

# total theatre

## magazine

Total Theatre Network – celebrating physical & visual performance  
Volume 16 Issue 1 Spring 2004 £4.00 (free to members)

### Total Theatre Talks: Women

Is a discussion of  
female performance  
practice an  
irrelevance  
in 2004?

#### PLUS

The Great Outdoors  
WSI's One Rock  
Street Arts – Going Up!  
PHUN and Games







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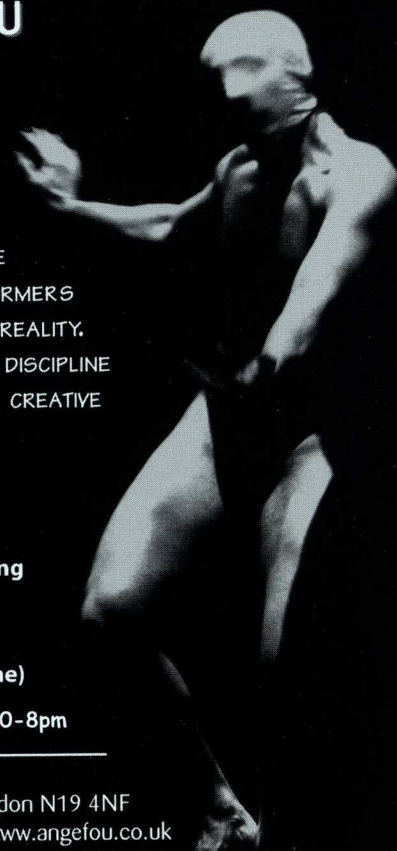
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**Equal**



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

Tel 020 7729 7944  
Fax 020 7729 7945  
www.totaltheatre.org.uk

**Director**  
Annabel Arndt

**(Acting) Director**  
Felicity Hall  
felicity@totaltheatre.org.uk

**Communications officer**  
Tansy Lihou  
tansy@totaltheatre.org.uk

**Projects officer**  
Becca Gill

**Board**  
Anthony Dean  
Deb Durrant  
Clare Fury  
Jason Hird  
Jonathan Holloway  
Olivia Jacobs  
Lynne Kendrick  
Pilar Orti  
Danny Schlesinger  
Jane Sutcliffe

**Editor**  
Dorothy Max Prior  
editorial@totaltheatre.org.uk

**Production Editor**  
Toby Mitchell

**Editorial Group**  
David Bere  
Sarah Corbett  
Richard Cuming  
David Harradine  
Alex Mermikides  
Toby Mitchell  
Emi Slater  
Mischa Twitchin

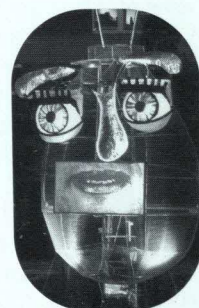
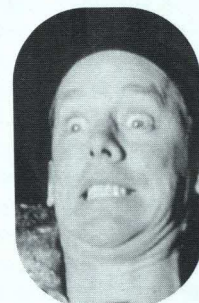
**Design**  
TBM 07801 372811

**Printing**  
Multiprint 020 7733 9971

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

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If you would like to submit news, views, letters or advertise in the Summer issue, please note that the copy deadline is 14 May 2004. The Spring issue will be published on 7 July 2004 and will cover the period July to September 2004.

**Cover**  
Helen Paris 'Family Hold Back'  
premiered at the National  
Review of Live Art, Glasgow;  
photo by Hugo Glendinning



# Editorial

Spring is sprung, and Total Theatre Magazine throws off the feather boas and fluffy mules of burlesque and cabaret to don our wellies and venture into the great outdoors, eyes blinking in the sunshine.

And what do we find? That British street theatre has grown up – literally, as bigger and brasher shows and events take to the streets. Edward Taylor reflects on the joys and challenges of moving up the scale. Meanwhile, it is the 30th anniversary of the Winchester Hat Fair, perhaps the UK's oldest organised street festival. Director Sian Thomas and Winchester resident fool Jonathan Kay give us a taste of the history of this eclectic arts event and a hint of things to come. Looking the other way – back to a completed project – Anne Tucker reflects on the effect that French company PHUN had on the residents and workers of Manchester's city centre, transformed overnight into a rural idyll.

Bridging the gap between indoors and outdoors come Welfare State International. I met up with John Fox on the significance of their One Rock project, an art/science collaborative crossover that also manages to take in local history, politics and spirituality. And talking of collaborations – Richard Cuming raises the thorny question of how best to create co-owned, co-devised theatre work without upsetting the balance of delicate egos, and without subjugating one strand of the work to the tyranny of another.

The theme of collaborations is one which will continue to pop up throughout this year in Total Theatre Magazine, as more and more work emerges that breaks the boundaries not only of different arts disciplines but also of the damaging rift between arts, sciences and humanities that has plagued our culture since the Enlightenment. Renaissance Man is here!

And Renaissance Woman too, of course... At our latest Total Theatre Talks event, held during the London International Mime Festival (January 2004), we invited a panel of distinguished female practitioners of physical and visual performance to come together to reflect on their work. Miriam King reports on the day – and reflects on the speakers' presentations from her perspective as a 'fellow' female performer. Issues raised during the day included the notion of performing the feminine versus androgyny; in performance, the ageing female body exposed on stage and women as creators rather than interpreters of others' creativity. All of which will, I'm sure, stay issues to be addressed throughout 2004... Watch this space!

**Dorothy Max Prior**  
editorial@totaltheatre.org.uk

## Submissions to Total Theatre Magazine

Feature proposals are welcomed on all subjects relating to contemporary physical and visual performance practice. Please send outlines to the editor for consideration. All proposals received are considered by the editor and the magazine's editorial advisory group. Reviewers are sought in geographic areas outside of London and the South East. We are particularly keen to hear from would-be reviewers in the North East and Midlands and in Northern Ireland. A copy of our editorial policy and writers' guidelines is available on request. For all the above, please e-mail [editorial@totaltheatre.org.uk](mailto:editorial@totaltheatre.org.uk).

## Total Theatre Magazine

This magazine is published by Total Theatre Network, the UK artist-led network for physical and visual performance. Members receive four copies of Total Theatre Magazine as well as numerous other benefits of membership. For more information on joining the network and receiving Total Theatre Magazine quarterly, email [admin@totaltheatre.org.uk](mailto:admin@totaltheatre.org.uk).

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## Teacher's Dozen!

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# IN BOX



## Wolfgang Hoffmann

**How would you describe yourself and/or your occupation?**

I'm a dancer/performer/organiser.

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

The flowers, trees and birds of New South Wales/Australia and the fish at Clavelly beach are an inspiration and delight for me.

In terms of art work, the installation of the sun (by Olafur Eliasson) at Tate Modern is the boldest and most joyful piece of modern art I've seen recently. Also the five angels by Bill Viola at the same place are beautiful.

**Which of your artistic achievements are you most proud of?**

Making 'Pandora 88' because it's so simple and yet so profound.

**If you could change one thing, what would it be?**

There are so many things that could be bettered in myself or in the world that I'm not really interested in that thought. I'd be interested in that decision process of what do we give priority to – and actually change it.

**What do you think was the best example of 'theatre' in the past year?** No idea!

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

A performance that stimulates the audience from head to toe and leaves none of the senses nourished deserves to be called total theatre.

## Your manifesto for theatre:

To play is as important to life as food and sleep. No restrictions apply, absolutely none. If good or bad, or for whichever reasons, it's human to act and as human to watch acting. For any more wisdom ask me again when I'm sixty. I like to play, that's all. To make poetry out of movement, to move and be moved. To interact.

*Fabrik's 'Pandora 88' was devised with support from Komedia, and presented at the Aurora Nova festival at Edinburgh Fringe 2003, where it won a Total Theatre Award (amongst other accolades). It opened the London International Mime Festival 2004, and is now touring the UK, with a run at Komedia 3-8 May for the Brighton Festival – see [www.komedia.co.uk](http://www.komedia.co.uk). For full details of the tour see [www.scamptheatre.com](http://www.scamptheatre.com) or call 01462 734843. For more information on the company see [www.fabrikpotsdam.de](http://www.fabrikpotsdam.de).*



# total theatre

## network NEWS

[www.totaltheatre.org.uk](http://www.totaltheatre.org.uk)

### AGM

The Total Theatre Network AGM took place in the Voice Box at the Royal Festival Hall on Saturday 17 January. Pilar Orti and Jason Hird stood down from the board as required by our constitution and were unanimously re-elected. No other members stood for membership of the board.

### Total Theatre Talks

Another successful Total Theatre Talks in collaboration with the London International Mime Festival took place on Saturday 17 January 2004 at the Royal Festival Hall. This year, the talk formed part of our ongoing Total Theatre Explores project (formerly known as Bitesize), funded through the European Union Social Fund, which aims to address equality and diversity, particularly for female practitioners. The panel was chaired by Dick McCaw and comprised Lea Anderson, Marisa Carnesky, Angela de Castro, Claire Heggan, Lesley Hill, Helen Paris and Lois Weaver, who spoke about their experiences and working methodologies as women practitioners. The debate was lively and interesting and the event was sold out, so many thanks to our panel and to Dick McCaw.

### National Street Arts Meeting

Total Theatre Network and Circus Arts Forum will have a stall at the 10th National Street Arts Meeting in Brighton in May. Total Theatre Network and Circus Arts Forum staff will be there to answer any questions about both organisations. The National Street Arts Meeting is part of the Streets of Brighton Festival, which celebrates its 10th anniversary this year. See [www.zapuk.com/NSAM.html](http://www.zapuk.com/NSAM.html)

### X.trax – Total Theatre Talks

Total Theatre Network are pleased to be collaborating with the X.trax Showcase for

the second Total Theatre Talks event of 2004. This will be taking place as part of the Showcase in Manchester on Saturday 5 June. The panel will be looking at what motivates street artists to make work for the streets and the extent to which politics motivates artists. Details of speakers, time, venue and booking details will be posted on [www.totaltheatre.org.uk](http://www.totaltheatre.org.uk) and [www.xtrax.org.uk](http://www.xtrax.org.uk).

### visions Symposium and User's Guide

Total Theatre Network is once again delighted to be collaborating with King Alfred's College, Winchester and visions festival on a symposium which will provide inspiration and material for another in the User's Guide series of performance studies. The symposium will bring together visual and performance artists, theatre practitioners, funders and academics, producers, promoters, students and artists to explore visual sources of inspiration in contemporary performance work. The symposium will take place on Thursday 21 October 2004 as the opening event of the visions festival which runs from 21-30 October in Brighton. Further details will be available nearer the time.

Visions are also inviting applications from emerging artists/visual theatre makers to submit proposals for the Launchpad part of the festival. See the listings in this magazine for more details or visit [www.visions-festival.org.uk](http://www.visions-festival.org.uk).

### Circus News

At the time of writing (March 2004) there are serious concerns about the new Licensing Act which, as it stands, will place a very heavy burden on touring tented circus by requiring a full site licence, applied for up to eight weeks in advance, for every site visited for circuses over a certain size and for visits of more than four days. There is a real danger that many of the tented circuses that currently tour the UK will be forced to close. With serious and long term repercussions for the industry and artform as a whole. Details of the current situation and action that can be taken can be found at [www.circusarts.org.uk](http://www.circusarts.org.uk). Further details of the situation can be found on [www.circusarts.org.uk](http://www.circusarts.org.uk).

Circus Arts Forum is very pleased to have been invited to join Circo Strada, a European Network for information, exchange and resources for street arts and circus, run by Hors Les Murs in Paris. Their very extensive website is at: [www.circostrada.com](http://www.circostrada.com).





# 'Cos I'm a Woman, W-O-M-A-N

MIRIAM KING was at the Total Theatre Talks on female practitioners in physical and visual performance

**D**oes the fact that I am a female practitioner affect the way in which I make work, or the work I make? Does my body determine the work I make or the way in which I make it? Does the way I am defined as a woman within contemporary society define my work, and its perception? Is a dis-

cussion of female practice an irrelevance in 2004?

These are the questions that were put to women artists appearing on the panel for the latest Total Theatre Talks, an exploration of female practitioners within the physical and visual sector which was held at the Voice Box,

South Bank Centre, during the London International Mime Festival in January 2004.

As a female artist, working in 'body-centred' dance, film and live art, I asked myself these same questions and found that this inspired even more questions...

There is always the possibility that as a woman, one's work can become pigeon-holed as feminist or dealing with women's issues. Do we look at work made by men and ask if it is about men's issues? Is it harder for a woman's work to be recognised and is our work still marginalised? Is it important to differentiate between men and women or has the world changed and moved on so much that a differentiation no longer needs to be made? Can an artist's work be appreciated as an individual artist's work regardless of sex (our biological blueprint) or gender (how that blueprint is played out in our lives)? What are the issues concerning work made by women today? Are concerns examined by female practitioners of more substantial value than those affecting humanity as a whole, or all part and parcel of the same thing?

The panel for the Total Theatre Talks event addressing the questions was made up of practitioners from various artforms including theatre, circus, mime, dance and performance art (and some who include more than one of these in their practice). They spoke about their own experience and practice, as well as commenting on general cultural trends. With a brief intro by chair Dr Dick McCaw, each speaker introduced herself, followed by a resumé of her performance history, motivations and themes of work.

Claire Heggan, co-director (with Yves Marc) of Théâtre du Mouvement, came from a dance background then trained in corporeal mime with Etienne Decroux. She felt that being an artistic woman in society was not a problem of identity, but of identification – what is a mime artist and what is mime? She was attracted by mime, not by the form or the manner, but by the idea that 'we are all inhab-



Lesley Hill  
'Smoking Gun'  
photo by Hugo  
Glendinning



ited by phantoms'. Decroux had been in the First World War trenches, witnessing broken bodies. His soul was stupefied and it was necessary to reconstruct. Claire feels the function of mime is to be a memory, a witness of an occupied body, a 'resistant body'. In her performance work she is often drawn towards neutrality and androgyny.

She drew an interesting parallel with the history of mime – forced into silence at one point of its development – and the history of women, who have equally been silenced within society. She feels it takes time, little by little, to become a woman, and likewise to become a mime – referencing Simone de Beauvoir who said, 'You aren't born a woman – you become one.'

Live artists Lesley Hill and Helen Paris met during a season of women's work at the ICA during the mid-90s. With their company Curious they wanted to ask questions about the world we live in, and to identify as feminists. Their work is made 'through the lens of being a woman'. An early collaboration was '3 Semi-Automatics', made in response to an initiative from the National Rifle Association in the US to recruit more female gun-users. The piece incorporated bona fide texts from American magazines that promoted hand-guns as 'feminine protection' (conjuring up images of guns and tampons tucked into the handbag side-by-side) and it parodied the 'girls with guns and housewife fun' tone of the campaign ('Shoot those veggies, girls...'). Harrowing texts on how to kill a woman ('Shoot at the womb') were given to their own mothers to read on screen. Lesley and Helen like to use websites and interactive technology in their work: a recent initiative is their 'guerrilla performance locator' which invites contributions on performance-cum-political activism. They cite the Suffragettes as 'the inventors of performance art'. One interesting dimension of the net they flagged up is the opportunities it offers for playing with gender. In response to a question from the floor, they talked about empowerment – and in particular the revolutionary power of female laughter.

Performance artist and theatre-maker Lois Weaver started her presentation with the unequivocal statement that 'being female is my practice'. She learnt to create work by

## Is it important to differentiate between men and women or has the world changed and moved on?



Angela De Castro

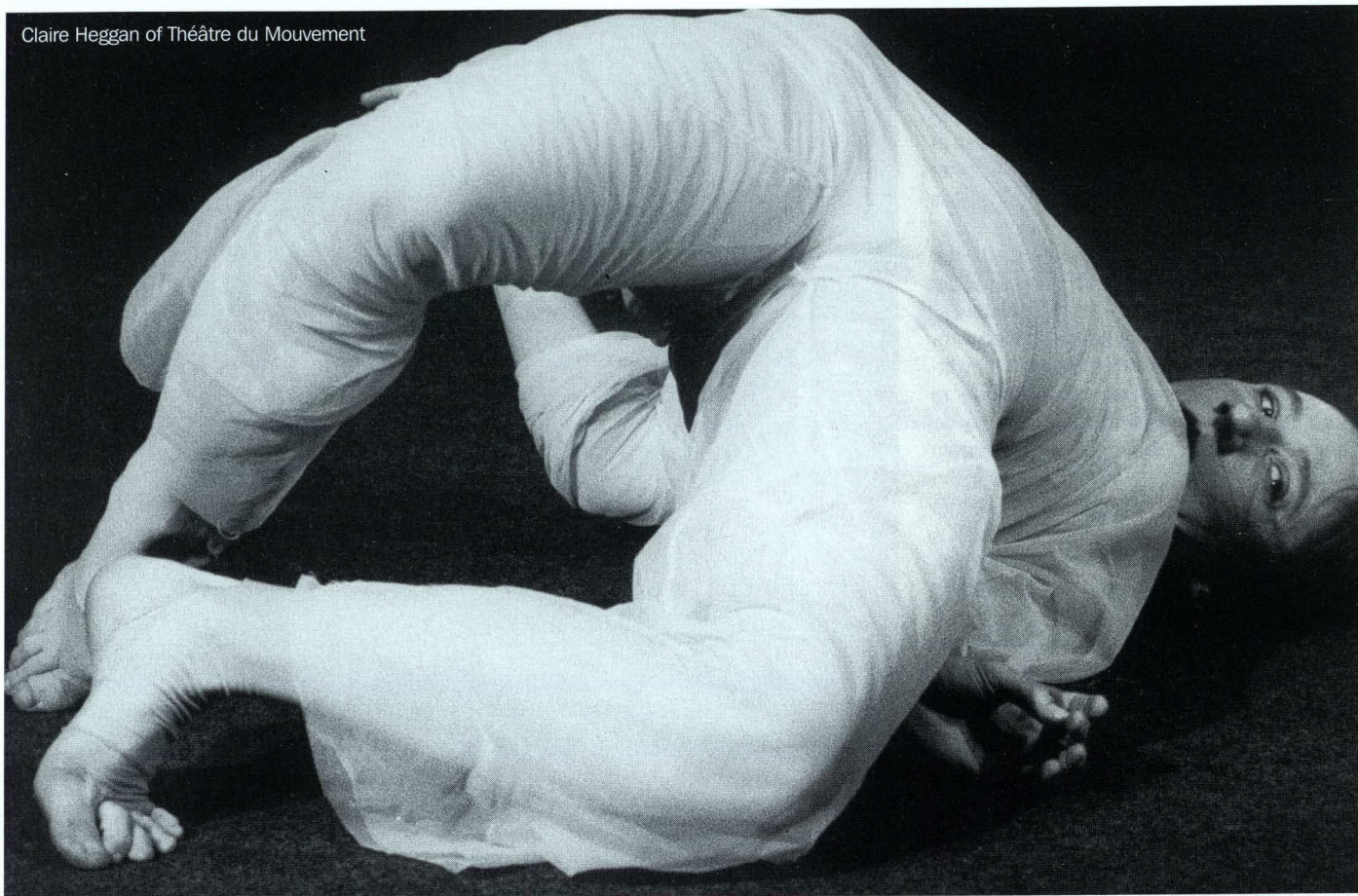
learning who she was in the world. From a working-class southern American background, her impulse to create was a physical one, not drawn from a cognitive intellectual base. She made work about what she cared about in her life. In 1974, these motivations were incorporated into the Spiderwoman company, a women's performance group with an age range from 22 to 55 years. From feeling disenfranchised, they could play out their fantasies, such as having a Native American 55-year-old Juliet on stage. Moving into a desire to make lesbian feminist theatre she formed Split Britches Company (with Peggy Shaw) in 1980. Lois worked with images of women's sexuality – and especially lesbian sexuality: how to represent the lesbian body on stage; exploring the role of the 'femme feminist' and what it is to 'be feminine'; how to play with 'the gaze' and the naked body; exploring the alternative history of female performance (including burlesque) and playing with the 'resistant images' of male/female, the butch and the femme, and the 'heightened femme'. Her current work is addressing the 'thorny question' of the display of the ageing

feminine body. Does she feel that this discussion on women is still relevant in 2004? Oh yes – a cultural necessity.

In contrast, clown and director of the Why Not? Institute, Angela De Castro, does not specifically address women's issues in her work, and doesn't consider herself a political performer. She is a clown and she sees her clown as genderless, saying, 'It doesn't matter if my clown is male or female, the material goes beyond gender.' However – the majority of bookers and festival organisers are male, and she feels women need to be 'extra good', undergoing a struggle to prove yourself again and again to get the space to perform, as if it's wrong for women to be funny. We need to educate the audience – and to educate girls in school to be funny. Role-models are badly needed... As for her identity as a woman and any prejudice that might bring on to her: 'I'm a foreigner, gay, a butch dyke, black, fat, short – and a clown. Being a woman is just one more thing!' She cited size discrimination and the pejorative attitude to clowns as the most obvious forms of prejudice she encountered in her life. In her 1990 show 'The Gift' (which was a ►



Claire Heggan of Théâtre du Mouvement



show without words) her clown persona was androgynous, expressing human nature, love, and innocence. Creating her recent show 'My Life is like a Yo Yo' she felt it was time to speak, to expose 'the person behind the mask'. Her maxim for life and art would be 'Celebrate who you are'.

