous new sourcebook takes a world-view on popular theatre throughout history and in contemporary practice, with essays (taken mostly from the archives of

The Drama Review) on commedia dell'arte, topeng mask, banraku puppetry, circus, clown and cabaret. Marvin Carlson's 'The Golden Age of the Boulevard' takes us to Paris in the 19th century; we enter the wonderfully grotesque world of Bindlestiff Family Circus with Hovey Burgess, while Peter Schumann from Bread and Puppet explores the radicality of the puppet theatre. Elsewhere, we learn how Bertolt Brecht turned to cabaret, how Joan Littlewood wanted to open a palace of fun and how Julia Taymor got from Lecoq to 'The Lion King'. Reading this volume is a reminder that the performance forms and practices that Total Theatre embraces have always been at the heart of 'real' theatre...

The Actor and the Target

Declan Donnellan, Nick Hern Books

The legendary Declan Donnellan (co-founder Cheek by Jowl, associate director National Theatre and occasional director of Russia's Maly Theatre) has at last produced an English version of his celebrated Russian book on acting – revised and with added material. It is a perceptive and highly useful guide to the practicalities of acting that goes right to the heart of the commonly-expressed problems. The offered solutions are as much a guide to life as to acting: from staying in the present moment to substituting 'attention' for 'concentration' and replacing 'wants' with 'needs'. The book is something of a theatre I-Ching: open any page and you'll find just the right thing to get you through the day: 'If you can explain it, it's dead'; 'We do not exist alone, we exist only in a context'; 'History is being permanently invented by the present'. Everyone who acts – first year drama student or professional with 30 years' experience – needs to read this book!

Staging Youth Theatre by Rex Doyle

Stage Directing by Chris Baldwin

Period Costume for the Stage by Tina Bicat
Crowood Press 'Practical Guide' series

Three more from Crowood, who are building up this series of accessible and clearly-presented practical guides, aimed at a broad spectrum of theatre practitioners. 'Staging Youth Theatre' and 'Stage Directing' follow a similar format of taking the reader through a process of starting points, process and production. They both have helpful material but it is surprising, given the sea-change in theatre over the past few years, that they take such a limited perspective on creation possibilities with 'choosing a play' as the given starting point in both titles. The 'Youth Theatre' volume does have a chapter on devising, but it is rather bizarrely placed towards the end – as if anything other than choosing a pre-scripted text is an afterthought. Even more depressingly, the 'Directing' volume is written by Chris Baldwin, who co-edited 'Devising and Collaborative Theatre' in the same series. Here, he seems to have forgotten all about devising, with choosing plays, readings and script development placed at the core of the working process with music, movement and design things that come in later to 'support the script' – a rather different process to that of many contemporary theatre makers! The set/costume design volumes in this series are proving to be genuinely useful practical guides of interest to anyone working in theatre – 'Period Costume for the Stage' is full of helpful hands-on information and advice.

COMPANIES

Chipolatas

OCTOBER

- 5-7 Zaragoza Festival, Spain
10-19 World Circus Fest, Recife, Brazil

Circus Bites

OCTOBER

- 3-4 Greentop Circus Centre, Sheffield
5 Customs House, South Shields
10-11 Skylight Circus Centre Rochdale
15 The Dream Factory, Warwick
16-17 Norwich Playhouse
18-19 Circomedia, Bristol
22-24 Riverside Studios London
25 Loughborough Town Hall

Marie-Gabrielle Rotie 'MUTABILITY'

mgr35@aol.com

OCTOBER

- 30 Jacksons Lane, Highgate

Niki McCretton

'THROW ME A BONE'

OCTOBER

- 25 Battersea Arts Centre London
30 Southlands School New Romney
31 South Hill Park, Bracknell

NOVEMBER

- 8 Quay Arts Centre Isle of Wight
15 Sherman Theatre Cardiff
16 The Bull Barnet
22 The Lyric Theatre Hammersmith

Open TC

024 7684 6747 otc@belgrade.co.uk

NOVEMBER

- 11-13 Coventry TBC
14 Sandwell, West Midlands
21 Jackson's Lane, London

DECEMBER

- 3 Sandwell, West Midlands

Nola Rae

www.nolarae.btinternet.co.uk

'ELIZABETH'S LAST STAND'

OCTOBER

- 10-11 Cosse le Vivienne

'MOZART PREPOSTEROSO'

OCTOBER

- 14 Cambrai
17 Bron
24-26 Bellinzona

Rejects Revenge

'PEASOUP'