Marisa Carnesky's work has much to do with gender. Holding an interest in popular culture and women entertainers such as Mae West and Gypsy Rose Lee, she has explored burlesque and the showgirl in her work, with a parallel (and then converging) interest in the interplay between religion, image and body representation. In the 90s, Marisa created the 'Grotesque Burlesque Revue' at Raymond's Revue Bar. The Bluebeard story, tattooed ladies, sailors and the myth of the Vagina Dentata were all reference points for the show. With 'Jewess Tattooes' she explored taboos within the Jewish religion on marking the human body and on menstruation. She played with the notion of the 'scarlet woman' – naked and bleeding, or the decorated whore. Using illusion and magic, 'The Girl from Nowhere' referenced women's harrowing migration stories, such as the sex trafficking and sale of women from Eastern Europe to the West. Her newest production 'Carnesky's Ghost Train' has an all-female cast of women from varied backgrounds including Polish, Russian, Croatian, Lithuanian and Israeli descent. 'Ghost Train' will include scenes of

ladies pulled apart in unnatural ways who, by their sheer ingenuity, get themselves back together again...

Lea Anderson started out as a musician in the late 70s then moved into dance. In 1984, deciding that the dance world's constant search for male dancers to partner the women was an obsession she wasn't interested in, she formed the 'cool company for women', The Cholmondeleys – followed, in 1988, by all-male company The Featherstonehaughs, who would come on stage at the end of the show and take all the curtain calls! Often, her male dancers were asked what it felt like to be a man in a company directed by a woman. A Cholmondeleys production, 'Car', stemmed from a collection of images that she had gathered featuring women and cars. Lea's work is an ongoing investigation, sourcing things not seen in dance and movement before. For example, exploring the work of German Expressionist Egon Schiele she used the male dancers to represent the images of naked female bodies. This year, to celebrate the 20th birthday of The Cholmondeleys, Lea plans to permanently switch their dance repertoires with The Featherstonehaughs.

From a wealth of experience and perception of what it is to be a female practitioner creating work in the early 21st Century, these presentations created much food for thought. Following a question from the floor on escaping one's sex and moving beyond gender, all

the panellists, whether they saw themselves as creating work that is gender-led or gender-less, thought that we cannot escape who we are, even though we can play with our identity through costume and presentation or through the facelessness of the internet.

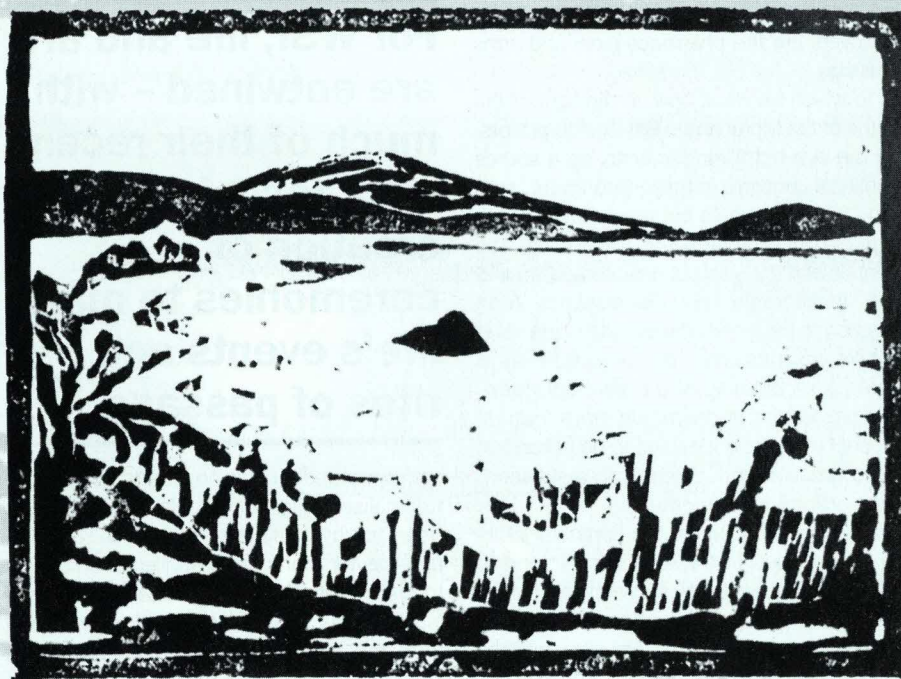
Questioning the work that I create, I realise that my own main concern is with universal themes such as isolation, sense of separation and the need to be met. Yet, when performed by a woman, is this interpreted as being purely from a woman's experience/perspective? I have thoughts of performing as an androgyne or creating work and having it performed by a man to see if the content of the work reads differently...

Of course the extent to which the body determines the work an artist makes and the way in which it is made depends on intent and the particular artist's motivation. Many common experiences are shared between the sexes, yet a woman's experience of life remains substantially different to that of a man's and always will be. There are constantly issues that arise and stories to explore that relate specifically to women's experience – but there remain also the universal ones of just how unjust life can be, or how glorious! ■

*Total Theatre continues its exploration of women practitioners and the issues of gender in performance throughout 2004. For further details see [www.totaltheatre.org.uk](http://www.totaltheatre.org.uk)*



# One Rock, One World



Woodcuts by John Fox

**DOROTHY MAX PRIOR meets John Fox of Welfare State International to discuss the place where art, science, politics and spirituality come together**

**H**allelujah! The age of ironic detachment, fence-sitting, lack of meaning and refusal to commit has passed. This is the post-postmodernist era and the belief in essence, truth, transcendence and politics can be allowed back in...

And what better prophet for this new age than John Fox, artistic director of Welfare State International (WSI), an artist who is more interested in the embodied than the conceptual, who is willing to own up to being part of something that is bigger than himself, is interested in both process and product and is ready to engage with the tangible and the material on a path that leads to the communal and the spiritual. 'We are determined to devise a haven for dreams made concrete,' he wrote in 'Stepping Stones' – the manifesto for Lanternhouse, WSI's home in Ulverston, which was set up to 'create pathways between hand and work, body and spirit, time and place.'

For the past twenty years, WSI have lived out that aim in Ulverston, creating an art that (in the company's own words) encourages collaborators rather than spectators, designing and constructing performances and events that are specific to place, people and occasion. The most recent of these being their winter 2003-04 project 'One Rock', an installation that celebrates one particular rock

in Morecambe Bay. The project (described as an 'ecological triptych' – the three parts being the macro, micro and mythical lives of the rock), brought together geologists, microbiologists, photographers, video makers and computer scientists who worked with the artists and musicians of Welfare State to create an indoor multimedia installation/duration performance using sculpture and sound. This installation is just one part of a project called Longline which will run until 2005, an investigation of the ecology, industries and people of Morecambe Bay. A focus will be crossover points 'local and global, past and future, analytical and fantastical, scientific and artistic'.

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**John Fox's Renaissance Man approach to the world acknowledges the need to 'take responsibility for the culture as a whole'**

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Having failed to make it up to see 'One Rock' (due to the vagaries of weather, train timetables, flu and other obstacles), I was delighted for an opportunity to meet with John Fox to learn more about the ongoing Longline project. The rendezvous was set for a hotel bar near Euston Station – though once we'd found each other we agreed this was a pretty depressing environment, so decamped to a local Bhel Poori house offering a lunchtime buffet. With plates piled high with pumpkin and spinach curries, assorted breads and pickles we started the 'interview'... and before we knew it, two hours had gone by...

John is a font of wisdom, full of ideas and inspirations. He is also (like most intelligent and wise people) a highly curious person, who asks as many questions as he answers. Thus, we hardly pause for breath as we ricochet from the Gaian theory of interconnectedness to Rudolf Steiner's pedagogy; from Outsider Art to the work of the Mixed Reality Lab at University of Nottingham (collaborators on the 'One Rock' project); from the need for children to experience the wilderness of nature to the parallels between WSI and Grotowski (both have a penchant for ritual and barn-building); from Tommy Cooper and Ken Dodd (favourites of John's) to the interesting conundrum for Welfare State as left-wing artists ►



working in a community where the main employers are the pharmaceutical and arms industries...

To which we must now, in the light of the deaths of the Morecambe Bay cockle-pickers, add the age-old fishing industry as a source of political concern. In this environment, says John, 'we cannot help but make political art'.

In his view, the personal, the political, the scientific and the spiritual are interrelated and often inseparable. His Renaissance Man approach to the world acknowledges the need to 'take responsibility for the culture as a whole', a renouncing of the post-enlightenment separation of philosophy from 'natural philosophy' (as science used to be called); of artistic practice from scientific investigation; of one artform from another.

This is not to devalue the particular skills and experiences of the specialist – John is himself predominantly a visual artist and often sees his company's work in terms of being 'big paintings come to life'. He is aware that some areas of work are not his forte – he will readily admit that he finds the complicated interactions of the video, soundscape, telescopes and computerised relaying of the micro and macro life in 'One Rock' a 'bit hairy' and is happy to leave the technical details of the project to other artists, scientists, and computer programmers.

As far as the spiritual aspects of the work

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## **For WSI, life and art are entwined – with much of their recent work focusing on the creation of ceremonies to mark life's events and rites of passage**

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are concerned, he has no interest in any institutionalised religion but feels that there is no need to shy away from the word 'spiritual', and has for many years applied this concept to his company's work. He does not see the 'spiritual' as something outside of or apart from the physical and material world, but instead is interested in the notion of transformation, and can be seen as one of a growing number of people who define a new spirituality that integrates the material, the human and the transcendent. (What some people would refer to as nature, humankind and God! John prefers the expression 'non-mundane'.) These views are expressed in his contribution to a new book called 'Art and the Spiritual', in

which he says that he favours a definition of spirituality (given in the Oxford English Dictionary) as 'imaginative insight' or 'vision'... In his essay he writes: 'Vision is the envelope of imaginative references or belief structures we set ourselves to give us an identity and a sense of place. A way of looking at the world which should centre all our daily tasks but which is usually caught only in the occasional tranquillity of time off.'

John feels that this vision should inform all aspects of life. For WSI, life and art are entwined – with much of their recent work focusing on the creation of ceremonies to mark life's events and rites of passage, from the naming of a baby to a wedding and a 'dead good funeral', a term coined for the holistic and personal funeral ceremonies that are devised for friends and relatives keen for something more appropriate to mark their grieving than the usual one-size-fits-all piped-music abominations of the funerals industry.

The power of the communal voice is inherent to the company's work – literally so in the case of their enthusiasm for community choirs – and it is interesting to see that the culmination of Longline will be a Carnival Opera in 2005, worked on in different stages till then. The first stage has seen the creation of 'The Rock in the Sea', a song-cycle for adults and children, which, like the installation, focuses on the ecology of Morecambe Bay. The next



WSI: 'One Rock'





WSI: 'One Rock'

phase of the project will be a focus on the people and the industries of the area.

It is whilst musing on this, a couple of weeks after our meeting, that news comes in of the drowning of nineteen or more cockle-pickers in Morecambe Bay, young Chinese workers who are allegedly paid around a £1 a day each. I am reminded of John's description of the rock in the bay. 'It can be a dangerous place,' he had said. 'We encourage people to go to visit the rock itself, but if they don't know the area they need to go accompanied.' And indeed, in the information pack for 'One Rock' is a leaflet on safety notes. 'The sands are beautiful, but can be dangerous,' it says. 'Gullies, quicksand, mist, temperature, wind and a rapidly rising tide need to be watched... Local knowledge is imperative; once on the sands people must know how to get off...' The leaflet advises consulting a specialist guide to cross the estuaries, and mentions the Queen's guide to the Kent sands, Cedric Robinson. On the day after the deaths, Robinson is quoted by the Guardian: 'There are only two people you can put your faith in when crossing these sands – God and the sand pilot... There are large hidden holes scoured out by the incoming tide... The water and air beneath creates the worst quicksands. They can set around a person just like cement.'

This is a haunting image... and one won-

ders at the ignorance that can send people across those sands at dusk in turbulent late-winter, just before the tides come in. It is a stark and hard-hitting reminder that the notion of 'natural disaster' is rarely something that can be separated from personal, political and social responsibility.

I speak to John on the phone a few days after the disaster. 'It's the same old story,' he says. 'Capitalism, greed, exploitation... Wilberforce tried to eliminate the passage of slaves across this land and here we are still with it today... Nothing changes... It makes me very angry.'

How this anger will be integrated into an artistic response from WSI is yet to be seen, but we can be sure that the next phase of the Longline project – already dedicated to an examination of the industries of the area – cannot help but be informed by the deaths of the Morecambe Bay cockle-pickers. ■

*John Fox quotes taken from: interviews with author (January/February 2004); Longline publicity material 2003; from the essay 'An Illustrated Fairy Tale – making art work' by John Fox in 'Art and the Spiritual' ed. Bill Hall and David Jasper, University of Sunderland Press, 2003.*

*'Dead Good Funerals' revised and updated edition published by Engineers of the Imagination, 2004.*

*John Fox, 'Eyes on Stalks', Methuen 2002.*

'One Rock' is a celebration in sculpture and sound of one particular rock, and is part of WSI's three-year project 'Longline', which is based on the ecology and mythology around Morecambe Bay.

'One Rock' artists working with artistic director John Fox include:

Tim Fleming – composer and musician; Tom Lloyd – film, video and sound maker; Martin Brockman – artist/forester, sculpting and drawing in charcoal, wood and clay; Dan Fox – composer, musician, sound artist, mechanical sound maker; Rachel Capovila – performer, painter, sculptor; Tori Bassett – designer, sculptor, model maker and set builder; Roger Coleman – photographer.

'Longline' is Welfare State International's major community artwork for 2003-2005. Through 'Longline', WSI seeks to bring people together in a spirit of research, awareness and celebration of this dangerous and wondrous site on our doorstep. Artists, scientists, musicians and communities will create together to produce information, songs, stories, choirs, art works.

For full details of Welfare State International's work, and for events and summer schools at Lanternhouse in Ulverston, Cumbria see [www.welfare-state.org](http://www.welfare-state.org), email [info@welfare-state.org](mailto:info@welfare-state.org) or phone 01229 581127.



# The Pains and Pleasures of Collaboration

Messy, difficult, depressing, inspiring, and joyous – that's collaborative theatre-making for you. **RICHARD CUMING** reflects...

## At First

Collaboration implies a desire to work in a particular way. A group of people come together to make a performance. Each person wants to share in the creative decisions which will inform and shape the end result. Of course, the methods of performance making and the particular roles of each group member will differ for each group and possibly each project.

## And Yet

In 'Choreography: a basic approach using improvisation' (Human Kinetics 1986), Cerny Minton states: 'Collaboration is a long, sometimes tedious, and often frustrating process.' On the other hand, in 'The Performer's Guide to the Collaborative Process' (Heinemann 2001), Sheila Kerrigan disagrees: 'The collaborative process is such fun for me that I marvel that I get paid to do it.'

With the above quotes in mind this article explores the messy, difficult, depressing, inspiring, and joyous process of collaboration, asking the question, Why do we want to collaborate? I shall focus on the work of two companies who use very different methods, my own company, fishproductions, and Platform 4 Theatre Co., who I have recently worked with, to investigate the relationship and tensions between the collaborative and artistic processes.

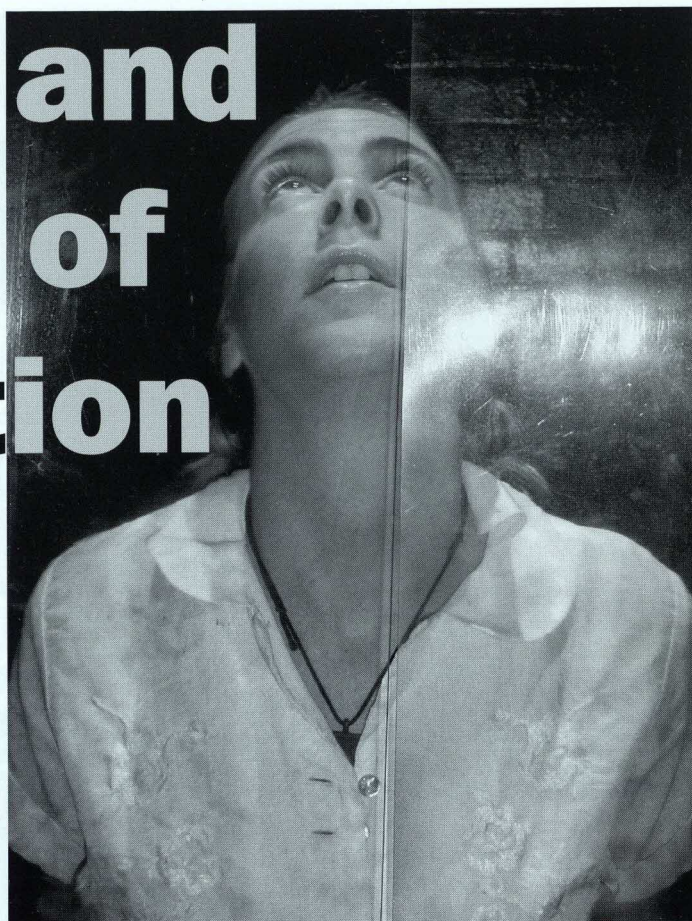
## But Then

I – and, I assume, many practitioners who make their own work – only half understand their own artistic processes. In any case the

process isn't fixed but a fluid way of working which responds to a much wider sphere of unacknowledged influences: other people, time, space, our own and the group's limitations, for example. Thus we are happy to talk about declared artistic aims and practices, of participation, aesthetics and graspable concepts, but it is at this unspoken and subtle level that for me collaboration takes place. Let's explore this further.

fishproductions, whose core members are myself, John Lee and Sally Mann, goes into rehearsal with a starting point, perhaps an idea (it's good if it's a current obsession), or a short story, or sometimes the wish to make a show. There's very little else. There are the three of us, sometimes a director, sometimes a writer, and some props perhaps. Then we play. We try out ideas, discarding as we go

**Cath said to me recently, 'I don't know why I do it like this, it's so arduous, why don't I simply commission a writer?'**



until something, often shadowy and nebulous, emerges. If the conditions are good and we have luck and patience this develops into a performable show. The process is chaotic and time-consuming. We constantly reflect upon it, although it's not an intellectual process. It's messy, like an interesting culture growing in a Petri dish, which eventually becomes recognisable. At any point we may abandon our initial ideas and go in a completely different direction.

For example, in 1997 John Lee and I, plus Jane Watson in this case, created a show, 'Love Me Tender', whose initial starting point was Guy de Maupassant's short story, 'The Necklace'. This developed into a piece about lost property. We were quite a long way into rehearsals when we realised that we didn't want to perform it in theatres but we wanted to recreate a lost property office in empty shops and perform it there. Achieving this created a whole new set of challenges.

Our devising method both impacts upon and is developed from the collaborative nature of the company. Yet we rarely discuss the relationships between us, perhaps for fear that exposing them to the glare of the light will cause the organism to shrivel and die. It's a sensitive culture, whose process is the result of many years of trial and error, of stops and starts, which mirror where we are in our lives artistically and personally. As we grow older and change, the process grows and changes.





Collaboration mirrors our life and frequently a new show grows out of a previous one, or, as is the case currently, we are revisiting 'Love Me Tender', playing with it through the lens of time and memory.

There are no projects, there is only the project.

#### Yes, Perhaps

But Platform 4 collaborates in a different, much more structured way. For their current show, 'The Visitation of Mr Collioni', the company worked with writer Anna Maria Murphy. She wrote three very short stories based on the theme of angels. These came about from a development week in which Cath Church, (director), Su Houser (designer), Helen Morley (lighting designer) and Jools Bushell (composer) played with ideas, themes, and images. The actors were not involved at this point and Anna was present for two days. Later she wrote a rough structure with some text, based on the stories, which the company used as a starting point for a three-week rehearsal period, culminating in a week's tryout at Salisbury Playhouse. Throughout this period I worked with Cath as co-director.

Much of the structure of the piece, as well as some of the sound, design and light were already in place and fixed. Yet actors Colin Carmichael and Kate Alderton were encouraged to play with the script, create movement text, and rework the dialogue. Anna came in three or four times to rewrite, look at scenes and suggest ways of realising her ideas. Jools was constantly composing, but away from the rehearsal room, developing the sound and then reworking it as rehearsals progressed.

Currently the show is undergoing another development before going on tour in April, with

a different actor, Sarah Thom, instead of Kate, plus further rewrites from Anna. I am no longer co-directing, as the bulk of the devising is done, and the show will now benefit from an overall vision.

This was an opportunity to collaborate in a completely different way than I am used to. I found it problematic at first, until I realised that I wasn't losing my own hard-won way, but we were now collaboratively creating a new method, which incorporated my method. The culture in the dish had evolved in a way I couldn't have foreseen.

#### Oh Sure

But Cath said to me recently, 'I don't know why I do it like this, it's so arduous, why don't I simply commission a writer?'

When pressed she said that the excitement of collaboration lay in everyone creating and shaping the material, that the company were not simply performing an existing script, but that they all owned the finished product. Quite simply, a process which can be frustrating, exhausting and burdensome may produce a show which is far stronger and more wonderful. In other words it's worth it in the end and the process is much more exciting.

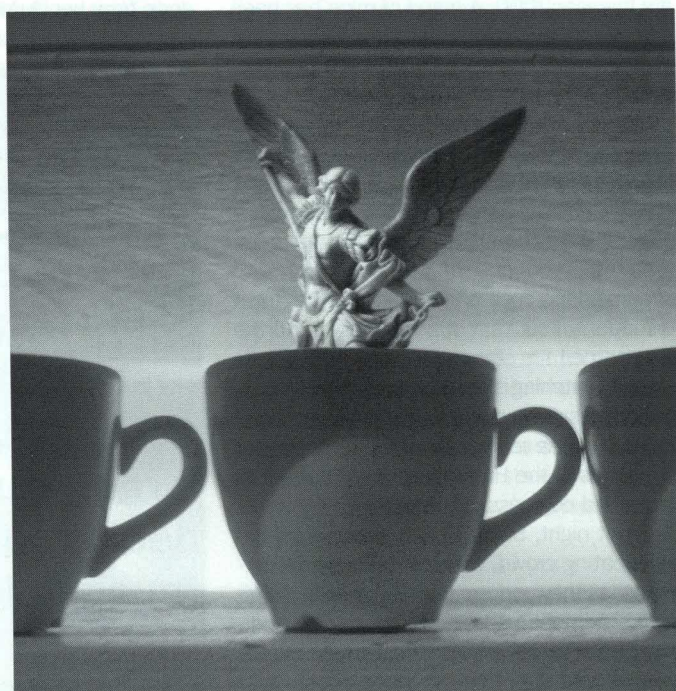
#### Well Then

Devising is a constant negotiation between conscious choices, subsequent decisions about those choices and the accidents of time, place and people. There are many ways of devising and there is a continuum of collaboration, by which I mean that, since performance is in itself collaborative, there is a continuum which ranges from 'unacknowledged collaboration' to 'total collaboration.' The solo street performer who uses the audience as unwitting collaborator is an example of the former, whilst the Rustaveli Company from Tbilisi, whose production of 'Richard III' took several years to make, during which every creative decision was jointly discussed by everyone in the company, is an example of the latter.

In this mix of the intentional and the accidental is an evolutionary process, through which the work evolves without conscious choice. Natural selection (of material) and what Steven Jay Gould calls 'contingent evolution' are at play. The tension between all these elements is neither static nor linear, nor are these processes in opposition. Instead they continually intertwine, reinforce and enrich each other. Sometimes, all too rarely perhaps, there occurs a happy moment when, as Richard Smith of Desperate Men said to me, during the making of fishproductions' show 'Titonic' in 1999, 'In the end the show makes itself.' It's much more likely to happen through collaboration. ■

Photos from Platform 4's 'The Visitation of Mr Collioni.' See [www.platform4.org](http://www.platform4.org) or email [platform.4@virgin.net](mailto:platform.4@virgin.net)

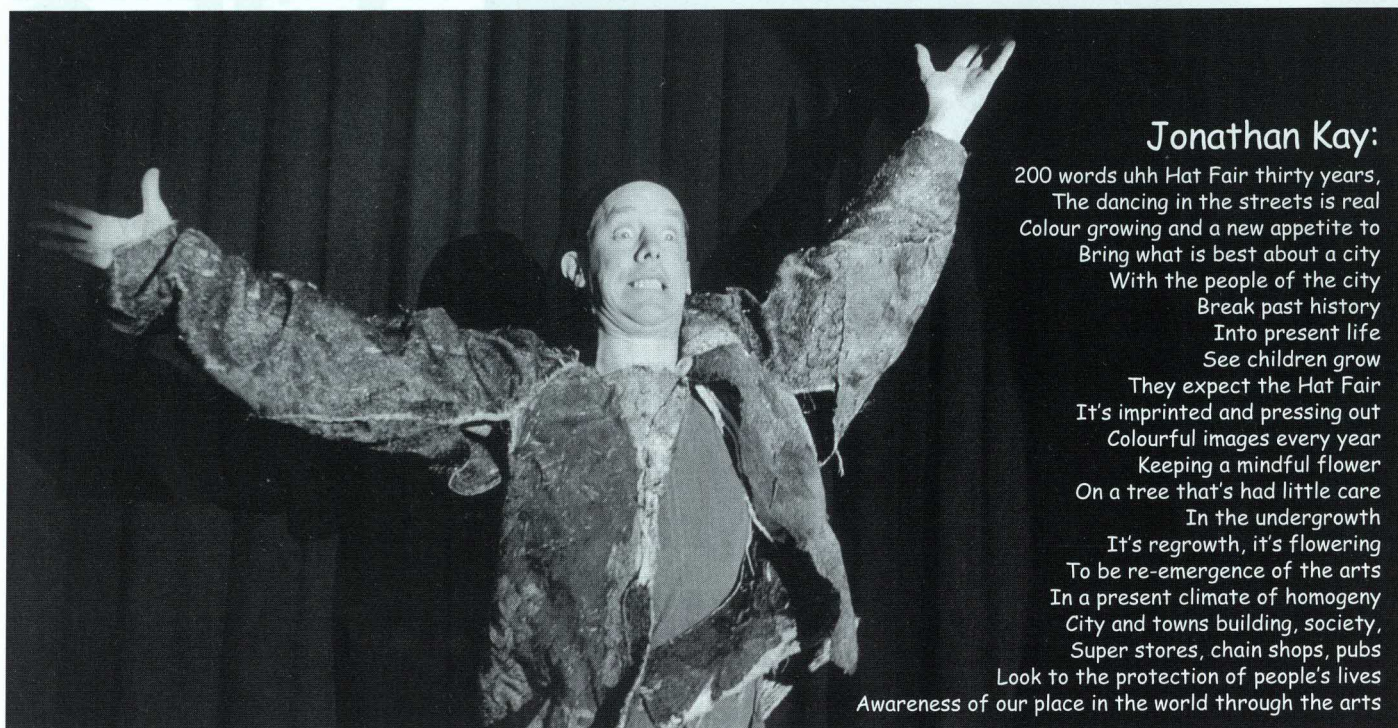
Contact fishproductions on Rich@fishproductions.fsnet.co.uk.





# Hat Fair

## A Declaration of Love



### Jonathan Kay:

200 words uhh Hat Fair thirty years,  
The dancing in the streets is real  
Colour growing and a new appetite to  
Bring what is best about a city  
With the people of the city  
Break past history  
Into present life  
See children grow  
They expect the Hat Fair  
It's imprinted and pressing out  
Colourful images every year  
Keeping a mindful flower  
On a tree that's had little care  
In the undergrowth  
It's regrowth, it's flowering  
To be re-emergence of the arts  
In a present climate of homogeny  
City and towns building, society,  
Super stores, chain shops, pubs  
Look to the protection of people's lives  
Awareness of our place in the world through the arts

## Hats off to Winchester, says Director of Celebrations SIAN THOMAS

### Falling in Love

It's the year 2000. A friend of mine has been trying to get me to Hat Fair for years. As I arrive in Winchester, there are all sorts of performers arriving in their various vehicles. Their excitement at being here is contagious and reminds me of my early experiences of arriving at festivals in Europe.

The day seems quiet as I walk through a serene park; ducks and moorhens are doing their thing on one of the city's babbling streams. I ask someone for directions to town – suddenly I sense a buzz. Turning round the next corner, I'm stunned. Thousands of people are watching street theatre and loving it, performers are lapping up the adoration and applause. The exchange of performance for donations in the Hat only adds to the excitement and edginess of it all.

That night, Skate Naked run through the anticipating crowd, a fiesta atmosphere pervades; as they perform their high energy seminaked acrobatic show, the joy on the audience's faces is warmly highlighted by fire torches and street lights; the full fiesta vibe

ascends as the Heliosphere aerialist swoops down from her illuminated globe; hundreds of hands reach up to touch hers. This is like Avignon in the seventies or Festival of Fools in Amsterdam. This is Winchester – hmm.

I enthusiastically went to Hat Fair for 2001 and 2002, particularly enjoying the Sunday picnic, where you can hang out with perform-

ers and families enjoying the mellow atmosphere after the previous nights revelry.

In Autumn 2002 I'm out with some colleagues; they mention, in passing, that the Hat Fair job is going...

### Love and Marriage

2003, my first Hat Fair as Director of Celebrations. Wow! This is what I call a learning cliff! I could write a whole book about the highs and lows of the first time running an event like this.

My major programming risk was to introduce a different shade of outdoor work to Winchester. This materialised in the strong and perfectly formed 'Carmen Funebre' by Polish company Teatr Biuro Podrozy. The piece dealt with the extremes of human behaviour in a state of war. The company had been performing it for many years, though given the global political situation and the deep success of their performance at Ground Zero, it seemed right for it to visit our shores once more, and it was completely new to Winchester audiences.

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**Hat Fair came into being as a buskers' festival in 1974, miraculously and largely due to the dedication of founder Jonathan Kay**

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It was also the chance to open a new yet locally politically difficult site for Hat Fair. The commitment of the company and the overwhelming response from the public made every hoop worth jumping through.

There were so many extremely wonderful moments at the festival that I cannot detail them all. Personal highlights included seeing a group of teenagers, boys and girls, confidently performing an acrobatic dance piece that came out of workshops done with Mimbire, to a huge audience that had gathered to see the company's 'Tryp-Tic' – which we had co-commissioned. Then there was the clown who hung out his washing, sunbathed on his roof, did his ironing, and watched telly – viewed by the public through spy holes in his chip-board house in front of Winchester Cathedral, all day. Even when he left to go shopping, he was followed by groups of people, curious and questioning. That was 'Habitant Public' by Compagnie Provisoire.

The camaraderie of the performers, many of whose relationships with the festival have grown over years, the people of the city and the festival staff was really what struck me even more intensely than I could have imagined. One thing that occurred to me was that I felt I had come full circle. My childhood was spent with a travelling fringe theatre company. We performed in Iron Curtain Poland and Franco's Spain. Now I am booking theatre from Poland that has its own political edge and style as well as theatre from Spain that has been released from the talons of dictatorship. I am meeting many old friends who were adolescent performers that I admired as a child, and are now respected veterans still being innovative and involved in street theatre all over Europe.

The validity that Hat Fair has as a community event is much clearer to me now than when I came as a punter. I am in Winchester

Produccion Imperdible's 'Mirando Al Cielo'



all year round and recognise the enormous value that the annual Schools Day has in giving children from all walks of life a chance to possess the City Centre for a day.

Hat Fair came into being as a buskers' festival in 1974, miraculously and largely due to the dedication of founder Jonathan Kay. It survived and thrived as a celebration for both professional practitioners and the local community – a long time before the wider recognition of street arts came about. An innovative city arts officer, Marilyn Michalowicz, recognised this, and created a part-time post to coordinate the event. After many years of being run by volunteers, given the ongoing focus of this post, the festival flourished hugely under director Cat Lorrigo between 1999 and 2002.

The festival was able to commission new work and bring in international acts such as 'The Bioscope Show', by Martinez and Fabrega and Compagnie Provisoire. Other groups

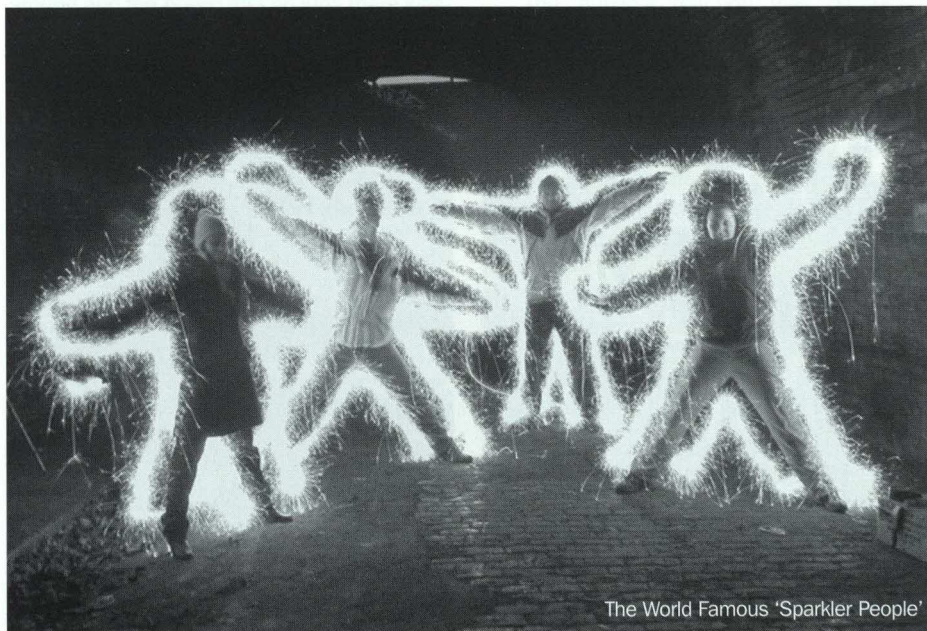
included The Strangelings, The World Famous Company and Compagnie Elixir. It is amazing that the festival is still run by two part-time posts and many volunteers. In its 30th year, Hat Fair has an exciting artistic programme and crowds grow each year, yet with innovations in community work, a love of creativity and the maverick, the sense of ownership of the festival still belongs to people of Winchester and to the performers.

#### Horse and Carriage...

In 2004, we will be piloting Inside Out Day, a citizen project that will involve representatives from the 'professional' world of the City being invited to take part in workshops in schools, culminating in formal presentations to be performed on the street at Hat Fair on the opening Thursday. For our opening night show on Thursday, we are commissioning The World Famous Company to create a piece about the maverick history of Winchester, which will be staged on St Giles Hill. This is named after the largest medieval fair in Europe which took place there, on the feast of St Giles, 'the titular saint of rags and squalor'. It sits at the head of Winchester High Street, the spine of the City. Friday is Schools Day and starts with a huge schools' procession and a programme of children's theatre. The highlight of Friday evening will be a performance of 'Mirando Al Cielo' by Produccion Imperdible from Andalusia in Spain who perform fifteen-minute dance pieces on a glass stage, while the audiences watch from below. Saturday will see the city transformed by street theatre all day and in the evening there will be a street party with a giant fire sculpture to commemorate Hat Fair's 30 years.

So here's to the next 30 years – hats off to Winchester! ■

Full details of this year's programme are on [www.hatfair.co.uk](http://www.hatfair.co.uk).



The World Famous 'Sparkler People'





# PHUN and Games

**ANNE TUCKER of MIA on an extraordinary artistic transformation of Manchester's city centre... Photos by Paul Herrmann**

**O**n a perfectly ordinary Monday evening, workers in Manchester went home, many crossing in front of the Town Hall, on their way to catch buses and trams. Albert Square looked as it always did: grand, civic and surrounded by traffic.

The following morning the same workers returned to work and were greeted by a family of French peasant farmers, complete with smallholding. They seemed to have dropped from the sky, lock stock and a few barrels of their best vintage. They said they were here to stay – they had the permission of the mayor Audrey. They were fed up trying to eke a living in the Mediterranean desert and came north looking for rain. Someone had told them Manchester.

For a few days they transformed our lives, enchanted our senses and entertained us, 24 hours a day, as they tended their vegetable patches, cared for their animals and plied hungry visitors with delicious French food. We were no longer in Manchester; there was no sound of traffic, just French

accents, laughter, wood chopping and the regular bursts of steam in the greenhouse; the air smelt of wood-smoke and lavender; the vegetarian salami grew and grew; tiny seedlings transformed overnight into tall willow sunflowers.

And then, suddenly, they were gone. The square was once again grand, civic and surrounded by traffic...

This describes an extraordinary project, which genuinely made us think again about urban life – what it offers, what it inevitably lacks, how we maybe should think first about the kind of atmospheres we wish to generate in our City, and follow that thinking with the design of appropriate social spaces (rather than the opposite). The visit by French performance/installation company Le Phun to Manchester in July 2003 brought a freshness of vision, startling in its impact. We had seen the company, from Toulouse, a few years previously, in a festival context. We loved it, but (we realise in retrospect) had no idea of the extent to which work of this sort can impact

on and involve a whole community – often in the subtlest of ways.

Five British people worked with them throughout (ten days' preparation and three days' 'performance') and this account draws on their direct experiences.

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**The public's reaction was bemused, astonished, surprised, intrigued and delighted. Astonishingly, most people believed everything we told them**

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Day one, 8am...

An enormous lorry arrives containing old farm objects, wood, bicycles, stoves, tools and junk. Unloading, unloading and more unloading... making sense of the space. Within hours we were stuffing white nets over traffic cones with soil full of grass and clover seed, to create... giant hanging salamis!

Welding, sawing, assembling and planting... each day, and the next day, we looked at what was slowly growing in our midst. We threaded chillies onto strings until our eyes watered and our nostrils felt sauna'd; traipsed into the countryside in hired vans to charm old farmers and 'borrow' long-lost forgotten machinery; 'rustified' girders; wobbled off precariously on rickety French 1930s bicycles; built scarecrows (from upturned tin kettles), houses, cloches, sheds, a cow barn, terraces, a windmill, and a water pump. Our excitement – and admiration – grew along with the vegetarian salamis! But how on earth were we going to be able to fill Albert Square – it's enormous!

Every evening was a meeting. These were serious discussions, debate and disagreement and we quickly became part of the team. Arrows, lines, memory jotters gradually added up to a site-plan that made sense... Oh my god, surely not a manure heap in front of the Town Hall main doors!

And then, finally, everything came together...

Albert Square is usually pretty quiet by 10pm on a Monday evening, not so that one. Everyone worked through the night unloading, laying soil, constructing the shacks, greenhouse, animal pens, planting the first crops of vegetables, putting up the vineyard, making the compost heap. By 8am we were ready – the three statues looked haughtily down on a French working farm, complete with sheep, chickens and Jane the pregnant cow. In two teams, working a shift pattern 8 hours on, 8 hours off (sleeping), farmers were always around and the public had no idea there wasn't one family constantly there. We hoed and planted, fished in the fountain, huddled around our stoves at lunchtime in our tumble-down cosy cottages, chimney smoke puffing away and wondrous cooking smells wafting over the farmyard. We lived the creation.

'What's going on here?' Wide-eyed kids ogled confused-looking beans and topsy-turvy parsnips, old ladies pondered whether it was a modern example of GM food production, parties of tourists searched their city maps in bewildered fascination (they never told us this back home). Partygoers emerging from night-clubs serenaded the cow, entranced. Big Issue sellers sat munching homemade stew and baguettes. This was intimate theatre at its best. This was League of Gentlemen versus Delicatessen.

We held a little watering 'cérémonie' the first evening with office workers impatient to get home, around an empty flowerbed; the



following morning the bed was bursting with sunflowers – their astonishment was palpable. Vegetables were presented in crazy (artistic but wholly unrealistic) ways. Beds were colour-coordinated, aubergines grew out of conifer plants, an illuminated cold frame was the clinic for 'sick cabbages'. Plants grew or changed over night; seedlings turned into vegetables or larger plants by the following morning, mushrooms appeared on soil, orchids on manure. Magically the farm developed. Little inverted pots of grass hanging from tripods were 'from Aus-tral-ia' and every day they 'dripped' a little more onto the ground below, transforming it into lawn.

The public's reaction was bemused, astonished, surprised, intrigued and delighted. Astonishingly, most people believed everything we told them or were so attracted to the brilliance of the illusion that they joined in the deception beautifully and poetically. We suggested we might expand and grow carrots along Deansgate and melons down Cross Street; Sebastien famously reported to an astonished TV reporter that we'd move on when Jane had her calf (due very soon).

Some came every day, some asked technical questions, some just laughed and laughed. Some helped with watering, some would sit, just enjoying being there. Some quizzed us continuously until they felt they could believe us without fear of ridicule. Everyone loved the woodsmoke smells, the lavender, the cow, the chickens, the surreal 'nonsense' vegetables.

People stopped off to bring us cake and snacks, sit and have coffee, look at how the

farm had changed during their time away. We had visits from office cleaners at 5am; the milkmen and postmen before 8am; street cleaners followed and we were into the working day. We provided 'the best week ever' for taxi drivers at the rank by the cow's byre, smiles and a few stress-free moments for harassed office staff, ten minutes of delighted chat at the start of meetings all over town.

Then it was over – the farm disappeared just as mysteriously as it had appeared, leaving not a trace of its existence save the odd splattering of dirt on the ground and lingering smiles on many faces. People came like pilgrims the following days, desperate to see it. A stallholder in the square stuck up a notice which said simply 'The Calf is Born'; people sadly understood.

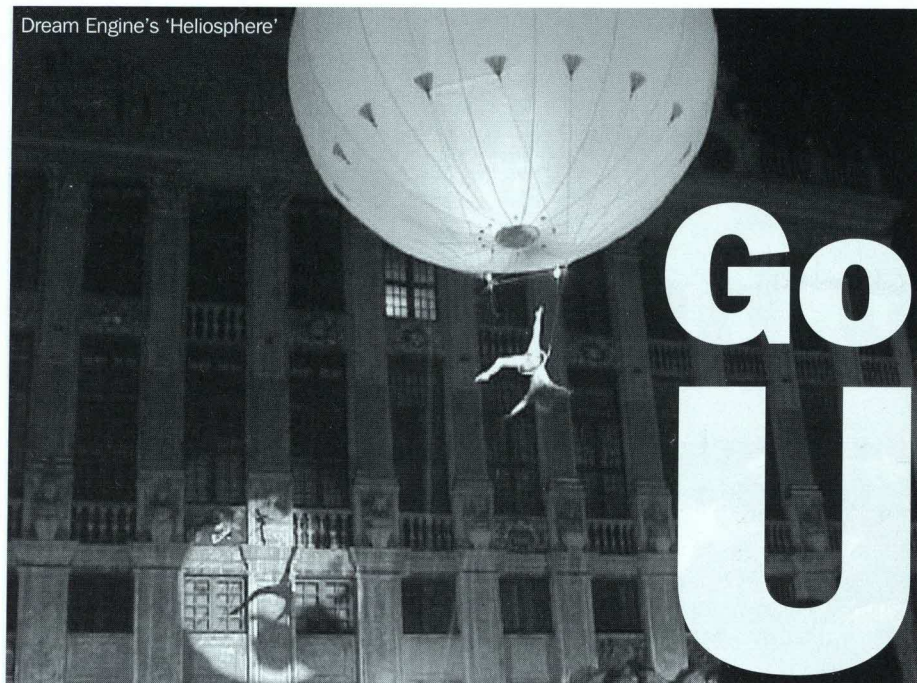
It was a very special experience to have worked on. It was equally special for the people who visited. Here in the middle of a busy city centre, a gentle poetic haven had been created, full of visual and verbal wit, encouraging the public to see something new in their everyday experience, transforming the everyday into genuine theatre.