OCTOBER

- 14 Unity Theatre, Liverpool
16-18 Dorset Artsreach Tour
21 Rose Theatre, Ormskirk
22 Charter Theatre, Preston
23-25 Cheshire Rural Tour
28-31 Greenwich Theatre, London

NOVEMBER

- 1 Greenwich Theatre
4 21 South Street, Reading
5 Old Town Hall, Hemel Hempstead
6 Ashcroft Arts Centre, Fareham
7 New Milton Forest Arts, Hampshire
8 Regal Arts Centre, Workshop
11 Queen's Hall, Widnes
12 Valley Theatre, Netherley
13 Theatre in the Mill, Bradford
14 Rothes Hall, Fife
15 The Gate, Goole
17 Magnus School, Newark
18 Bonington Theatre, Arnold, Notts

- 19 Guildhall Arts Centre, Grantham
20 Old Library, Mansfield
21 Rondo, Bath
26 Bridport Arts Centre, Nr. Poole
27 Pontardawe Arts Centre
28 Cheshire Rural Tour
29 Cumbria Rural Tour

Théâtre sans Frontières

01434 652484

'MANON LESCAUT'

OCTOBER

- 1 Brewery Arts Centre, Kendal
3-4 Wynd Theatre, Melrose
8 Square Chapel Centre, Halifax
10-11 The Hawth Studio, Crawley
13-14 Millfield Theatre, Edmonton
15-16 Rondo Theatre, Bath
17-18 Chipping Norton Theatre
20-21 Mumford Theatre, Cambridge
22-23 Stamford Arts Centre, Stamford

NOVEMBER

- 6-8 Gulbenkian Studio, Newcastle
11 The Playhouse, Harlow
12 Stantonbury Theatre, Milton Keynes
13 Rose Theatre, Ormskirk

'LE TOUR DE FRANCE'

OCTOBER

- 27-28 Gilmorehill (Glasgow Inspiration Fest)
30-31 North Edinburgh Arts Centre

NOVEMBER

- 3-5 Gulbenkian Studio, Newcastle
6 Lamplight Arts Centre, Stanley
11 Arc, Stockton
12-13 Phoenix Theatre, Blyth
17-1 Queen's Hall, Hexham

The Special Guests

'UNDERNEATH ALL THE NOISE...'

www.thespecialguests.co.uk

OCTOBER

- 24-25 eXpo, Nottingham

NOVEMBER

- 1 Wickham Theatre, Bristol

Trading Places

'CREAKING SHADOWS'

www.tradingfaces.org.uk

OCTOBER

- 8 Uppingham Theatre, Leics
9 Regal Centre, Workshop, Notts
10 Kings Lynn Arts Centre, Norfolk
11 Haverhill Arts Centre, Suffolk
14 Ludlow Ass. Rooms, Shropshire
15 MAC, Birmingham
16 Ellesmere Arts Centre, Shropshire
17 Arena Theatre, Wolverhampton
21 Theatre Royal, Margate
23 Norden Farm, Maidenhead
24 Wantage Civic Hall, Oxon
25 The Arc, Trowbridge

NOVEMBER

- 4-5 Jellicoe Theatre, Poole
6 Sundial Theatre, Cirencester
7 Oakengates Theatre, Telford
11 Stahl Theatre, Oundle, Northants
13 Darlington Arts Centre, Durham
18 Salisbury Arts Centre
19 Amey Hall, Abingdon Sch, Oxon
20 Ashcroft Arts Ctr, Fareham, Hants
22 The Mill Arts Centre, Banbury
25 Gulbenkian Theatre, Canterbury
28 Quay Arts Centre, Isle of Wight

DECEMBER

- 2-3 Jacksons Lane, London

Travelling Light TC

'CLOUDLAND'

www.travlight.co.uk

OCTOBER

- 7-11 New Vic Studio, Bristol Old Vic
14 Customs House, South Shields
17 Queens Hall, Widnes
19 Lakeside Arts Centre, Nottingham
25 Pontardawe Arts Centre, Swansea
26 Arts Depot at The Bull, Barnet
29 Ustinov Studio, Bath Theatre Royal
30 The Point, Eastleigh

NOVEMBER

- 1 Mercury Theatre, Colchester
2 Albany Theatre, Deptford
5 Aberystwyth Arts Centre
8 Lyric, Hammersmith
9 Trinity Theatre, Tunbridge Wells
13-16 MacRobert Arts Centre, Stirling
18-22 North Edinburgh Arts Centre

Twisted I Theatre Co.