And the legacy remains – life in Manchester really can be extraordinary! ■

*Le Phun were presented by Manchester International Arts (MIA) for Manchester City Council, July 2003. This feature references contributions from local artists involved in the project, including Ailsa Holmes, Cleo Evans and Naomi Bath. For information on current and future MIA projects see [www.streetsahead.org.uk](http://www.streetsahead.org.uk) or email [mia@streetsahead.org.uk](mailto:mia@streetsahead.org.uk)*



Dream Engine's 'Heliosphere'



# Going UP!

When it comes to street arts, it's not how big it is but what you can do with it that counts, says EDWARD TAYLOR

**N**ot surprisingly – considering the time, money and number of people involved in its creation – there are a lot of issues around the making of large-scale street work. Yet when it works it can't be bettered – you feel that no other artform has the same vitality and connection to its audience. Some of the best work I've seen on the streets have been large-scale projects such as Royal de Luxe's various shows in Calais, Lille and Le Havre, Dogtroep at the Expo in Seville, KTO theatre in Manchester, Amoros & Augustin in Delft.

All these shows managed to hold a large audience in thrall and create complete 360-degree theatrical worlds that you can get totally lost in. The effects, objects and use of space justified them being performed outdoors on that scale. The companies had really considered the audience when they thought about how to present the show.

However, there have been many other examples of work which have come across as empty spectacles which either quickly fade from your imagination or linger there because they have been so disappointing – examples include Plasticiens Volants in Lille, Transe Express at Stockton, Generik Vapeur at Aurillac, Carabosse at Delft. They're big and noisy but you can't see properly, the theatrical interest is often confined to sporadic detonations of pyrotechnics, the big objects are used clumsily (they come on and they go off with very little happening when they're on), when there is a narrative it's a pompous humourless affair, the pounding PA system turns the event into a rock concert with no light or shade and

at best they're little more than a parade. The possibilities of theatre have been squashed flat. In 'Lacher les Violins' by Transe Express the end image featured violinists hanging from a mobile suspended on a crane. Their instruments were miked up which meant that all the sound came out of PA speakers on the ground thus destroying the spatial and magical possibilities of hearing music coming from on high. These rock-band techniques emphasise the difference between those on stage and those in the audience and this, it seems to me, is the antithesis of street theatre.

There is also the question of where the show is taking place – what works in one space won't in another. I saw Plasticiens Volants at the Rencontres de Lille festival in 1994. They did a late-night show in the old part of the town. An audience of 5,000 squeezed into the tight winding little streets. Flares, smoke and incessant drumming

whipped up a thick atmosphere. Huge inflatable creatures ballooned out of places where by all rights they shouldn't have fitted. They brushed against us as they squeezed through the streets. Performers on the roof-tops showered us with confetti. It was all immediate, totally disorientating and great fun – not rocket science but a tangible experience. Yet when the parade reached a big city square with another 5,000 people already waiting all that good work dissipated. The inflatable creatures, so effective close to, from a distance looked like clumsy balloons as they slowly bumped against each other in the simulation of a fight. A story was introduced that was at best on a par with the Mighty Morphin' Power Rangers. It was told through a slightly inaudible PA system. The only interest was the occasional detonation of some pyrotechnics. The crowds around me – so excited by the parade – started to chat amongst themselves and then drift away long before the end.

Of course it's not the group's fault if huge crowds show up. In fact it's a testimony to the hunger the public has for such events. But you can't help feeling that although street theatre should have a boldness and immediacy, it could be a little less formulaic and easily pleased with itself. I'm not one to usually bother about the cost but you do wonder whether the money could be better spent. I'm not suggesting that the addition of text or a plot is the only solution but I do think the presentation of large images needs to be considered in a more theatrical way.

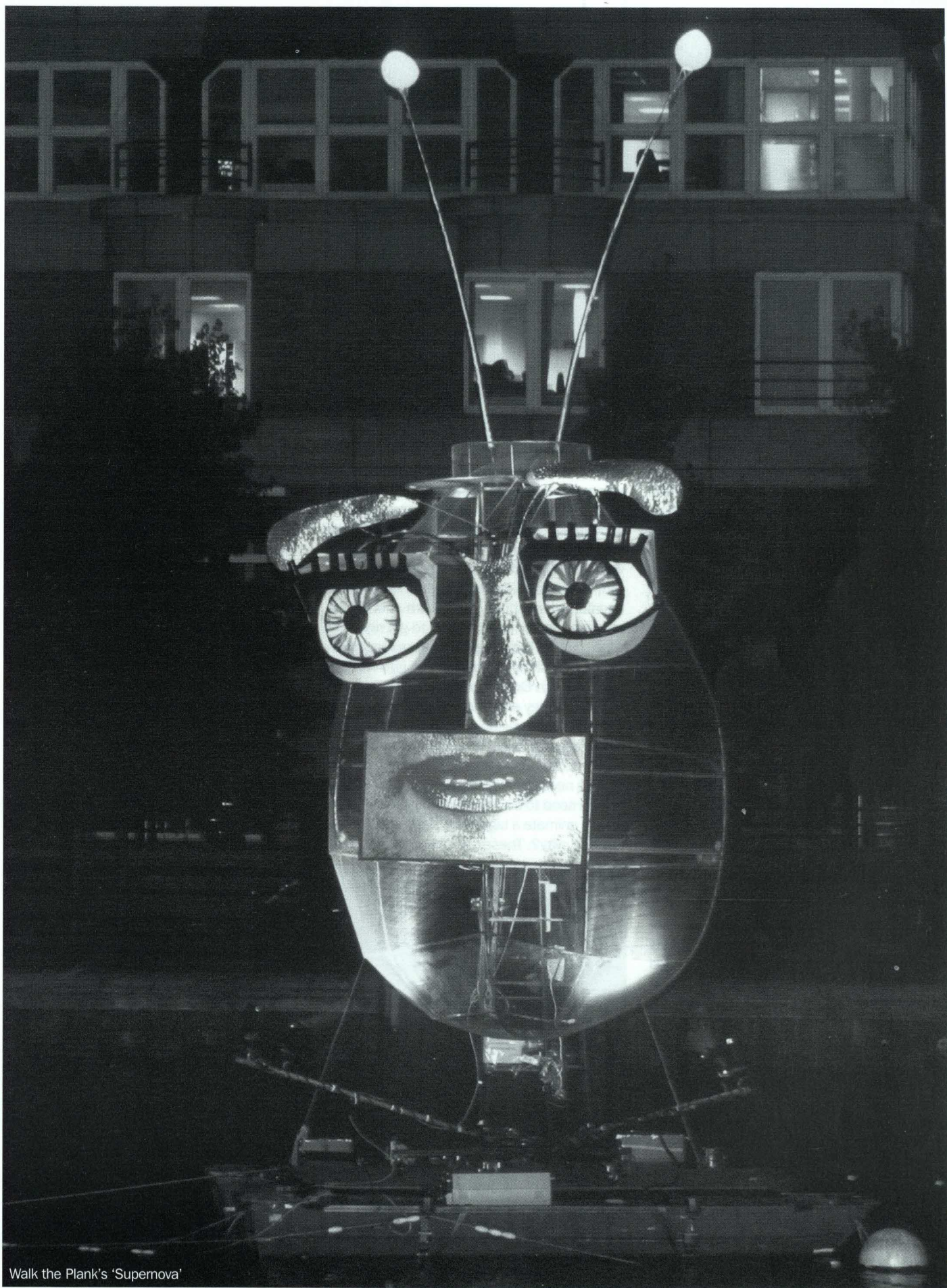
Large-scale shows (I'm not including ▶

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**Although street theatre should have a boldness and immediacy, it could be a little less formulaic and easily pleased with itself**

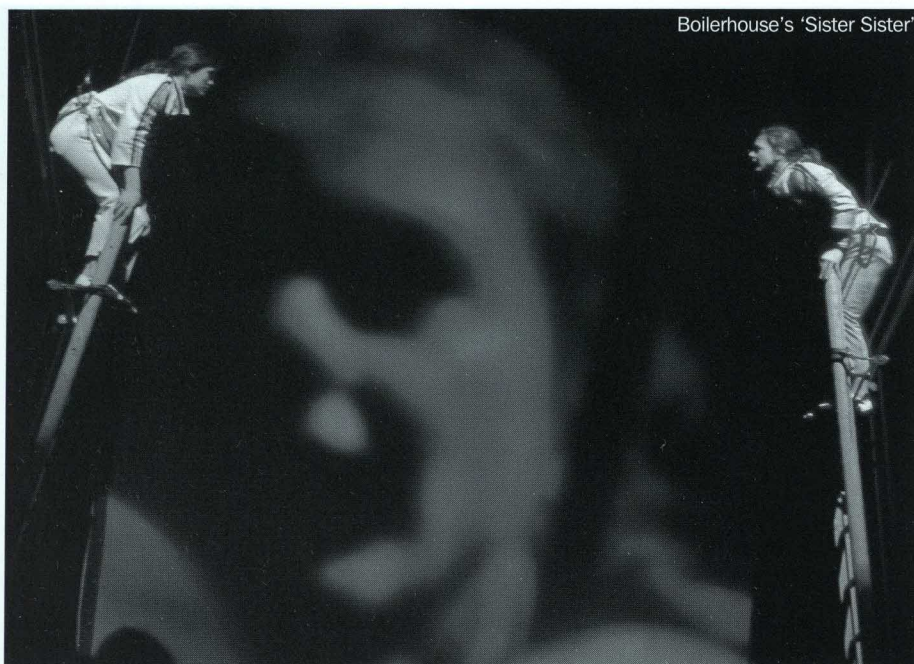
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Walk the Plank's 'Supernova'





Boilerhouse's 'Sister Sister'

carnival in my terms of reference as that is fairly healthily established in this country) used to be the preserve of European groups. Most large UK festivals worth their salt have presented such performances as their finale. However, UK-created street theatre has been undergoing quite a makeover over the last five or six years. The Arts Council has started treating applications for street arts projects seriously and confidence is such that large-scale shows are now back on the UK agenda. In 2003, IOU theatre, Albatross, Elemental Arts and Boilerhouse created new big shows. Walk the Plank trumped this and made two, while recent work by Improbable, World Famous and Emergency Exit continued touring. Promoters from Bexhill, Bracknell and Newark formed a consortium which could commission new performances. Stockton and Big in Falkirk became involved in two new European consortiums dedicated to aid new creation, and the Greenwich & Docklands festival created various large site-specific events. There was also activity at the 'high art' end of the spectrum – Artangel arranged for the temporary re-opening of the village of Imber, which had been taken over by the MOD for military training, accompanied by an atmospheric concert and animation.

So what happens next? The Next Step Forward was a two-day conference, held by Independent Street Arts Network (ISAN) in Liverpool in November 2003, which was set up to foster debate and to encourage promoters to think bigger and consider how they can operate in terms of not only booking but also commissioning and nurturing large-scale streets projects. It looked at how recent initiatives can be sustained and built upon as well as at other issues relating to the creation of big, ambitious shows: Where do you rehearse, where can you build big objects and

décor, and most importantly of all where do you perform your show once you've made it?

On this last question, the network of venues is growing but clearly needs to be larger to sustain the development of this area of work. Once a group has performed at Stockton, Edinburgh, Falkirk, Brighton and Manchester where does it go from there? Big shows are notoriously difficult to get right first time so often the group is just learning how to make their show work when the gigs run dry. I worked with Dogtroep for three years in the early 80s. They said it took them four years of pretty much non-stop touring to learn how to make large shows. How do you arrange the audience so they can see? How big do the objects need to be? What sort of performance do you need to do to reach a big crowd? How do you animate a big space in a complete and exciting way? These are all problems that

need to be solved. It can take longer than four or five shots at it. France has had an extremely helpful dole system ('intermittents du spectacle') which has made it easier for larger groups to rehearse work. We don't have that system here so the costs of rehearsal are far greater, which further affects the sustainability of groups working in this area. France is now experiencing problems with the intermittent scheme so it will be interesting to see how this affects street arts production.

The current situation can seem a little forced. Is the drive for large-scale work producer-led or artist-driven? Plans are in development in the UK for French-style creation centres (large hangars with workshops, accommodation and rehearsal facilities). Are these feather-in-the-cap projects for councils or responding to genuine needs?

It is necessary to create a context which encourages artists to think in more ambitious ways – there were twenty potential big projects in the air during the artists-meet-the-producers session of the conference, which would suggest that something is stirring...

It therefore makes sense to encourage newcomers into promoting this area of work. It makes sense for promoters to come together to expand the touring circuit. It makes sense for interested parties to develop workspaces that can accommodate the needs of big shows.

Obviously it would be fantastic if every show hit the mark immediately but that's being unfair and unrealistic. I hope that the moves to develop this problematic area of work also help artists to avoid the excesses seen in the work of some companies and give them a real chance to create work that can be rated alongside the best of the genre. ■

See [www.streetartsnetwork.org.uk](http://www.streetartsnetwork.org.uk) for details of ISAN's events and publications, and this summer's festivals.



IOU's 'Tattoo'



# SHADOW PLAY

DANIEL SKINNER on the looking-glass world of the shadow self as a tool for theatre training

Over the last fourteen years I have been performing, directing and developing training programmes with the Rose Theatre Company. Over the course of many different kinds of production, from children's theatre to devised work, I became fascinated with the idea of the human shadow or unconscious self as a force in creation and performance. The pursuit of this idea has proved to be a rich vein, which will probably determine my performing and directing work for many years to come.

The shadow is a slippery word for an elusive concept, and usually needs redefining in each new context. During the many workshops on the theme I conducted between 1995 and 1999 (across the UK and Europe, Canada, the US and Australia) I invited participants to define what they understood by the term 'shadow'. The results were fascinating. Many common threads emerged – 'that which I don't like about myself' – 'that which is always present but never contained' – 'that which leads me into my destiny'. Time and again I found similar general definitions of the idea of the shadow, often inherited or adapted from writers such as Jung or Steiner (or more recently Robert Bly), but often highly individualised. Many people resisted the negative connotations and light/dark polarity of the word 'shadow' and preferred terms such as 'guide' or 'messenger'. I soon realised that I needed to use the term carefully, although almost every workshop participant recognised each other's descriptions of shadow phenomena. Clarity was needed because as soon as we began to describe shadow activity something very subtle started to alter in the relation of participant to the phenomena being described. The shadow, if it existed at all, was a changing and fluid entity that appeared to respond to having its activities recognised.

My motivations in running theatre workshops on the theme of the shadow had nothing to do with therapy. It could be that the work was somehow dangerous, but the very simple exercises, developed with many workshop participants, proved effective in at least opening a door into an entirely different, and positive, mode of self-perception. A looking-glass world was revealed, mirroring our own. Changed self-perception took place within the context of physical performance, using neutral

mask, improvised dance/movement, group improvisation, mirroring, site-specific improvisation as well as writing and text work. This preliminary exploration will, I hope, form the basis of what will one day become part of a 'total theatre' pedagogy that maps the performer's personas/anima/shadow as well as leading to fearless excellence in vocal and physical skill. Although influenced by both Jung and Steiner – for both of whom the notion of the shadow was central – I am looking primarily for an authenticity and intensity in theatre performance rather than for a method of inner development for its own sake.

Perhaps the history of the theatre is a history of shadow revelation, and the shadow has had a consistent function as a psychological safety-valve from the beginning? From its origin in Greek drama until the Renaissance, theatre dealt with humanity's relation to spiritual 'otherness'. Current interest in the fantastic and paranormal has meant that sprites, imps, elementals, angeloi, daemons, ghosts and succubae are once more legitimate theatrical currency. Are these aspects of the human shadow world that materialise externally related to the (external) double, as opposed to the (internal) shadow? Too large an issue to discuss here, but the question remains – how do we convey the living power of the 'uncanny' double in performance?

If directors, writers and actors do not accept the existence of the shadow in these

## There is a school of psychotherapy that maintains that the body is our shadow

terms, the notion of the unconscious characterised by Freud, Jung and the rest brings into frame the impulse of a separate self that is compelled to act, although the action is usually neurotic. It is this polarity that should, I believe, be of interest to the actor/performer/director, for it contains – if not the burgeoning elemental/spiritual world – at least an inner tension and fundamental duality which can be used in any performance in which 'character' is relevant. As Jung is often quoted, 'The gods have become our diseases.'

What about the practical workshop exercises? We began usually with basic trust exercises – falling and being held by a group – with a particular focus on what 'came up' for both faller and catcher. By working often in pairs the polarity between 'self' and 'shadow-self' could be in some way externalised. This polarity worked also in a blindfold exercise where the group divided into pairs, with one participant leading the other, ideally outside. This exercise is not unusual but being converted into a 'shadow messenger' exercise it applies itself in a very interesting way to the discovery of self and not-self. I would ask participants, after being blindfolded and in turn being a guide, which experience actually felt akin to self (ego) or shadow: significantly, some felt like a shadow when led, some when being led. This leads to the question: who is in the driving seat? The 'I' or the 'not-I'? By establishing an experiment in which participants are asked to observe their feelings (even when sprinting blindfold across a field, guided by a gentle hand), senses of identity are simultaneously unsettled and sharpened. If I ask the reader 'Who is reading this, you or your shadow?', you may get a feeling of what is intended. The aim is to arrive at a place in which one can be self-aware in the most extreme emotional or physical expression.

One other exercise involves one participant learning to imitate the exact gait and appearance of another, and then 'performing' ►





it. This is unfailingly stimulating, as we are all adolescents fascinated by our appearance externally – is that how others see me? Is that how I really walk? For actors this helps to see where we still have to find neutrality, and where our 'shadow gestures' are most prominent. There is a school of psychotherapy that maintains that the body is our shadow: the above and other exercises can lead one to the realisation that if one allows the physical body autonomy, controlled not in the 'head' but in an act of awareness, then its capacity for creative originality and creativity is infinite. In this way, every performance can have the immediacy of an original improvisation even within a given physical structure.

Is this the significance of this shadow research for performance? What of the world of 'archetypes', now systematised and used by many performers and teachers? The Jungian concepts of animus and anima offer further sources of creative inspiration: referring to 'shadow-work' as a mere apprenticeship, Jung talked of facing animus (inner male,

belonging to physical female) and anima (inner female, belonging to physical male) as the more arduous, 'journeyman' path. Working with the shadow is inspiring because it allows a place for the unknown in our creative work. Like leaving a place at the table for a long-departed friend, the notion of the shadow allows space for the numinous. It is, however, culturally and economically harder and harder to make space for the 'not-I' in commercial touring production. The 'via negativa' was an important concept for Grotowski and the laboratory theatre; the Rose Theatre company is by no means Grotowskian, but has attempted to find ways of working with a spiritual dimension, without dogma, both in productions and in training.

The 'via negativa' avoids the familiar and even the 'new', which is an altered version of the known. I am interested by performers who have overcome their fears or self-satisfaction, and give themselves to the unknown. So much 'new' output is a variation of what has gone before, without re-sourcing the motiva-

tion to perform. I struggle to cope with an addiction to seeing and creating theatre that includes 'the other', if only in the sense of containing an inner tension or sense of a threshold. Only then are performers challenging themselves to overcome their habit of eclipsing themselves, missing the opportunity to learn in the moment what their actions signify. Simply put, working with the shadow is my way of defining and building 'presence', that element without which even the most polished and spectacular theatre event is instantly forgettable. ■

*Daniel Skinner is artistic director of the Rose Theatre Company and teaches voice at the London International School of Performing Arts (LISPA).*

Contact [dan.skinner@btinternet.com](mailto:dan.skinner@btinternet.com) or 07870 625385 for information on residential workshops with the Rose Training Academy at the Penquoit Centre, Pembrokeshire, in April and August 2004.

# Feed Me

Two very different shows with a shared interest in food. DOROTHY MAX PRIOR reports...

'Plug and Play' is an anarchic adult cabaret show, and 'Feast Your Eyes' a theatre show for 4-7 year olds. But in their very different ways they are both wonderful celebrations of alchemy – cookery and chemistry transforming the mundane into the extraordinary before our very eyes. Both companies like to make a mess... and both shows feature disturbing but extremely funny explorations of cannibalism!

Akhe's 'Plug and Play' (seen at Komedia in January 2004) is described by the company as a 'hooligan cabaret'. A red-skinned DJ in white curly wig pogos as he mixes toons whilst two overgrown schoolboys in Lederhosen and stripy socks boogie while they mix murky cocktails. Test tubes fizz and burble, glowing light bulbs are plunged into glasses of red liquid, and nails are hammered through heads into an ongoing painting created on the back wall of the stage. It's like 'Just William' on acid. Then things get really weird, as sandwiches are made using surrogate body parts – bread sliced from the chest, mayonnaise squirted from the toe of a shoe and – yes, you've guessed – trousers yanked down to reveal a dangling, thick, pink salami sliced before our eyes. These sandwiches are fed to us at the end of the show, washed down with vodka.

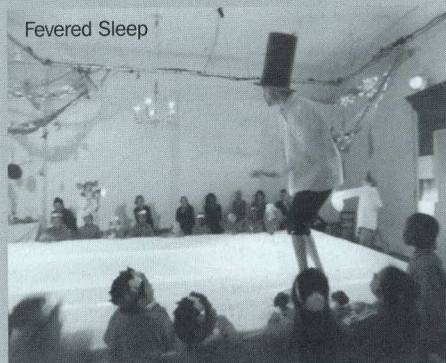
Although very different to theatre shows like 'White Cabin', 'Plug and Play' is a characteristic Akhe experience in its exploration of

the power of the elemental, its celebration of lo-tech (a lovely big old TV monitor sports a toilet-roll aerial) and its delight in mess and mayhem. In the rather refined atmosphere upstairs at Komedia, the performance felt a little too safe – I would have liked to have seen them getting down and dirty in the smoky basement bar with the Friday night drinkers and hecklers. But the audience came into their own for the vegetable-throwing grand finale...

A good few vegetables are also trashed in Fevered Sleep's 'Feast Your Eyes', (seen at the Croydon Clocktower in February 2004) which turns its young audience into royal guests at a banquet. What the invited kings and queens don't yet know is that they are on the menu – a plan hatched by the horrible, gross, ugly (capitalist) Queen Victoria Sponge to appease the terrible child-eating giant, who,

having eaten all available children, is now left to the desperate measure of devouring adults. The guests are seated along the sides of a long table which serves as the stage for the story-within-the-story of a greedy princess: forest scenes are created with broccoli trees and cabbage hills, strawberries become sleeping children trodden on and devoured with terrible red-juice-squirting relish and real apples gathered from the trees (children providing the swaying branches with their arms) are chewed and spat out by two downtrodden little mice who are not allowed even a bite to eat by the princess because 'It's my food, all mine!' The table turns into an under-lit shadow screen filled with fish as the princess ransacks the rivers, leaving no food source whatsoever for the poor people outside the castle walls. Even the cow has all her milk taken (David Harradine makes a very fine cow, his rubber-glove udder filled to bursting).

'Feast Your Eyes' brings together storytelling, physical action, simple but effective object animation and music provided by a 'chef' playing glasses, bottles, pots and pans to create a sensurround theatre experience which breaks down the fourth wall in an extremely original and effective way. The parable of uneven distribution of wealth is upfront, but the polemic is not over-egged. Like all good fairy tales there's a moral for you to find – or you can just enjoy the soul-feeding pictures that act out before your eyes. ■





# There's a Place for Us

The personal politics of wanting to be loved... KATIE PHILLIPS on self-conflict and Resolution!

After a Resolution! evening, I overheard someone say, 'I think it's sad. I mean, these dancers just so obviously want to be loved.' It was an observation that stayed with me – or rather, made me re-evaluate the pieces I had already seen...

Resolution! is a platform season of triple-bills at The Place Theatre aiming to develop young dance artists and their companies. With 108 performances in all, any thematic trends or recurring issues are few and far between. However, there is a noticeable absence of reaction to our current political state – fears revealed are not of WMD, child poverty or of bombs falling, but of being terrifyingly alone.

This year's Resolution! certainly seems to be testament to the idea that performance is simply a vehicle for acceptance of some kind. The storylines are deeply personal, converging themes of love and loneliness, based on diary excerpts, secret lives and subversion, thoughts and feelings. There is an excess of stereotypical gender politics, some clear aesthetic structures with no fill or frill, and a lot of soul searching – a sometimes desperate, sometimes nonchalant hunt for reason and meaning in an introverted analysis of modern living.

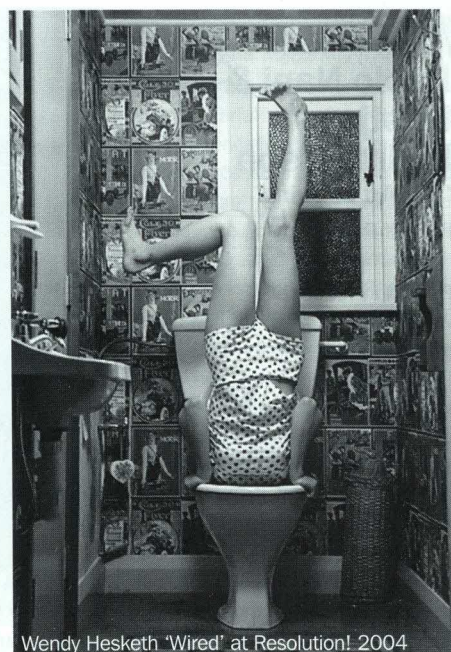
Four dance-theatre choreographers stand apart from the rest, their pieces all housing a visceral intimacy and a balance of humour and fear. The stories of the pieces do indeed portray a search for love of some kind, whether from mother, brother, lover or the self.

Sarah Fahie both opens and closes the Resolution! Season. 'Fugue For a Furnished Flat' is set in a stark landscape of alternating humour and desolation. The male character lights up a cigarette and dances alone as the female tries to kiss him and lure him into more

romantic escapades. In his determination to play a game of solitaire, he is dealt a poignant card as she talks about her husband – his best friend. Their wrought emotions fluctuate between isolation and closeness as she hovers, watching him move, trying to fit into his world like the wrong jigsaw piece. Their moments of tender falling and union are quickly subverted by the angst and anguish of their situation, and they retreat to their own music on separate sides of the stage, realising they can never penetrate each other's worlds.

In her newest piece, 'Nocturne for Night Cleaning', Fahie has created a work with a similarly beautiful, if somewhat dark and melancholic theatrical vision. She uses quirky, subtle, odd and distracted humour – she hugs the neon lighting before her face gets stuck in an air duct, which later spews out rubbish; screeching dustbin bags empty themselves and a knocking, rubber-gloved hand lures the night cleaner into an allusive romance. Their union seems to be a freak moment of joy in an otherwise bleak solitude.

Sally Marie's 'From Mum to Mum from Me' explores the realms of making a dance to show her mum 'her bestest dancing', squeaking from the darkness of an unlit stage, exposing her vulnerability by teetering with a childlike conceptual reality on a pedestal-cum-diving board. From bad posture to ballet posture and efforts to pose like a glamour-puss, Sally Marie gallivants in the harsh glare of a spotlight in an otherwise black stage, disappearing in and out of the darkness. She has baked cake after cake after cake in a show to win some kind of gratitude from the audience. There are more laughs at such a sugary sweet gesture than thoughts about the fears that come with the insecurity of bought friendships.



Wendy Hesketh 'Wired' at Resolution! 2004

With similar candour, Tim Morris in his debut piece 'Portrait' uses his Polaroid in an attempt to preserve dying images – clutching at fragments of time that disappear all too quickly. Props include iced buns, left to gather dust from a dinner party attended by no one except his potted plants – with whom he has since reverted to having conversations. The humour of this character is fast eclipsed; a deep and deftly poignant forlorn loneliness takes over, all portrayed by a cross breed of vital theatricality and characterisation and a sharp and vivacious dance technique. With this gawky, limping, rather simple character, Morris's exposure and waiting remains unsolved as he falls and trembles, vulnerable in his Y-fronts.

Aerial dance performer Wendy Hesketh presents an innovative fusion of performance technique; using a bungee rope to amplify her themes and movements. She flies over and around the stage, hangs upside down above a huge 'toilet' and hovers vertically, screaming and kicking to be allowed to stay there. What better way to demonstrate the highs and lows of bulimia than using a device that allows you to dangle and lurch in mid-air above the porcelain bowl, flounder away only to bounce back again, and tug you up to standing when you feel like collapsing. Hesketh's animated character and invigorating style of performance again merge comedy and pathos in an intensely personal creation.

Perhaps it all comes down to the fact that although it is nice to talk to other people, it is even nicer to listen to your own voice – and this is exactly what Resolution! offers – the chance for newcomers and fledgling choreographers to experiment with their own creative voice. ■

See [www.theplace.org.uk](http://www.theplace.org.uk).



## Paolo Nani & Kristjan Ingimarsson 'The Art of Dying'

Purcell Rooms

Paolo Nani is back at the Mime festival again but with a new show and a pal, Kristjan Ingimarsson. 'The Art of Dying' commences with two clown soldiers marching, eccentric dancing and messing around with a wooden gun. They finish, and go backstage – which is on stage but played as if they were backstage, and with pre-recorded audience noises they wait for the applause to build and then go out front of stage. This is the framework for the show, the acts onstage and the backstage relationship between the two clowns. Then Nani receives news: he has cancer (an X-ray). The art of dying for a clown begins. But unfortunately the scenes portraying pathos were not played convincingly. It became unclear, poorly acted and was a great shame as the show needed depth to contrast the wonderful array of gags and expert play.

The best bits were the game playing. An example of this was the lunch backstage; it became another act playing with skill and surprise with the everyday routine of eating. Miniature circus feats with cutlery and an apple ensue. There was a lot of joy in watching the two prepare for the next act – the Flamenco dance. Ingimarsson taunts Nani by not letting him get to his costume through the curtains. The

two clowns (one now in a dress) play with the stylised dance and a rose, all with an edge of conflict. Overall it was an enjoyable show attempting to humorously look at how a clown dies. The end lost me, and the dying part of the 'Art of Dying'... well, died. But the movement, precision, and quality and number of gags were a joy to see.

Danny Schlesinger

## Compagnie 111 'Plan B'

QEH, South Bank Centre, London

It's all a bit European dance/mime at first – very lovely but a little monotonous as suited men tumble down a slope, illuminated by a shifting palette of coloured light. But then windows open in the 'roof' and it starts to get interesting as heads and hands pop up and balls are rolled from hand to floor, bounces activating percussive sounds.

The slope becomes an upright wall and we are into DV8/Frantic Assembly territory as the men hurl themselves at the wall – leaping, jumping, climbing – being the first, the last – or the one who doesn't make it. This is again transformed into something very different and exciting when a full-size door opens to reveal a brief, ecstatic, vibrantly illuminated burst of juggling. It is the frugal use of the company's very considerable object manipulation skills that makes the piece so extraordinary. We are left des-

perate for more as each little burst finishes almost as soon as it has started.

Wall becomes floor, and a live video image of a figure lying on the floor is relayed on the back wall of the stage, so that he appears to be upright – an intriguing shift of plane similar in effect to the mirror used by Lepage in 'Far Side of the Moon'. These physical effects are so simple – but like all the best tricks, we understand how it's done yet are still mesmerised by the magic. The sound and vision effects in 'Plan B' are mixed live, in a two-way response process between onstage and offstage artists. In its awareness of the elements of sound, vision, space and time in performance, this is a hard act to follow.

Dorothy Max Prior

## Theatre 2.0 'Breath[e]'

ICA

'Breath[e]' lies a good distance from Beckett's 'Breath', its avowed inspiration, in both aesthetic form and effect, although both abandon the actor in favour of sound, light, and minimal set. Where 'Breath' is a sharp-edged articulation of the fleeting nature of existence, 'Breath[e]' is a mesmeric journey into a haunting spiritual dimension. Where Beckett's discarded rubbish, lying in a cruelly defined spotlight, suggests the uselessness of our physical form, Theatre 2.0's presentation of a dark reflecting-pool of water beneath mountains carved with light out of dry ice creates an emptiness of physical form. Where Beckett's piece is painfully framed by a lonely baby's scream in the darkness, Theatre 2.0 solemnly frame their work with two solitary 30W light bulbs.

In declaring their source material, Theatre 2.0 almost asked to be measured against Beckett's shortest work – but a key difference lies in the distance Theatre 2.0 attain from Beckett's often playful nihilism. They transcend the human suffering in Beckett's work and instead replace it with an aching distance from reality. This is emphasised by the 'fake' proscenium that separates us from the 'action'. As a performance, 'Breath[e]' was beautiful and entrancing, not at all like the suffocating quality of 'Breath'. But just like 'Breath',

Theatre 2.0's 'Breath[e]' manages to achieve an aesthetic that moves you physiologically and emotionally, and there are few companies around who can claim to do that.

Tom Wilson

## A2 Dance Theatre 'Miss did it hurt when you fell down from heaven'

ICA

This hour-long duet reflects the experiences of Alit Kreiz's and Anton Miro's shared lives, both personal and professional, through an aesthetic that bears traces of Bausch's visual compositions in the use of costume and settings; reflecting a shared concern with the underlying conditions of human relationships. In this mix of sketches the nature of relationships is ably deconstructed, but without saying anything new or particularly interesting.

At first, our gaze travels across a minimal dance floor only to be arrested by a virulent lime-green wall. Against this wall a variety of 'sketches' will be enacted including drinking with charcoal figures in bars, and a fairground shooting gallery (with a slightly 'political' slant). These are combined with moments of abstracted action that reflect the moments of obsessive and selfish behaviour within a relationship. Most potent is a surreal removing of knickers followed by a dialogue in which the property and identity of one partner is 'stripped' by the other. This delicate tragicomic moment contains a humane quality, and the care with which this is performed reflects an obviously deep-felt connection between the two dancers.

Elsewhere, A2 are most engaging when they play with the conventions of performance through repetition and self-referencing. A small Swiss mountain grows out of bed sheets, is dusted with flour and becomes the backdrop for a picnic as a list of the production costs scroll up the back wall.

Unfortunately there are times when this eclectic and random mix of visual images and spoken text has an inconsistent effect that loses the piece its sense of clarity and purpose. It is an interesting project that needs more time to grow.

Tom Wilson



Compagnie 111



## Canstage 'The Overcoat'

Barbican

On a set worthy of a West End musical, Canadian company Canstage's 22 performers bring to the Barbican their interpretation of 'The Overcoat'. Gogol's story, set in pre-revolution Russia, is multi-layered with metaphor, symbolism and intricate subtleties. It is the story of an ordinary office worker, an everyman treading the conveyor-belt of life until he manages to buy for himself the most beautiful coat, which changes his life. It is a universal story often used as inspiration for theatre productions in Russia.

For me, there were two fundamental problems with Canstage's production. First, the use of music. The entire piece was performed to a relentless selection of Shostakovich's works. The music only stopped once – a very short-lived but effective moment when the sound of the strings of the orchestra, interlaced with the sound of sewing machines, dies down leaving only the machines tap-tapping away at the cloth for the magnificent purple coat.

Secondly, the piece was choreographed so precisely that the performers were left no freedom to interpret their roles. After fifteen minutes the choreography became predictable and contrived, the performers (and even the lighting operators) had to move always on the beat throughout the piece. This became tedious to watch. The performers were moving from an impulse which came from without, never from within. In the programme the piece is likened to Keaton and Chaplin. But I have never watched Chaplin or Keaton without being moved – every one of their physical movements is an impulse from within, the truth of their characters physicalised. In Canstage's 'The Overcoat' I found no truth.

Emi Slater

## Gandini Juggling Project 'Duet/Quartet'

Purcell Room

This was a refreshing and exuberant double bill blowing away any of my



Black Hole

preconceptions about juggling. The first part, Duet, performed by Sean Gandini and Kati Yla-Hokkala, was a beautiful love poem for two bodies. In an atmosphere of 1930s dance hall sophistication, the couple move gently through the many stages of love. The intimacy imposed on the two performers by the juggling balls was fascinating to watch. The two characters had to work together whether they liked it or not. This made for some interesting scenarios where the performers were both literally pulling against each other and acting the pull of conflict within themselves whilst performing co-ordinated juggling of the most sophisticated nature. One wonders whether relationship therapists could start to recommend juggling to couples as a way into enhanced co-operation and intimacy.

The second part was a more straightforward celebration of juggling in all its forms, performed by Inaki Fernandez Sastre, Sean Gandini, Manu Laude and Kati Yla-Hokkala to a level of extreme precision and perfection. We were treated to syncopated rhythm juggling, tap dancing juggling, flying polos, juggling UV light with magical patterns flying through the air.

Which begs the question: Why is it so exciting and satisfying to watch people throwing things in the air? Is it for the same satisfaction that we look at the work of artists such as Bridget Riley, to see intricate and interweaving patterns moving before our eyes? Suspended objects in the air inspire some sort of magical awe, in the

same way that fireworks do. Why? Answers, please, to...

Emi Slater

## Black Hole 'Forget Me Not'

Albany Empire, Deptford

Paka is a London-based clown. Black Hole's 'Forget Me Not' is an unforgettable show conceived by Paka and puppeteer Sarah Wright and created by a company of more than two dozen, an international team that includes Lyndie Wright and other makers/puppeteers of Little Angel Theatre. Black Hole gives us a magical amalgam of live performance, puppets, video and pyrotechnics, under the loving guidance and direction of Andy Lavender.

Like a scene from an old-fashioned children's story book, the show's opening is a miniature circus tent. The canvas lifts to reveal an equestrian circus and tiny flying acrobats (beautiful banraku puppets operated by the onstage puppeteers). We are led into a world inhabited by a pyjama-clad Paka as a dozy old gent forsaken in a hospital armchair. He escapes into his fantasies and memories, taking us with him on his penultimate journey into a world peopled by delicate puppets, a flying scarlet frock of a Jezebel and – the star of the show – Paka's magnificent mechanical metal steed, graceful and hydraulic – a flayed cyber 'Body-Worlds' of a horse. It's a surprise to discover traditional hand-manipulat-

ed wooden puppetry combined with mutoid-esque metal machinery and sensitive human intervention. There are wonderful video films detailing atmospherically the melodrama – 'deserts crossed, storms endured and seas swum' as Paka's character relives the past and faces his demons. Created in association with the Mime Festival, Art of Regeneration and the Albany, 'Forget Me Not' is a charmer – a clash of elegance and steel.

Miriam King

## Joan Baixas 'Dopamine Suite'

ICA

As Spanish guitar music fades to silence, we see an alchemist's playroom. Hearing birdsong, we glimpse a projected child's face on a hand-held piece of paper – making visible an invisible spirit. Joan Baixas paints with earth and water and says he will not have the ritual of theatre. We can leave on our mobile phones, eat and talk. This will be our meeting place – like a visit to an artist's studio. He dances a hand-held candle dance. The ground-bound membrane is hoisted to where we meet with his earth-painted images, his shadow-dancing the physicality of his work. It's about images, words, sounds, it's about memory, about being together. Earth made from the ashes of 3,000 people from a war zone. A dialogue with images, like note paper doodles scrawled and sprawled on a 10x14 feet scale. Blue sea is sprayed away to reveal a projected image of a sleeping person. Some images come from the moment, some from the place, some are carried from space to space.

It's a beautiful show. The audience applaud in places. Yet the earth wore thin for me as many of the 'spontaneous' images I'd already seen and the 'impromptu' relaxed banter I'd heard before in Joan's previous show 'Terra Prayada' – this repetition raised that very question of 'theatricality'. 'Dopamine Suite' was I'm sure glorious for the first-time viewer – yet for me, with the repetition of stories and images but without the warmth and persona of live song that had accompanied that earlier show, it seemed second-best.

Miriam King



## Told By An Idiot 'I'm a Fool to Want You'

BAC, London, Jan-Feb 2004

'I love people who know how to laugh, even if they laugh at me' is a quote accredited to French surrealist poet and jazz musician Boris Vian – but it could serve as a motto for Told By An Idiot. 'I'm a Fool to Want You' (directed by Paul Hunter) tells the story of Vian, who's such a personification of Left-Bank Paris (jazz, poetry, passion, sex, death, cool haircuts) that I wondered at first whether they'd made him up... The story of Vian's life is framed by the occasion of his death – in a cinema whilst viewing the poor adaptation of his novel 'I Spit on Your Graves'.

The show has a beginning, middle and end – but not necessarily in that order. It's described as a 'fractured narrative', a term familiar to students of the novel – and indeed the show has a novelistic quality, with its flashbacks, timeshifts and explorations of the vagaries of memory. Perhaps an odd thing to say about such a highly physical and visual show, but this notion of the power of the novel is at the heart of the show; ironically and interestingly 'I'm a Fool to Want You' succeeds where much theatre and cinema fails in its ability to capture the inner life of dreams, hopes and fantasies.

There are superb performances from Hayley Carmichael as the women in Vian's life, Stephen Harper as the man himself and Zoe Rahman whose partly-improvised piano score interacts with the physical performance. With a lovely cameo part for

trumpet player Mark Crown, a just-right set design from Naomi Wilkinson (chairs and shoes stuck on suspended floors as walls on which Vian chalks the bare facts of his biography) and a gorgeous jazz soundtrack. What a pleasure this show is!

**Dorothy Max Prior**

## Schaubühne am Lehniner Platz 'A Doll's House'

BITE, Barbican London,  
February 2004

The very title of 'A Doll's House' suggests the complex relation between the fictional and the presentational offered by traditional drama. Ibsen's characters are shown as acting out to each other an image of the patriarchal family, in which a woman's responsibility, even in her roles of both wife and mother, is as dependent as that of her children.