'CAIN AND ABEL'

www.twistedi.co.uk

OCTOBER

- 8 Doncaster College
11 Square Chapel Centre, Halifax
17-18 Greentop Circus, Sheffield

NOVEMBER

- 6 Barnsley College
12-13 Leeds Met. University
15 The Guildhall, Hull
18-19 York St. John's College
26 Portsmouth College

VENUES

MAC (Midland Arts Ctr)

Birmingham

'Objectivity' - autumn season of puppetry/animation

OCTOBER

- 13-14 Trestle Theatre - 'Tonight We Fly'
15 Trading Faces - 'Creaking Shadows'
18 Green Ginger - 'Frank Einstein: Born to be Wired'

NOVEMBER

- 6 Faulty Optic - 'Soiled'
7 Stephen Mottram - 'Animata: In Suspension'

Take Art!

FRESCO THEATRE: 'BAO-BABS DON'T GROW HERE'

OCTOBER

- 3 Jubilee Hall, Batcombe
15 Ansford School, Castle Cary

VOLCANO THEATRE:

'WEATHER'

OCTOBER

- 9 David Hall Arts Ctr, South Petherton

RICHARD DERRINGTON: 'TAYLOR'S TICKLER'

OCTOBER

- 9 Halse Village Hall
10 Davis Hall, West Camel
11 Fiddington Village Hall

NOVEMBER

- 11 WI Hall, Shipham
12 North Cadbury Village Hall
13 Selworthy Parish Hall
14 Hornblotton Village Hall
15 Kilmersdon Village Hall

PRETTY GOOD GIRL: 'THE GREAT LITTLE TILLEY'

OCTOBER

- 10 Warehouse Theatre, Ilminster
28 The Regal Theatre Minehead

NOVEMBER

- 1 Chard Guildhall
21 Bishops Lydeard Village Hall

PERFORMANCES

TUTTI FRUTTI: 'THE PRINCESS AND THE PEA'

OCTOBER

- 31 Dulverton Town Hall

NOVEMBER

- 1 Stawell & Sutton Mallet Hall

GONZO MOOSE: 'WHEN IN ROME'

OCTOBER

- 25 Backwell Playhouse

DECEMBER

- 6 Ruishton Village Hall
11 The Regal Theatre Minehead

NETWORK OF STUFF: 'THE PICKLED KING'

NOVEMBER

- 20 David Hall Arts Ctr, South Petherton
21 Mark Village Hall
22 Nov North Curry Village Hall

TALL STORIES: 'MUM AND THE MONSTER'

NOVEMBER

- 27 Lovington Primary School
28 The Regal Theatre Minehead
29 Backwell Playhouse
30 Batcombe

Arena Theatre

University of Wolverhampton, Wulfruna Street, Wolverhampton, WV1 1SB
T: 01902 321 321 F: 01902 322 599
E: arena@wlv.ac.uk W: www.wlv.ac.uk
Minicom: 01902 321 321
Selection of events this autumn:

OCTOBER

- 7 Peepolykus: 'Mind Bender'
14-15 Graeae: 'Peeling'
17 Trading Faces: 'Creaking Shadows'
22 Koromanti Arts: 'Elements'
23-24 Trestle: 'Tonight We Fly'
28-29 Frantic Assembly: 'Rabbit'

NOVEMBER

- 4 Mavin Khoo Dance: 'Parallel Passions'
6 Volcano: 'This Imaginary Woman'
11 doo-cot: 'The Golem'

FESTIVALS

BAC Octoberfest

Box Office: 020 7223 2223

Programme includes...

Main House shows:

OCTOBER

- 2 Filter Theatre: 'Faster'
3-4 Ralf Ralf: 'Us Boys We Multi-task'
15-16 The Clod Ensemble: 'For One Night Only'
21 Doo-Cot: The Golem
5&22 Peepolykus: 'Mindbender'

Studio shows:

OCTOBER

- 5, 12, 19 The National Theatre of Bergamo present the Trio con Brio in... 'In The Beginning'
7-8 Petra's Pulse: 'Two Feet High In The Sky'
9-11 Faulty Optic: 'Soiled'
15-16 Niall Ashdown: 'The Man Who Would Be Sting'

Scratch Nights:

Work-in-progress from: Ding Foundation, Indefinite Articles, Mark Murphy, David Glass, Cartoon de Salvo, Jos Houben, Simon McBurney, Sound and Fury/shunt, David Harradine/Jo Manser amongst others.

UK TRAINING

Academy of Circus Arts

Winchester and touring, 07050 282624

DIPLOMA COURSE

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

Butoh UK

0208 674 1518 / mgr35@aol.com

Organises regular workshops taught by international practitioners; next workshop is with Minako Seki. Weekly classes taught by Marie-Gabrielle Rotie run during October and November at Jerwood Space.