Today, we might suppose that such responsibility is no longer considered exclusive of her independence, whether in work or in education. This production from Berlin proclaimed its intention to 'recreate the shock and controversy' that attended the play's first performances, but for all its energy and technical accomplishment, the dramaturgical decisions seemed to render it banal. The social challenge of the play's famous final gesture – the door slamming on both husband and children, as Nora's claim to her own experience makes their past and future irreconcilable – was here reduced to an act of murder. One might imagine that this emphasised the 'theatre' of the pro-

duction – but, on the contrary, rather than revealing something specific to the live performance, it served simply to expose a 'theatricality' common to representational action on both stage and screen.

As with its use of objects – for instance, the series of mobile phone, digital camera and laptop, simply to illustrate a contemporary setting, distinct from developing or exploring them as keys to action – the performance seemed more concerned with the indices of 'professional theatre' than the resonances of the specific drama. The text – the fiction – still provided the principal measure of the physical – the presentational – with the audience able to hear far more in the dialogue than the characters seemed allowed to, giving the impression, finally, of actors in a directorial doll's house, somewhat dissociated from the dramatic one.

**Mischa Twitchin**

## Tamasha Theatre Company 'Strictly Dandia'

Lyric Hammersmith,  
February 2004

'Young lovers, pushy mothers, hot moves and Gujarati grooves' – the soundbite on the leaflet for 'Strictly Dandia' encapsulates perfectly the feel of the show. The rowdy and enthusiastic audience kicked things off on a note worthy of Shakespeare's pit – shouting, laughing and commenting with an enthusiasm rarely seen in the pompous theatre houses of London.

'Strictly Dandia' has a script scattered with one-liners such as 'Just because Gandhi was a Gujarati doesn't mean you can't get angry', an ironic self-deprecating 'Goodness Gracious Me' type of humour digging at all the conventions and stereotypes of Asian Middle England which is funny, poignant and well delivered.

The story of two young lovers across the religious divide (Hindu/Muslim) is essentially the 'Romeo and Juliet' story and as the show is set during the Gujarati mating season Navratri, where for nine nights men and women take to the dance floor in a bid to attract the right partner and the eye of the judges, there are flashes of 'West Side Story', 'Fame' and 'Billy Elliot'. The dancing,

choreographed by Liam Steel from DV8, is a fabulous fusion of hip hop, kathakali, breakdance, tango, disco, salsa, waltz and more which is performed with such gusto and enthusiasm by dancer/actors of all shapes and sizes it is a true pleasure to watch. We see most of the characters mainly through the choreography, and the natural interlacing of text and dance would put many West End musicals to shame. A joyful show full of integrity.

**Emi Slater**

## Generating Company 'Lactic Acid'

Laban Centre, Deptford,  
November 2003

'Lactic Acid' plays with the fusion of circus technique and dance aesthetics. Well, that's what it says in the programme, anyway. What I actually saw was a great set, a fantastic soundtrack, funky costumes, solid circus acts – and a lot of comical running around between scene changes. This, apparently, was the dance part. But back to the circus: we had trapeze, hoop, juggling, tumbling and acrobatics, each act followed swiftly by another, lit by the fluorescence of what we imagined to be lactic acid coursing through the transparent framework of the cleverly designed set. This was an urban cyberworld, the movement raw and powerful, the performers athletes, urban clubbers, city gangs...

So far so good. What didn't work for me was the dance element – or, more accurately, the theoretical importance that dance was given within the makeup of the production. The relationship between dance and circus is interesting to play with, but I didn't feel that it was explored as fully or as daringly as it could have been here. Limp dance sequences seemed to have been tacked on awkwardly to the main body of the piece and sat uneasily with the coarse, sexy fluidity of the main circus acts. What was the point of these? Where was the 'different movement language' that artistic director Abigail Yeates claims emerges when you begin to question the relationship between circus and dance? And – I'm being really provocative now – is this emphasis on questioning really necessary?



Told by an Idiot



What I saw in 'Lactic Acid' was a new and exciting strain of circus flexing its muscles. What grabbed me was the living, breathing, unapologetic contemporary circus that pulsed in front of me. And hopefully it's this that GenCo will explore when it develops the show into a full-length production.

**Amy Howard**

## Cirque Du Soleil 'Dralion'

Royal Albert Hall, London,  
Jan/Feb 2004

You used to know where you stood. Contemporary circus had postmodern knowingness, hip costumes, rock music and plenty of mime/physical theatre input. Traditional circus had teams of Chinese acrobats, spangly costumes, big-voiced cabaret singers and clowns in ill-fitting dinner suits who spoke to each other in Italian... all of which are features of the latest Cirque Du Soleil production 'Dralion'. Nothing wrong with that of course – I'm a great fan of the classic circus model. And, most importantly for any circus show, there are some outstanding acts: juggler Viktor Lee combines slinky, sinuous choreography with flawless dexterity; the heart-in-mouth double trapeze is superbly skilled and the aerial tisseau double act (featuring UK performer Colette Morrow) is elegant and sensuous.

My teenage son goes for the fiery macho bravado of the all-male bamboo pole act and the high-energy hoop diving. He also, interestingly, prefers 'Dralion' to the last show 'Quidam' because 'it's more like a real circus'. I enjoyed myself – but I'm a bit bemused by the eschewing of the usual Soleil nods towards theatre – here reduced to a vague 'Elemental' theme that amounts to little more than denoting a colour for each of the personifications of Earth, Air, Fire and Water. The publicity claims the show to be a merging of the traditional Chinese circus and 'the avant-garde approach of Cirque du Soleil' – but the experimental takes a back seat in this production. In fact, 'Dralion' is not a million miles away from the Chinese State Circus (the eponymous Dralion turns out to be a sort of Foo-Dog). How confusing!

**Dorothy Max Prior**

## Patrizia Paolini 'What Else?'

Oval House, London,  
February 2004

Patrizia Paolini is very funny. In 'What Else?', directed by Jon Hough of Ridiculusmus, she tells stories of moments when she 'died': when she felt she did not exist, or when a part of her stopped functioning. It provokes us to think about what it means to be alive. Her comic timing is great, and every now and then she erupts into joyous lunacy.

But the show, for all its vibrancy, has a lack of structural cohesion. Her theatrical devices come in stages: a live soundscape, then a vibrant mime sequence against an under-exploited kitchen backdrop (what metaphor is strong enough to carry this 'life and death' theme?), and finally an otherworldly but text-laden sequence with her face in a wreath.

She is on the threshold of discovering her own genre. It's like an intelligent, atmospheric, stand-up comedy without jokes – in a theatrical space; a little reminiscent of Ursula Martinez's style in 'Family Outing'. Like Martinez and others, she plays with 'reality' on stage – her (carefully scripted?) foreigner's linguistic mistakes keep you guessing as to what is for real and what is performance.

We are ready for these ideas to be unified and linked, and to let this strong personality lead us somewhere – not necessarily to a conclusion, but on a journey we can follow with a sense of progression or transformation. Patrizia Paolini has a lot of ideas and the skill to execute them, so rather than asking herself 'What

else?' she might ask 'What have I discovered here?' and do more of it.

**Laura Eades**

## Yellow Earth Theatre 'Lear's Daughters'

Soho Theatre, November 2003

Yellow Earth Theatre has re-worked a feminist exploration of Shakespeare's 'King Lear': 'Lear's Daughters', written by the Women's Theatre Group in the 80s to explore issues important to women at that time. Director Tse, interested in the relevance of 'Lear's Daughters' to the new millennium, workshopped the play with Chinese women trying to understanding their relationships with their fathers. But this production does not draw out any more than we may already know or guess about father/daughter relationships. It is uncertain whether we are seeing an experience from the Chinese perspective.

The daughters – Cordelia the favourite, Goneril the eldest and Regan the outsider – have lives ruled by their position in a (mainly absent) father's heart. With a mother preoccupied with conceiving a son, the sisters are forced to vie for their parents' affection. The physical element, using contemporary dance and everyday movement, serves to heighten each sister's sense of where she is placed in the family.

But this is not so much a physical piece as one led by language, the dialogue being important to explore the depth of the relationships and each individual's story. For instance, we never see the father but we know through captivating storytelling, brought to us via the characters of

the nanny and the fool, that his presence is alive and strong. As for the visual elements: the design by Mark Hemerton – monochrome finished with silver and grey – provides a world both classic and contemporary, retro and futuristic. Maybe more specific visual references and details to inform and illustrate the production would have been brought to us through Kazuko Hoki's video work, but unfortunately this wasn't working on the night.

**Akua Obeng-Frimpong**

## Matthew Bourne 'Play Without Words'

The National Theatre, London,  
January 2004

This is exactly what is says on the box – a play which communicates without spoken utterance. But it's certainly not mime, and, although tightly choreographed and set to music, neither is it simply dance. Set in London's swinging sixties, and inspired by films of the period (specifically 'The Servant'), Matthew Bourne's devised play is also inspired by acting workshops he conducted at the NT Studio, and influenced by the free-style staging of companies like Complicité.

The dancers work to beats, just like screen actors, hitting expressions on designated counts whilst retaining the naturalness of characters caught in real-life situations. And there's a story – of love and lust above and below stairs.

Several actors play one character, dressed exactly the same, moving individually, yet telling the same story – slight variations in moves and expressions creating a collage effect without damaging the narrative. In a single minute, all can be doing something different, yet they tell the same story. The music, by Terry Davies, was developed alongside the movement. It's jazz with just a touch of sleaze, at times standing in for words or thoughts. And the set, with its echoes of seedy backstreets and film noir, and its central double staircase (plain for servants, decorated for master) speaks volumes too.

Having worked on reinterpreting familiar stories, Bourne now feels the next step is to develop a work from scratch. I can't wait for that.

**Dymphna Callery**

Yellow Earth Theatre; photo  
by Geraint Lewis





# BAC

## 'Jason and the Argonauts'

Battersea Arts Centre, London,  
January 2004

'Jason and the Argonauts' is a complex and meandering tale full of journeying, adventure, gods and goddesses, monsters, miracles, prophecies, and dirty little squawking harpies who shit everywhere. To bring it to the stage is no small challenge, but Tom Morris and Carl Heap's lo-tech interpretation was perfectly pitched. Jason's ship was made out of a couple of picnic tables. The notorious clashing rocks that Jason has to find his way through were two rusty buckets. Hera flew through the air, as all goddesses should, but she did so in hilarious stops and starts that highlighted all too plainly the jerky mechanism that winched her. The clever thing about this simplicity of stage set and props was that, yes, at times it made us laugh, yet it also helped rather than hindered the suspension of our disbelief. Because we were in on the secret from the start, we were right there, with Jason's crew, sailing the high seas, singing sea shanties and dreaming of the day we would return triumphant to our lost city.

You only have to add to this cosy, convivial air of inclusion the surreal edge that the 1930s backdrop gave the production, with a Hera and Zeus straight out of 'Jeeves and Wooster', a Hercules in fetching cricket whites, and a sullen Eros with tennis visor and badminton racket, to understand the headiness of the mixture that was brewed for us.

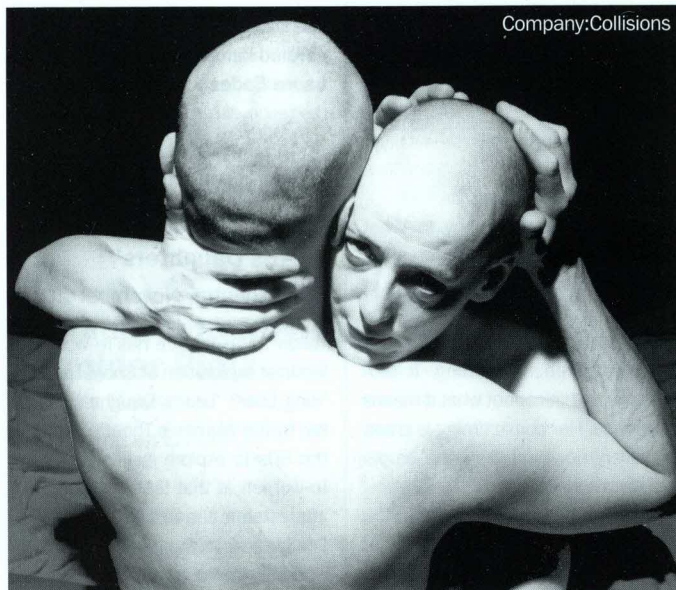
'Jason and the Argonauts' was the most entertaining, heart-warming and exciting theatrical production that I have seen in a long time – and I'm not often so free with my praise.

Amy Howard

## Company: Collisions 'Medea'

Komedia, Brighton,  
February 2004

A compelling exercise in refined simplicity, Company:Collisions' 'Medea' (directed by Tanushka Marah) is an



Company:Collisions

accessible, intense, emotionally charged piece of theatre.

Euripides' tale of a woman's horrific revenge on the man who betrayed her is told with refreshing clarity through movement, song and text in English and Greek. The six-strong cast, stark in lush black against a bare white set, inhabit the stage in a shifting series of carefully constructed images. Drawing on Butoh, Graham and other movement practices the chorus combine precise choreography with haunting, beautiful song.

Strong, emotionally raw, Eastern European-style singing is perfectly in tune with the text, reflecting the conflicting emotions of Medea's dilemma through dissonant harmonies and meditative rounds. The Greek words powerfully express unspeakable pain and grief as all meaning is carried in the emotive sound of the language that rolls richly from the actors' tongues.

One of the ways the company bring out the humanity in this gory tragedy is through moments of humour during Medea and Jason's confrontations. Her cutting sarcasm and his unbelievably insensitive understatement had the audience tittering with recognition.

Denise Evans's extraordinary performance as Medea is both humane and chilling. The climax, where she wreaks her revenge on Jason by killing their children, is no less shocking by its inevitability. I shivered as she dashed her sons (two knotted sheets) onto the floor, her face distorting in horror. Jason shrivels defeated into a ball, echoing

Medea's cocooned state of agony at the beginning. Any doubts that she has 'crushed his heart' melt away as the final image is burnt onto your eyeballs, the chorus becoming twisted, tree-like, menacing, black silhouettes against a fading blue light.

Katie Etheridge

## Yew Tree Theatre 'Alone It Stands'

Olympia Theatre, Dublin,  
January 2004

How can rugby be made interesting on the stage, albeit the astonishing victory of Munster's amateurs against the infamous All Blacks?

Writer/director John Breen accepted the challenge and produced a legend of Irish theatre (to date, it has been seen by over 100,000, travelling as far as Tasmania). A cast of six vivaciously undertake multiple roles, the set a mat (the field of play) and two benches either side (where those out of play wait), the only relief an image of Limerick's skyline. Other requirements – from cars to hospital operating tables – are played by the cast, and although these images are crude, this is used to comic effect.

In the first half, wearing the All Blacks' togs, they open the show with a comic rendition of the Haka. After the interval, corresponding to that of the match, they return in Munster's colours as their 12-nil victory approaches. The pacing of the piece is impressive, only flagging when the difficulties of portraying tragedy in the

context of comedy are encountered; for the match is counterpointed by several parallel narratives, adding the human element. The death of the captain's father is the only one to jar. Others, such as the birth of a fan's baby, add to the hilarity: cries of 'Jesus, Munster! Get it outta there!' (referring to the ball) intercut with 'It's coming, Mary, I can see the head!'

A rich piece of oral and physical storytelling – pure entertainment.

Niamh Lawlor

## Live Art Forum South West 'Three Minute Warning'

Phoenix, Exeter,  
November 2003

Twenty-one three-minute showcase pieces of live and video art hosted by Live Art Forum South West and Exeter Phoenix; performance with a channel-changer, this was a consistently fascinating affair – only occasionally despite the pieces.

Acts of bubblegum-blowing, song title-reciting and apologising to a mirror all uneasily sought an elusive simplicity. 'Schroom Onstage' began with banal actions like warm-up exercises, but grew into a virtuoso finale – some of the younger performers were in a positive feedback loop of learning/performance. But over-egged poetry and over-illustrative movement tripped up the promise of 'Wearing a Dead Man's Suit' and 'Pete, Neil and Emma' respectively. A powerful text in ABC's 'The Story of the Chinese Roll' was over-illustrated and intrusively delivered.

There were two fine video pieces: Chris O'Connor's 'Beyond The Pale' détourned Rugby World Cup footage to explore Irish/English (dis)connections and Oliver Lamb's Trafalgar Square piece in which he walked in a circular cloud of pigeons.

There was a distinct contrast between the hyperactivity of the younger artists and the calm of the more experienced – Tom Marshman and Alex Bradley performed a temperate exchange of letters across a dual flow of traffic, Dee Heddon made gently funny action paintings with vitamin C tablets – a live art Hannah Gordon – and performed a spectacular ritual with Stephen Hodge, 'Table Piece No. 31', which video-evoked the nearby Freemasons' Hall. Cathy



Turner's tangibly speaking to us through walls was echoed physically in Daniel Oliver's running out into the streets, our proxy, as the third part of his engaging miniature epic on transformation.

Thorson ended the evening with a charmingly arch lecture, incorporating some pseudo-geometry from Joseph Beuys, a little (doubtful) autobiography, costume absurdity, reverse-Gnosticism and a fake-post-modern inconclusion.

**Phil Smith**

## Wim Vandekeybus 'Blush'

Nottingham Playhouse,  
January 2004

Wim Vandekeybus started his career in the 80s with Jan Fabre, and 'Blush' betrays its creator's origins – impeccable stagecraft mixed with bits that push an audience's tolerance to its limits. He is positioned in dance but his work is intensely theatrical. There's spoken text and moments where the performers seem to react to stage events rather than carry out rehearsed activities.

It starts off with a piece of provocation. There is a big backdrop of a monochrome riverside scene, a man sleeping against it. A woman comes on stage, performs fellatio then mounts him as he sleeps. We're into the theme of the show – attraction and division between the sexes. The male dancers look like members of American nu-metal bands, the women in their dresses look very 80s (Pina Bausch, early Forced Entertainment or indeed Jan Fabre). The dancing is dynamic – but every time you settle back to enjoy its sensuous qualities a piece of theatre intrudes to confound expectations.

Some sections of 'Blush' were beautiful but perhaps a bit over-literal (a woman walking on the hands of a man who slithers along the floor) and some just made you long for them to stop – this isn't a show created to make us feel comfortable. But there was one breathtakingly beautiful moment. The backdrop was whisked away to reveal a film of water playing on a big white screen. The dancers ran towards it and quite literally dived through it. Strips in the cloth allowed them to pass easily through. Their real disappearance coincided with splash-

es in the film and they appeared in larger scale swimming in the water. Quite fantastic!

**Edward Taylor**

## Drak Theatre 'Flying Babies'

Komedia, Brighton,  
December 2003

Strung across the stage are lines of large squares of white cloth held up by giant pegs. An oversized old-fashioned white pram sits in the middle of the stage, which turns out to be occupied by three big bouncing babies in white romper suits and bonnets. The only touch of colour is a red balloon attached to the pram, which soon escapes to fly up and away. It's a simple but highly effective scenography that sets the scene for the ensuing flight of fancy, as our baby heroes try to recapture their balloon – transforming their pram into a number of different flying machines including a Wright-brothers propeller-whirring aeroplane and ultimately a lunar spaceship.

Drak Theatre (from the Czech Republic) have a worldwide reputation for their skills in puppetry and animated theatre, so I was not surprised to find that this show was chock-full of wonderful visual moments, using every trick in the

book from an extraordinary transforming set to shadow puppetry to object animation to projection. What did surprise me was the superb physical theatre and clowning skills from the three performers. There is no reason why a company shouldn't be equally adept in the physical and visual aspects of performance, but few are. The narrative was simplicity itself: balloon lost, babies cross – balloon retrieved, babies content. But Drak had everyone entranced as the babies bounced off each other, images zipped along the walls of the theatre, loud noises pinged and popped and a giant ball thrown out to the audience was eagerly chased and thrown back with squeals of delight – and that was just the grown-ups.

**Dorothy Max Prior**

## Liquid Theatre 'Crave'

Battersea Arts Centre, London,  
February 2004

Samuel Beckett is enjoying a renaissance at present and his influence can clearly be seen in this sharp revival of Sarah Kane's 1998 play by Liquid Theatre. At the core of this evocative experience is an over-riding musicality within the dialogue, that recalls many of Beckett's 'shorts' for stage and radio, and the inherent

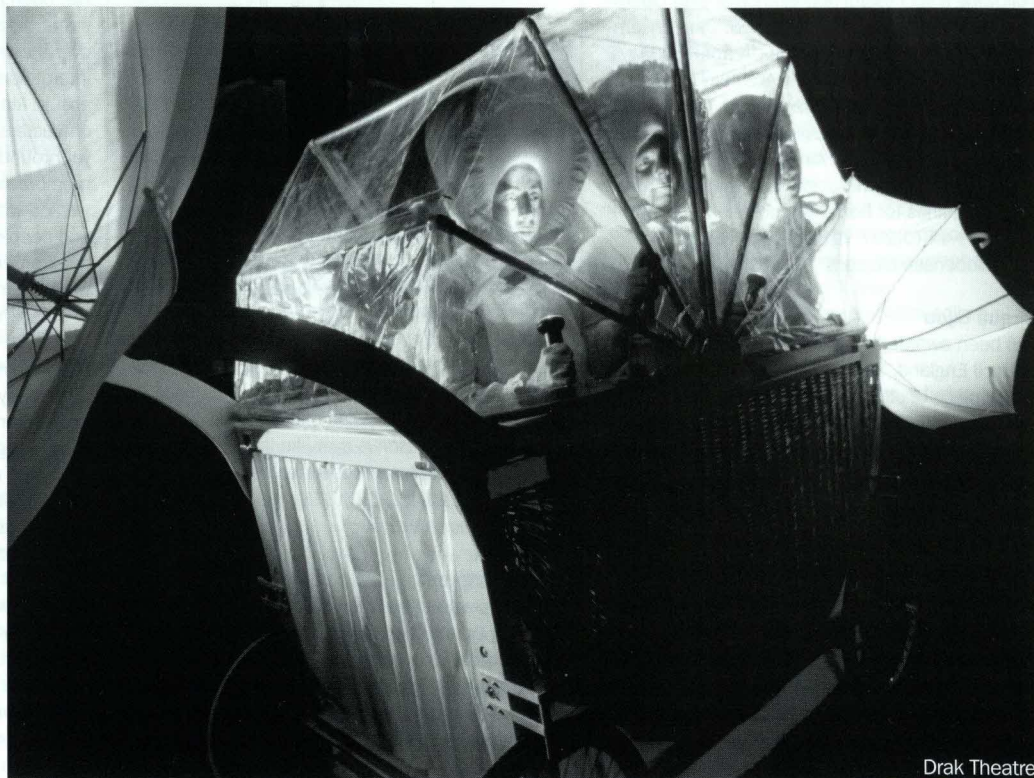
stream of consciousness within the text. Kane's multiple threads of dialogue are made to rise and fall from the four actors like ocean waves, creating a hypnotic montage of memories and emotions. Rarely do the actors overplay the emotion in the lines and a quiet intensity permeates both their dialogue and movement. Like whispers in the dark of the mind the character(s) and their memories invade the audience's consciousness.

Key to this is the restrained use of space by director Matt Peover. The actors sit, stand and move naturalistically around rough chairs and table. Such is the smoothness of this that I fail to notice their movements and instead 'magically' the actors seem to shift position. As this occurs, Lizzie Powell's lighting design both masks and illuminates the actors with its use of shadow – bathing faces in dullness and bodies in sharp light.

The resultant effect is beguiling; past memories manifested for the moment of a sentence and then buried under the next one. Thus layers are built up with a rising depth of feeling that evokes one's own memories, recollections and connections.

A production that transcends the idea that written texts foreground dialogue and logic, and instead creates a total theatre in and around the written map Kane provides, whilst speaking to the heart.

**Tom Wilson**



Drak Theatre



## PERFORMER & COMPANY UPDATE

### Alain Fairbairn – Théâtre Décalé

Alan Fairbairn's new solo show 'Le Monde de Harry Stork' will be performed at the Zèbre de Belleville, 63 bd de Belleville, 75011 Paris from 30 March until 10 April at 9pm each evening (except Sunday and Monday). This is a one-hour performance in three sections, directed by three directors with quite different styles. For further details please email: [theatredecade@wanadoo.fr](mailto:theatredecade@wanadoo.fr)

### Barefeat Theatre

are planning a new incarnation of their show '... of cabbages and kings', a quirky snapshot revealing the secret vegetables of Shakespeare's Queen Margaret. Originally devised and performed by Helen Tennison at Sprint 2002 and at the Kings Head Theatre Islington, it is being developed for a college tour this summer with attached workshop in combining Shakespeare with physical theatre. Contact [barefeat@hotmail.com](mailto:barefeat@hotmail.com)

### Boilerhouse

are currently working on the first incarnation of 'Beach', a unique large-scale performance event. Reuniting Boilerhouse's artistic director Paul Pinson with Gary Young, writer of the company's 2002 production 'Running Girl'. Meanwhile, 'Sister Sister' will tour to Europe in the summer, before returning for a two-week run in the company's hometown during the Edinburgh Festival in August 2004. Throughout the year, work will continue on a collaboration with French street theatre company Metalvoice, exploring contemporary ideas of time. For further info, contact Eileen MacCallum on +44 (0) 131 556 5644 or see [www.boilerhouse.org.uk](http://www.boilerhouse.org.uk).

### Clod Ensemble

Following a successful appearance at BAC Opera and Edinburgh Festival Fringe 2003, Clod Ensemble's 'Greed' will be touring the UK from 10 May 2004 for three weeks. Their BAC main-house run then opens 15 June for three weeks. Greed has also been picked up through the British Council showcase 2003 and so far they're booked for Sri Lanka (April), Bulgaria (June) and Thailand (in July). Enquiries to: [Roxie@clodensemble.com](mailto:Roxie@clodensemble.com). Phone: +44 (0)207 713 0095. Website: [www.clodensemble.com](http://www.clodensemble.com)

### Cirque Bijou

has been awarded funding of £26,600 by the Arts Council England, South West, towards developing a new piece of street theatre inspired by recent events in Iraq and the current obsession with celebrity status. The story will be based around the tale of the Emperor's New Clothes by Hans Christian Anderson. Artistic directors Julian Bracey and Billy Alwen will recreate the story with a modern twist. The central character of the Emperor will be based on a mobile platform that will house its own lighting, music and video system. The show will be available this summer and will be showcased at the international circus and street theatre showcase Manchester Xtrax in June and performed at Bristol's Harbour Festival on 31 July and 1 August. Phone 0117 9029730, or email [mail@cirquebijou.co.uk](mailto:mail@cirquebijou.co.uk) for further details.

### Dynamic New Animation

are currently in rehearsal for their newest show for children under 6, 'Atishool!', premiering at the Lyric Theatre, Hammersmith, on 24 April before touring nationally. 'Genie in a Bottle' is a project about genetics, devised by young people in Manchester which will be performed in May at the Green Room, Manchester, the Gateway Theatre, Chester, the Worden Arts Centre, Leyland and the Met, Bury. DNA have been invited to represent the UK at the World Festival of Puppet Art in Prague and the International Puppet Buskers festival in Gent. Watch out for 'Skin Deep Circus' at summer 04 festivals and 'The Garden of Delights' in Manchester (5-6 June) in the first in a series of dates.

### Marie-Gabrielle Rotie

is currently touring a double-bill of 'The Collector' (trio) and 'Mutability' (solo) and continues her collaborative work with Butoh master Ko Murobushi in the UK and Vienna (Impulstanz) and following their recent Arts Council-funded research they are planning a duet for 2005. Other ventures include being made honorary associate artist of Playbox Theatre in Warwick for whom she is planning a production for children. She has also been co-commissioned by Nuffield Theatre in Lancaster to create a new work for autumn 2004. For tour booking or workshop teaching, email [mgr35@aol.com](mailto:mgr35@aol.com) or phone/fax 020 8674 1518.

### Falsa Imago

is a new physical theatre company based in East London, a collaboration between Aude Tournay and Igor de Quadra that started in May 2003. Falsa Imago aims to explore various ways of shaping the theatrical experience both on stage and other sites. In the previous seven years (1996-2003) they have been training in corporeal mime in London (Ecole de Mime Corporel) as well as performing nationally and internationally with Theatre de l'Ange Fou ('Entangled Lives', 'Government Inspector'). 'Damaged by miracles' is their first collaborative work for the stage. This duet has won the first international edition of the Pinokkio Prize at the International Mime Festival of Belgium 2003, as UK representatives.

### Giffords Circus

announce 'The Grand Tour' 2004, 28 May to 30 August. Giffords Circus is a fairytale recreation of a 1930s circus, complete with jugglers, strong men, aerialists and equestrian artists. They return for the 2004 season with a show created around 'The Dream of the Pearl' – something mysterious and of the night. Old favourites – the prancing horses, the dazzling tightrope walker, the aerial chanteuse and the Russian strongman – will return, but no season is ever like the last. For further info please contact either Nell Gifford or Katy Kelly on 01451 820 378 or email [nell@giffordscircus.com](mailto:nell@giffordscircus.com).

### Henry Sargeant

is developing a show titled 'Low Tide' that will take place on the mud flats of Shoreham. It is an intertwining of the Jonah tale and Dr Syn the smuggler, in a mixture of styles from sea-shantiesque operetta to durational performance art spectacle. Anyone interested in taking part, contact [burningboats@hotmail.com](mailto:burningboats@hotmail.com).

### John Wright/Opera Circus

John Wright directs 'Arcane-Operacircus', a newly commissioned work of contemporary music theatre, composed by Paul Clark (Clod Ensemble) and libretto by David Spencer (winner of two Verity Bargate awards and now writing in Berlin and directing at Contact Theatre, Manchester.) Touring in the UK and internationally from May 2004, 'Arcane' is an Ubu-like black comedy mixing operatic voices, physical theatre, puppetry and contemporary music. See [www.operacircus.co.uk](http://www.operacircus.co.uk) for details or phone + 44 (0) 1308 420 751.

### Jonathan Kay

is interested in theatre not the theatre! Jonathan likes to perform in as many different places as possible: parties, festivals, theatres, arts centres, conferences, living rooms... Do you have a living room that seats 20-plus and would like to see Jonathan perform to your friends? Jonathan likes to lead workshops with people from all walks of life... Would you like to see Jonathan lead a workshop where you work, study or hang out? Please contact Emily Chaney on 020 8986 5736, 0845 345 1906 or [theatre\\_of\\_now@madasafish.com](mailto:theatre_of_now@madasafish.com).

### Momentum

Liverpool-based physical theatre company Momentum are currently taking bookings for their autumn 2004 tour of 'Tmesis'. The show has already been performed at the Unity (Liverpool), Aberystwyth Arts Centre and as part of the Sprint Festival at Camden People's Theatre. Originally directed by Rowan Tolley, 'Tmesis' is based on Aristophanes speech from Plato's Symposium about the origin of love, and how he believes we were all once creatures with two heads, four arms and four legs. 'Tmesis' was funded by Arts Council England. For info contact Elinor Randle on 07813 301517 or [momentumtheatre@hotmail.com](mailto:momentumtheatre@hotmail.com).

### Natural Theatre Company

has been making people laugh since 1969. Their street theatre performances have been seen all over the world and they have won many international awards, producing a delightfully absurd kind of street theatre. They have over 100 characters and scenarios and are available all year round to bring a humorous touch or memorable intervention to any event. They have worked with many different types of organisations and people. They are self-contained and technical requirements are minimal. Visit their website: [www.naturaltheatre.co.uk](http://www.naturaltheatre.co.uk). Phone 01225 469131 or email [info@naturaltheatre.co.uk](mailto:info@naturaltheatre.co.uk).

### Niki McCretton

is currently touring her physical theatre production for children 'Throw Me a Bone' round the UK and to the Prague Fringe Festival. She is also beginning work on a new piece in conjunction with Bristol-based digital artist and composer Kathy Hinde. The work is based on the relationship between grandparents and their grandchildren and is being supported by the Nuffield Theatre in Lancaster. This will tour in spring 2005. Niki is supported by the Merlin Theatre and Bridgwater Arts Centre.

### Nola Rae

'No one will vote for that clown' has been said by sensible people too often to be funny. It was said of Adolf Hitler, for instance. Nola Rae's new show



'Exit Napoleon – Pursued by Rabbits' is about a clown who votes himself into power and then treads a well worn path to destruction... Nola Rae's past subject matter ranges from Shakespeare's 'Hamlet' for two hands, to her grandmother as Queen Elizabeth the first, all without a word spoken, but plenty said! 'Exit Napoleon' is a black comedy on a serious subject. For further info see [www.nolarae.btinternet.co.uk](http://www.nolarae.btinternet.co.uk) or phone 020 8444 6248.

#### Perpetual Motion Theatre

would welcome feedback from Total Theatre members at the first showcase of their new show, inspired by the board game Risk and currently in development, on 6-8 April 2004 at 7.30pm at the Actors Centre, London, WC2H 9NP (020 7240 6283). Four people come together to play a game, Risk. The aim of the game is to take over the world... The world however has other ideas. Perpetual Motion Theatre is very grateful for support from The Esmée Fairbairn Foundation, Arts Council England, The Royal Victoria Hall Foundation, The Prema Arts Centre, Glos and the Actors Centre. For further info, phone 07779 723730 or see [www.perpetualmotion.org.uk](http://www.perpetualmotion.org.uk).

#### Púca Puppets

Púca's new show 'Songs In Her Suitcase – Performed Live by the Late Agnes Bernelle' will open in Project, Temple Bar, at the end of May, and is subsequently available for touring. Funded by the Arts Council and a Guinness Living Dublin Award, the creative team includes Bernelle's cabaret collaborator, Philip Chevron of the Pogues. The show will star Bernelle herself; through the media of masks, puppets, soundtrack and film, she will tell her amazing life story. On the children's menu, 'The Town Mouse and the Country Mouse' returns to Belfast to play the Cultúr-lann, in March. Púca's research programme StoryLab, assisted by The Ireland Funds, is currently resident in a studio granted by the Irish Museum of Modern Art's Artist Work Programme.

#### The Rude Mechanicals

After last summer's ground-breaking outdoor rural tour of 'The Wife of Bath' the Rude Mechanical Theatre Co will be bringing 'The Wife' indoors for four weeks (The Old Red Lion, Islington, 11 May to 5 June). Most members of the company trained with Antonio Fava, Philippe Gaulier or Desmond Jones, and the style is text-based but very physical; influenced by commedia dell'arte, but white faced rather than leather masked. Their summer outdoor tour will be a brand new version of Homer's 'Odyssey'. More details on [www.therudemechanicaltheatre.co.uk](http://www.therudemechanicaltheatre.co.uk).

#### Tall Stories

'Mum and the Monster' has now finished its third tour, having played successfully round the UK and Ireland, and at last year's Edinburgh Fringe ('Tall Stories sets the benchmark for children's theatre' – Sunday Times). 'The Gruffalo' has conquered New York, as part of its US tour, and is playing three weeks at London's Polka Theatre this spring. Meanwhile, the company is developing its new show 'The Owl and the Pussycat', which will tour nationally and to the Edinburgh Fringe, funded by Arts Council England. See [www.tallstories.org.uk](http://www.tallstories.org.uk).

#### Theatre-rites

'Finders Keepers' – a free interactive exhibition created by theatre-rites continues until May 2004 at the Livesey Museum, London. The Livesey is a remarkably family friendly organisation and community resource whilst theatre-rites is an award-winning company creating theatre and hands-on exhibitions for children and adults to share together. Meanwhile, 'Catch Your Breath', the theatre-rites show for under 6s, is touring the UK this spring (see performance listings) and theatre-rites has just been named as one of its Critics' Choices (Children) by 'Time Out'.

#### Théâtre Sans Frontières

latest French production 'Aladin et la Lampe Enchantée' is currently touring nationally (partly supported by Scottish Arts Council). 'Aladin et la Lampe Enchantée' is a collaboration with the São Paulo comedy-physical theatre company Le Plat du Jour. Later in the spring, the cast and crew of 'Around the World in 80 Minutes' are filming in Switzerland, Belgium and Tunisia. Funding from Creative Partnerships has helped to finance the development work for this project. In the autumn, the artistic directors will visit Quebec to work on a forthcoming collaboration with the company's patron, Robert Lepage. TSF is now booking theatres for the 2005 revival of its successful Spanish production, 'El Sombrero de Tres Picos'.

#### Third Angel

After a busy spring full of biomedical-based research and new works, Third Angel is taking time to work on early development of the next major piece of performance work, and preparing for a nine-week education residency in Portugal, running from July to September. Created specially for the Gulbenkian Programme on Creativity and Artistic Creation and hosted by Culturgest, Lisbon, the course aims to introduce young professional practitioners and directors to a variety of experimental practices and devising. Please contact the company for more information: [mail@thirdangel.co.uk](mailto:mail@thirdangel.co.uk).

#### Tiebreak Theatre Company

'The Nightingale', Tiebreak's 65th production for young people and families, tours this spring, hot on the heels of the success of the company's first ever visit to the Edinburgh Fringe in 2003. Written and directed by David Farmer, with original music by Kenny Forrest and adapted from the story by Hans Christian Andersen, this charming show will be touring to venues nationwide including artsdepot at The Bull, Millfield Theatre, Harrow Arts Centre, Watermans Arts Centre, Trinity Theatre in Tunbridge Wells, and Windsor Arts Centre.

#### Twisted I Theatre Company

'Cain and Abel' is a 'darkly comic tale of foul moods and sibling feuds'... After disturbed and excited responses during autumn 2003, Twisted I are performing Cain and Abel on a few selected dates across the country during spring 2004. Twisted I combine dynamic physicality, puppetry, creative music technology and extended vocal techniques with a set filled with trickery to produce a visual and aural storytelling theatre style. Supported by Arts Council England, Lottery Funded. Visit them online for info and images: [www.twistedi.co.uk](http://www.twistedi.co.uk).

## MANAGEMENT & FUNDING

#### Decibel

Following the huge success of the showcase of culturally diverse work xtrax presented in association with the Arts Council's Decibel project in May 2003, they are in discussion with Decibel about running a similar showcase in Manchester in 2005. More information from [www.xtrax.org.uk](http://www.xtrax.org.uk)

#### DIY 2

is an initiative of the Live Art Advisory Network, a partnership between Artsadmin, the Live Art Development Agency and New Work Network. Together they are partners in Creative Capital which is working to help artists to identify, prioritise and implement professional development activities. DIY 2 is funded by Arts Council England, London. See [www.thisisliveart.co.uk](http://www.thisisliveart.co.uk) or [newworknetwork.org.uk](http://newworknetwork.org.uk) or [artsadmin.co.uk](http://artsadmin.co.uk).

#### Independent Theatre Council (ITC)

continue to offer courses and publications on a range of topics including starting a performing arts company, fundraising and becoming a registered charity. For further info, phone 020 7403 1727, email [admin@itc-arts.org](mailto:admin@itc-arts.org) or see [www.itc-arts.org](http://www.itc-arts.org).

#### Networked Bodies

is for professional artists working in live art and contemporary performance, based in England. Artists are invited to propose ideas to the scheme. Practitioners, promoters, academics, students, critics are encouraged to become selectors. Three awards of £5000 are available. Deadline for proposal abstracts is 7 April; online discussion and shortlisting starts from 19 April. See [www.newworknetwork.org.uk](http://www.newworknetwork.org.uk), email [info@newworknetwork.org.uk](mailto:info@newworknetwork.org.uk), or call 020 7729 5779.

#### Small grants in Creative and Performing Arts

Grants up to £5000 to cover direct costs of research, including travel and subsistence. Further info from Gail Lambourne on 01179 876670 or [g.lambourne@ahrb.ad.uk](mailto:g.lambourne@ahrb.ad.uk).

#### Third International Serge Daighilev Competition of Choreography Art

– Gdynia, Poland. October 8-9 2004. Professional development award to promote choreographic talent both in Poland and abroad. Applications invited from both professional choreographers and students – deadline 30 April. See [www.amberfaun.com](http://www.amberfaun.com), email [amberfaun@wp.pl](mailto:amberfaun@wp.pl) or phone +48 501 497 255.

#### UNESCO-Aschberg bursaries for artists

Created to open up new career prospects for young artists and to enable them to continue their training in specialised institutions. Different deadlines in various countries. For further details see [portal.unesco.org/culture](http://portal.unesco.org/culture) or email [dir.aschberg@unesco.org](mailto:dir.aschberg@unesco.org).

#### Xtrax – New Web Directory of Street Artists

A new service for street artists and promoters in 2004 – an online directory of street artists and companies. This will be a resource for programmers and artists. To register your details on this website go to [www.xtrax.org.uk/streetartists](http://www.xtrax.org.uk/streetartists) or email [info@xtrax.org.uk](mailto:info@xtrax.org.uk)



## OPPORTUNITIES

### Butoh UK

Forthcoming events include performances and workshops with Atsushi Takenouchi in April 2004 and with Yumiko Yoshioka in June. Butoh UK is a free email-based membership group. To join, email [butohuk@aol.com](mailto:butohuk@aol.com) or [mgr35@aol.com](mailto:mgr35@aol.com) or phone 020 8674 1518.

### Live Art and Science on the Internet...

call for contributions. Texts on the subject of 'Live Art and Science on the Internet' are sought for a series of special sections in both the print and online journal 'Leonardo'. As artists and others produce live art on the internet, liveness, mediation, online activism, surveillance, and identity/gender, among other related issues, are being explored. They seek texts documenting such work as well as texts on the history of this field of practice and the vocabulary being used to describe it. This call for papers is open for 2004/05/06. Please send statement of interest with a brief explanation of your project to [leonardo@franklinfurnace.org](mailto:leonardo@franklinfurnace.org). For author guidelines, follow the link 'Info for Authors' on [www.leonardo.info](http://www.leonardo.info).

### Oh! Art,

based at Oxford House in Bethnal Green, East London, are looking for arts practitioners who want to produce and develop their own work. In 2004, they are particularly interested in work that investigates the theme of Identity. For further details see [www.oxfordhouse.org.uk](http://www.oxfordhouse.org.uk) or e-mail [ohart@oxfordhouse.org.uk](mailto:ohart@oxfordhouse.org.uk).

### Streets of Brighton...

an invitation to appear in the showcase to be held on 6-7 May as part of Streets of Brighton. Now celebrating its tenth anniversary, Streets of Brighton is attended by hundreds of promoters from around the world as well as thousands of local people. Showcase artists are offered travel expenses, accommodation, technical support, promotion to delegates and an audience of up to 100,000. Contact Veronica Stephens, Zap Art, 7A Middle Street, Brighton BN1 1AL. Phone 01273 821588 or email [veronica.stephens@zapuk.com](mailto:veronica.stephens@zapuk.com).