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

Centre for Performance Research (CPR)

Aberystwyth, 01970 622133

For programme see www.thecpr.org.uk

CircElation 2004

www.circelation.co.uk

Professional development programme for circus artists/practitioners, a space to experiment, play, explore and push boundaries. Events will be held in Yorkshire in Jan/Feb 2004. Application forms from info@circelation.co.uk.

Circomedia

Bristol, 0117 947 7288

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

The Circus Space

London, 020 7613 4141

BA (hons) Theatre Practice – Circus (two-year degree course). New adult classes include circus skills, western skills, mask, acrobatic balancing. See www.thecircusspace.co.uk.

Desmond Jones School

London, 020 8747 3537

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

Ecole de Mime Corporel Dramatique

London, 020 7272 8627

Movement Theatre and Corporeal Mime (Decroux Technique)

Expressive Feat

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.

Hope Street

Liverpool, 0151 708 8007

Physical Theatre Programme. Train and produce three original shows (Mask, Ensemble and Christmas co-production with Unity Theatre). Must be resident in Merseyside at point of application. See www.hope-street.org

16th International Workshop Festival

3-23 November 2003

For full details/venues/prices/booking see www.workshopfestival.co.uk. Workshops include: Butoh with the great Katsura Kan (3-7 November); Manga Performance (8 November); Adaptation and Installation with Ana Tamen (workshop 3-9 November, performances Sunday 9 November); Cambodian Shadow Puppetry (10-14 November); Lakhaon Bassac Cambodian mask theatre (10-14 November); Theatre Playground – Physical Theatre from Brazil with Ramiro Silveira (10-14 November afternoons or evenings); Play Acting with Luke Dixon (15 November). Plus lots more workshops: Cabaret, Fan Dancing, Belly Dancing, Tango, Pole Dancing(!) and 'Be a Showgirl in a Day', Male Striptease, Stage Hypnotism and Comic Monologue.

Kaizen Creative

Manchester, 0161 374 2353

The Arts of Coaching courses for arts professionals. Phone or e-mail info@kaizen-creative.org or see www.kaizen-creative.org

LISPA (London International School of Performing Arts)

www.lispa.co.uk

Theatre training based on the teachings of Jacques Lecoq – director Thomas Prattki is the former Pedagogical Director of the Ecole Jacques Lecoq in Paris. LISPA is now accepting students for introductory and advanced full-time programmes. Short courses will also be available soon. E-mail Maider Illana on welcome@lispa.co.uk. LISPA now accepting applications for 2004/5 introductory & advanced courses. 547023 or m.welton@qmul.ac.uk.

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school@physicaltheatre.com

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Intensive weekend workshops – call or e-mail for more information.

Theatre Training Initiative

www.theatrettraining.org.uk

TTI engages in ongoing training to affordable rates for theatre artists. Classes in TTI Suzuki training run every Wednesday till 17 December 2003 – 6pm to 9pm at the Chisenhale Dance Space. £6/£5 for members. Workshops: Making the body all eyes – Activation and Psychophysical Awareness / Gesture for Performers with Phillip B. Zarrilli (10-12 October 2003). Cost £80/£70 (unwaged). Contact Lukas Angelini on 07796 162768 or lukas@theatrettraining.org.uk.

University of Kent, Canterbury

01227 823338

MA by Practice as Research – 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 Int'l/Bristol University

0117 928 8897

MA in Cultural Performance. Welfare State International, in collaboration with Prof Baz Kershaw, Chair of Drama at Bristol, offer this unique 1 year MA which combines the practical with the academic. Students spend one semester in Bristol then go to WS's Lanthornhouse to participate in the company's programme. For more details contact Arts Faculty, Senate House, University of Bristol BS8 1TH.

The Wright School

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OVERSEAS

Actors Space

Barcelona, info@actors-space.org

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Barabbas

Eire, + 353 (0) 1 671 2013

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Rome, Italy, +39 06 700 9692

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

Dell'Arte

www.dellarte.com

Auditions for Physical Theatre Programme take place throughout the US, Canada, Mexico and Europe. For info and application see website.

Ecole Internationale de Theatre Jacques Lecoq

Paris, +33 1 47 70 44 78

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Ecole Philippe Gaulier

Paris, 01 48 57 69 37

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Espace Catastrophe

Bruxelles, +32 (0) 2 538 12 02

Training in circus and performing arts. Contact espace@catastrophe.be or see www.catastrophe.be

Mime Centrum Berlin

www.mimecentrum.de

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National Institute of Circus Arts (NICA)

Australia

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Total Theatre School

Australia, sophie@totaltheatre.com.au

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ZID Theater LAB

Netherlands, +31 20 488 8449

ZID Theater offers a training opportunity for performers, actors, dancers, performance artists and other professionals. Exercises based on various physical disciplines, the use of voice, working with materials and group improvisations, are the ingredients of the training. E-mail info@zidtheater.nl or see www.zidtheater.nl.



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ARTISTIC DIRECTORS: STEVEN WASSON & CORINNE SOUM

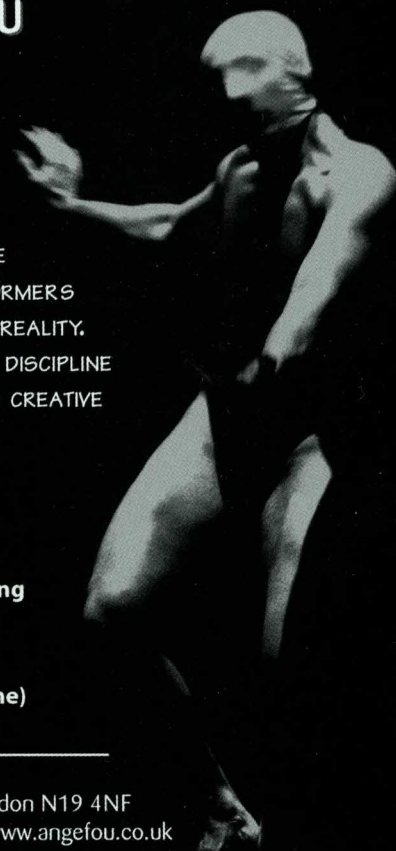
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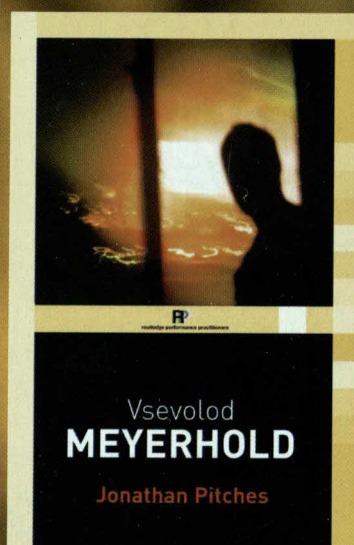


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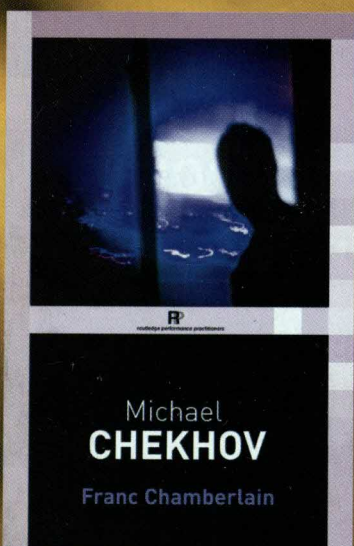
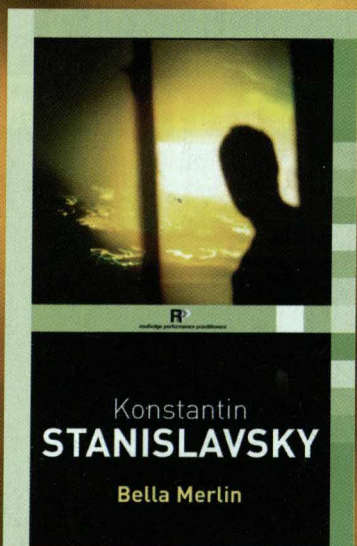
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Konstantin Stanislavsky

Bella Merlin, University of Birmingham, UK
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Paperback: 0-415-25886-3: £9.99

Michael Chekhov

Franc Chamberlain, University College Northampton, UK
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Vsevolod Meyerhold

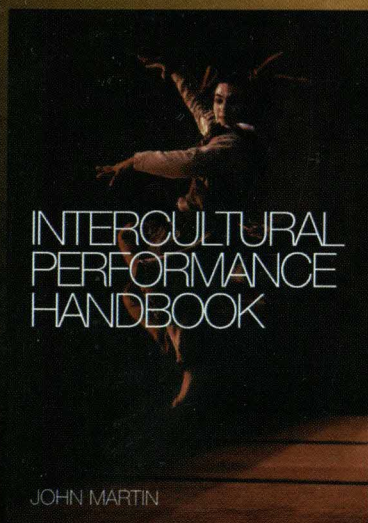
Jonathan Pitches, Manchester Metropolitan University, UK
Sept 2003: illus. 13 b+w photographs:
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John Martin

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