### Theatre Sans Frontières

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](mailto:admin@tsfront.co.uk).

### Xtrax Showcase

in association with Manchester International Arts – 4-6 June 2004, Manchester. This will take place in the beautiful location of Manchester's Platt Fields Park, chosen in order to explore some new areas of work particularly visually led shows, shows in booths and outdoor installations, as well as a selection of street theatre and music. In addition to the street programme there will be a venue-based programme of cross art form performance. If you have new or recent work that MIA is not aware of which might be suitable for the showcase email [jeremy@streetsahead.org.uk](mailto:jeremy@streetsahead.org.uk). Phone 0161 224 0020. Venue-based artists – contact Maggie Clarke at [maggie@xtrax.org.uk](mailto:maggie@xtrax.org.uk). See [www.xtrax.org.uk](http://www.xtrax.org.uk).

## CONFERENCES, MEETINGS

### Dance Northwest: Exploratorium 2004

Week-long residential choreographic research lab taking place in August 2004 in NW England, for choreographers with at least two years experience. Studio space, thinking space, workshops, seminars – an opportunity to 'think outside the box'. Phone Juliet Clark on 01829 759144 or 01606 863845 or email [projects@dancenorthwest.org.uk](mailto:projects@dancenorthwest.org.uk).

### International Festival – Theatre Methods 04

takes place 5-11 July in Malpils, Latvia. Masterclasses, workshops, demonstrations, video, lectures, performances and discussion. Send detailed CV via email to [info@iugte.com](mailto:info@iugte.com). Registration fee is 450 Euros (includes food and accommodation). See [www.iugte.com](http://www.iugte.com) or phone (+371) 6403999.

### Interdisciplinary Landscapes:

postfeminist practices in the arts. Conference to be held at University College Northampton ON 16-18 September 2004. Invitations are invited for both 'conventional' academic papers and for performance/exhibition material on any aspect of feminist arts practice. Suggested themes include: arty women, tarty men; myth; fantasy; dreams; imaginings; virtual reality; representation; resistance. Abstracts of 300 words plus video/publicity material where applicable to: Dr Alison Oram, Reader in Women's Studies, University College Northampton Park Campus, Broughton Green Rd, Northampton, NN2 7AL.

### International Symposium on Electronic Arts

Stockholm-Tallinn-Helsinki; Sweden, Estonia, Finland; 14-22 August 2004. New media meets art, science, research, and popular culture at this leading international symposium. See [www.isea2004.net](http://www.isea2004.net).

### National Street Arts meeting

The 8th National Street Arts Meeting takes place as part of Streets of Brighton on 6-7 May at the Corn Exchange, Brighton. This year, the main theme of debate is 'Artists and Street Arts Development'. Presentations, discussions, networking, access to the festival club – and hundreds of performances in the street artists' showcase. Delegates fee: £135. Reduced fee for artists: £50. To book or for more information email [isabelle@zapuk.com](mailto:isabelle@zapuk.com) or phone 01273 821588.

### Space: Science, Technology and the Arts,

the 7th Workshop on Space and the Arts, takes place at ESTEC (ESA's European Space Research and Technology Centre) in Noordwijk, The Netherlands, 18-21 May 2004. See the science-art agency Arts Catalyst for details of this and other art/sci initiatives: [www.artscatalyst.org](http://www.artscatalyst.org).

### Tanzwerkstatteuropa (TWE)

is hosted by Joint Adventures and takes place in Munich 4-14 August 2004. The courses confront their participants with the latest trends in contemporary dance, as well as the marginal areas of other forms of theatre and training. Contact Joint Adventures on +49 89 724 2515, or fax +49

89 723 7782 or see the website at [www.jointadventures.net](http://www.jointadventures.net).

## RESOURCES

### ACE Subsidised Studio Space Available

Decent, affordable (£30 a day) studio space in Lisson Grove, London NW1 is offered by UK Foundation for Dance. Weekday 10.00-6.00 only. Call Marylebone Dance Studio on 020 7258 0767, see [www.m-dance.co.uk](http://www.m-dance.co.uk), or email [ukfd@globalnet.co.uk](mailto:ukfd@globalnet.co.uk).

### Chisenhale dance space

offers subsidised rehearsal or research space, and a range of equipment for hire, including camcorders and projectors. Phone 020 8981 6617, email [mail@chisenhaledancespace.co.uk](mailto:mail@chisenhaledancespace.co.uk) or see [www.chisenhaledancespace.co.uk](http://www.chisenhaledancespace.co.uk).

### Photography

Total Theatre Magazine designer offers digital photography service. Low rates for unfunded companies (from £50 including CD-ROM). Phone Toby on 07801 372811.

## CHANGES

### Twisted I Theatre Co.

7 Bank Buildings, Meltham, Holmfirth HD9 4BA  
01484 359249  
[www.twistedi.co.uk](http://www.twistedi.co.uk)

### Puca puppets

77 The Village, Raheny, Dublin 5, Ireland  
Phone/Fax: (00 353 1) 832 9594

### Theatre O

9 Carberry Road, London SE19 3RU  
mobile: +44 (0)7887 523 688  
Phone/fax: +44 (0)208 653 4543  
Email [info@theatreO.co.uk](mailto:info@theatreO.co.uk)

## WEBSITES

### [www.artmedia.com.au](http://www.artmedia.com.au)

Info on physical theatre and other contemporary Australian and New Zealand performing arts.

### [www.artsdepot.co.uk](http://www.artsdepot.co.uk)

For the latest on the new arts centre in North London to be launched in September.

### [www.culturebase.net](http://www.culturebase.net)

House of World Cultures international artist database.

### [www.laban.org](http://www.laban.org)

For details of courses, performances and lectures

### [www.liveartmagazine.com](http://www.liveartmagazine.com)

For hybrid, interdisciplinary and collaborative contemporary art news, reviews, previews and listings.

### [www.talkingbirds.co.uk](http://www.talkingbirds.co.uk)

Ten online interactive artworks.

### [www.theatreforfamilies.net](http://www.theatreforfamilies.net)

Project for family-friendly theatre – theatre for children and adults attending together.



## COMPANIES

## Chipolatas

## MAY

- 1-6 British Council tour of Malta  
15-16 Paris  
26-31 Spanish tour

## JUNE

- 9 'Airbag' Accordion Festival, Bruges, Belgium  
12-13 Blanquefort Festival, France  
25-27 Grenoble / Orleans, France

## Deja Donne

## 'THERE WHERE WE WERE'

[www.dejadonne.com](http://www.dejadonne.com)

## MAY

- 14-15 nottdance 04, Bonington Gallery, Nottingham

## Eddie Ladd

## 'CLUB LUZ'

0141 565 1035

## APRIL

- 10 Arches Theatre Festival, Glasgow  
28 The Barn, Dartington Hall, Totnes

## MAY

- 26-27 BAC Opera 2004, Battersea

Jonathan Kay –  
Theatre of Now'ALL THAT I KNOW AND  
ALL THAT I DON'T KNOW'

020 8986 5736 / 01273 709 709

## MAY

- 1-2, 5-9, 12-14 Brighton Festival Fringe  
04, Old Steiner School Building

## Kabosh

'TODD! DEMON BARBER  
OF FLEET STREET'

[kabosh@dircon.co.uk](mailto:kabosh@dircon.co.uk)  
Tel: +44 28 90243343

## APRIL

- 1-2 The Helix, Dublin  
14 Garter Lane Arts Centre, Waterford  
15 The Garage Theatre, Monaghan  
17 Ardhowen, Enniskillen  
22-24 Belltable Arts Centre, Limerick

## Marie-Gabrielle Rotie

'THE COLLECTOR' &  
'MUTABILITY'

## APRIL

- 6 Playbox Theatre Warwick

## MAY

- 16 Athens; email@w-art.gr  
19 The Place, London

## Niki McCretton

## 'THROW ME A BONE'

## APRIL

- 3 Rotherham Arts Centre  
14 The Mill Theatre, Banbury  
16 The Arc Theatre, Trowbridge

## MAY

- 31 Salisbury Playhouse

## JUNE

- 1-6 Prague Fringe Festival

## Nola Rae

'MOZART  
PREPOSTEROSO'

## APRIL

- 1 Espace Culturel Treulon, Bruges (Bordeaux)

## MAY

- 11-12 Théâtre du Mantois, Mantes la Jolie (Paris)  
16 Théâtre de Vevey, Vevey, (CH)  
21 Théâtre Bernard Blier, Pontarlier (F)

## WORKSHOPS

## MAY

- 19-20 Théâtre des Osses, Fribourg (CH)

'EXIT NAPOLEON  
PURSUED BY RABBITS'

## APRIL

- 13-14 Komedia, Brighton  
17 The Theatre, Chipping Norton  
21 Old Town Hall Arts Centre, Hemel Hempstead  
24 The Assembly Rooms, Ludlow  
27 Epsom Playhouse  
29 Trinity Theatre, Camarthen

## MAY

- 1 Midlands Arts Centre, Birmingham  
7-8 Bristol Old Vic Studio  
26 Strode Theatre, Street

## JUNE

- 10 Borough Theatre, Abergavenny  
12 Ucheldre Centre, Holyhead  
17-19 Ustinov Studio, Theatre Royal, Bath

Opera Circus – John  
Wright/Paul Clark

## 'ARCANE'

0117 987 7877

## MAY

- 20-22 Bristol Old Vic Studio

## Púca Puppets

'SONGS IN HER  
SUITCASE'

[pucapuppets@eircom.net](mailto:pucapuppets@eircom.net)  
00 353 1 832 9594

## MAY

- 26-2 June Project, Dublin

## Shifting Sands

## 'ROMEO AND JULIET'

## APRIL

- 2 Salisbury Arts Centre at St Michael's Community Centre  
3 Shaftesbury Arts Centre, Dorset  
14 Imperial Ballroom, Skegness  
16 Spilsby Theatre, Lincs  
17 Croydon Clocktower  
20-21 New Wolsey Theatre, Ipswich  
22 Phoenix Arts Centre, Leicester

Theatre-rites and Lyric  
Hammersmith

## 'CATCH YOUR BREATH'

## APRIL

- 15-17 Salisbury Playhouse  
23-25 Brewery Arts Centre, Kendal  
29-2 May Trinity Theatre, Tunbridge Wells

## MAY

- 6-8 Pegasus Theatre, Oxford  
13-15 The Hawth Studio, Crawley  
25-27 Croydon Clocktower

## JUNE

- 8 Warwick Arts Centre  
10-12 Birmingham Rep

- 16-18 North Edinburgh Arts Centre  
22-23 Komedia, Brighton  
30-3 July Gulbenkian Theatre, Canterbury

Theatre Sans  
Frontieres'ALADIN ET LA LAMPE  
ENCHANTÉE'

## APRIL

- 1 Palace Theatre, Mansfield  
4 Mumford Theatre, Cambridge  
19-20 Brewery Arts Centre, Kendal  
21-22 Rose Theatre, Ormskirk  
23 Caedmon Hall, Gateshead  
25 Stanwix Arts Theatre, Carlisle  
27 Forum 28, Barrow-in-Furness  
28-29 The Dukes, Lancaster

## MAY

- 4-5 North Edinburgh Arts Centre  
6-7 Gilmorehill G12, Glasgow  
12 MacRobert, Stirling  
14 Eastgate Arts Centre, Peebles  
17-18 Middlesbrough Theatre  
19-21 People's Theatre, Newcastle  
24 Warwick Arts Centre  
27-28 Bloomsbury, London

## Tiebreak Theatre

## 'THE NIGHTINGALE'

## APRIL

- 14-17 Harrow Arts Centre  
18 Lakeside Arts Centre, Nottingham

## VENUES

## Circus Space

[www.thecircusspace.co.uk](http://www.thecircusspace.co.uk)  
020 7387 0031

Springboard Season of new Circus

## APRIL

- 7-9 K-DNK – 'No Exit'; plus Gandini Juggling – 'Don't Break My Balls'  
8 FREE Springboard Season Debate – Has Circus lost its Balls?  
14-16 Empress Stah as Dolly Diamante in 'Swinging from the Chandelier' (Adults Only)  
21-23 Lindsey Butcher – 'Why?'; plus 'Launch' – young companies with new pieces

The Corn Exchange  
(Newbury)

## &amp; NEW GREENHAM ARTS

01635 522733

[www.cornexchangenew.com](http://www.cornexchangenew.com)

## APRIL

- 28 Platform 4 – 'The Visitation of Mr Collioni'

## MAY

- 1 Weekend Break

## NEW GREENHAM ARTS

## MAY

- 1 Fabrik – 'Pandora 88'  
3-5 Young Europe trilogy: 'Sweetpeter', 'Kadouma's Island', 'Little Angels'

## Hoxton Hall

020 7739 5431

## APRIL

- 3-4 Third Angel – 'Class of '76'  
24 Benji Reid – 'The Pugilist'

## MAY

- 8-9 Para Active – 'The Onion Bar'  
22-23 Bodies in Flight – 'Skinworks'  
29-30 Connecting Vibes – 'Playground Games'

## JUNE

- 18-19 Falsa Imago – 'Damaged By Miracles'

## FESTIVALS

## BAC Opera

020 7223 2223 [www.bac.org.uk](http://www.bac.org.uk)

## MAY

Now a twice-yearly event. The best of experimental opera and new music theatre. Come and discover the next 'Jerry Springer'.

## Brighton Festival

[www.brighton-festival.org.uk](http://www.brighton-festival.org.uk)

## MAY 2004

International theatre, music and dance. Highlights include:

## MAY

- 5-8 Teatro Kismet (Italy) – 'Gilgamesh'  
19-22 Peter Brook's 'The Death of Krishna'  
3-8 Ladies and Gents at the Aquarium Colonnade Toilets  
3-8 Fabrik – 'Pandora 88'  
4-8 Divas – 'Scripted to Within an Inch of Her Life' / 'The Men in the Wall'  
7-8 Collectif AOC – 'La Syncope du 7'

Outdoor events:

## MAY

- 1 Children's Parade  
6-8 Streets of Brighton  
15 The Big Splash, Brighton Marina  
22 Carnival Encounter

## Spitalfields Fest Fringe

## 1-30 JUNE

Performance and visual arts events in venues, galleries and open spaces in Spitalfields and beyond. Tel 020 7375 0441 see [www.alternativearts.co.uk](http://www.alternativearts.co.uk)

## Streets of Brighton

[www.zapuk.com](http://www.zapuk.com)

## 6-8 MAY

10th Anniversary. World preview performance of 'The Lazy Kings' by Transe Express. Also from 7 to 8 May a daytime showcase programme with some 200 performances by over 100 companies.

## Weekend Break

0121 244 8084 / 0121 525 6861

## 4-5 JUNE

Collaboration between The Public and Birmingham-based Fierce. Artists featured include: Guillermo Gomez-Pena (performance artist); Sophia Clist (theatre-rites) with 'Stretch'; Blast Theory with 'Uncle Roy all Around You'; Gob Squad with 'Super Night Shot'.

## 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](mailto:zippos.circus@virgin.net)

## Bristol University

MA in Cultural Performance

For 5 years WSI has collaborated with Bristol Uni to offer this unique MA. Students spend one semester in Bristol before coming to Lanternhouse to participate in the WSI programme. Contact: Arts Faculty Office, Senate House, University of Bristol, Tyndall Avenue, Bristol, BS8 1TH.

## Butoh UK

020 8674 1518

11-13 June. A workshop with Yumiko Yoshioka, one of the first Butoh dancers to perform in Europe. Info and bookings: Marie-Gabrielle Rotie [Butohuk@aol.com](mailto:Butohuk@aol.com)



## TRAINING & WORKSHOPS

### Central School of Speech and Drama

London, 020 7559 3990

#### MA ADVANCED THEATRE PRACTICE

A four-term course with choice of: Creative Producing, Dramaturgy, Lighting Design, Object Theatre and Puppetry, Scenography, Sound Design, Writing, Performance, Direction. See [www.cssd.ac.uk](http://www.cssd.ac.uk)

### Centre for Performance Research (CPR)

Aberystwyth, 01970 622133

For programme see [www.thecpr.org.uk](http://www.thecpr.org.uk)

### Circomedia

Bristol, 0117 947 7288

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

### Circus Space

020 7729 9522

Two-year Foundation Degree course, then audition for a 3rd year for the BA(Hons). New courses:

Clown – Tuesdays, 13 Apr to 18 May  
Intro to Tight-Wire Walking – 5-7 April (3 eves)  
Acrobatic Tumbling – 5-7 April (3 eves)  
Intro to Corde Lisse – 5-7 April (3 eves)  
Trampoline – Six week course on Weds

### David Lasserson – Gogmagogs

Battersea Arts Centre, London SW11

#### MUSICWORKSHOP 04

Music as an interdisciplinary phenomenon. How does music move?  
3 April 11am-5pm Counterpoint £25  
24 April 11am-5pm Structure £25  
Email [workshopmusic@yahoo.co.uk](mailto:workshopmusic@yahoo.co.uk) or telephone 020 8674 3435.

### Desmond Jones School

London, 020 8747 3537

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

### Ecole de Mime Corporel Dramatique

London, 020 7272 8627

Movement Theatre and Corporeal Mime (Decroux Technique)

### Falsa Imago – Corporeal Mime

[falsaimago@hotmail.com](mailto:falsaimago@hotmail.com)

19-23 April, Chats Palace Arts Centre (London) – workshop of Corporeal Mime (Decroux technique) and final showcase. Email [chatspalace@hotmail.com](mailto:chatspalace@hotmail.com) or above.

### Gerry Flanagan

020 7430 0544

Clown Workshops at the City Lit, London. Clown for Theatre and the Street: four Saturdays 5, 12, 19, 26 June. Clown School: 19-24 July. To book contact City Lit. Drama Dept. on 020 7430 0544.

### International Workshop Festival at Brighton Festival

15 May – Liz Aggiss / Billy Cowie (Divas)  
15 & 23 May – Learn Drag in Two Days

21-21 May – Maurice Bénichou (from Peter Brook's company)  
17-21 May – Janice Perry (solo performer)  
21 & 22 May – Six Ways to Remove a Glove

### Jolly Good Productions

[www.jollygoodfun.co.uk](http://www.jollygoodfun.co.uk)

Clowning, Face Painting, Punch and Judy. Contact Ron Wood on 01748 821621 or email [ron@jollygoodfun.co.uk](mailto:ron@jollygoodfun.co.uk).

### LISPA

[www.lispa.co.uk](http://www.lispa.co.uk)

Two-year programme based on teachings of Lecoq. Now accepting students for the Initiation and Advanced course.

Weekend Workshop 22-23 May, focusing on exploration of language through dynamic use of the human body. Contact [welcome@lispa.co.uk](mailto:welcome@lispa.co.uk) or 020 8969 7004

### Middlesex University

London, 020 8411 6148

School of Art, Design and Performing Arts – MA Choreography with Performing Arts. Full time, exploring choreography.

### Nose to Nose

+44 (0)1342 823410

Clown Impro. Workshops for organisations and the public. Introductory Days and Weekends, Residential Intensives. 'Discover the Clown Within' 6-day Easter and Summer Intensives. Call or see <http://members.aol.com/nosetonose>

### The Penquoit Centre, Pembrokeshire

Rose Theatre Training Workshops 2004

A supportive and beautiful environment, near the Pembrokeshire coast.  
22-25 April – Shadow actions: Nature as a mirror.  
22 Aug to 4 Sep – Ritual, Panic and Natura  
22-28 August – Ritual and Gesture.  
29 Aug to 4 Sep – Choreographic theatre.

### Rescen/ Middlesex University

020 8411 5711

MA Choreography with Performing Arts; full-time cross-artform course. E-mail [machoreo@mdx.ac.uk](mailto:machoreo@mdx.ac.uk)

### School of Physical Theatre

London 020 8215 3350  
[school@physicaltheatre.com](http://school@physicaltheatre.com)

Full time one year professional training. Now accepting applications for 2004/05.  
9-27 August – 3-week Summer Intensive  
17-18 Apr – Workshop: The Human Comedy  
15-17 June – School Public Perfs  
19 April – 'An Open Mind', TheatreWorks production

### Theatre of Now

[theatre\\_of\\_now@madasafish.com](mailto:theatre_of_now@madasafish.com), Brighton

6-9 May – intro to the 'twins' and how we create. Jump over internal barriers that prevent you from bringing all of yourself into the world. Call 01273 709709.

### Theatre Training Initiative

[www.theatrettraining.org.uk](http://www.theatrettraining.org.uk)

16-18 April – Into Play: responsiveness and spontaneity  
5, 12, 19, 26 May – Butoh: Between Inner Life and Outer Form. Wed eves.

July (five days in the first week) – Frank/Suzuki Actor Training Method  
More info: [info@theatrettraining.org.uk](mailto:info@theatrettraining.org.uk) or call Fran Barbe on 07931 710 808

### University of Kent, Canterbury

01227 823338

MA by Practice as Research – for information or to apply for entry to the course, please phone Paul Allain or e-mail [p.a.allain@ukc.ac.uk](mailto:p.a.allain@ukc.ac.uk)

### Welfare State International

7-9 May – Mask Making Workshop, led by Bill Blaikie. European traditional mask making and the comic grotesque. The course will cover design and creation of masks, and explore the movement and possibilities of mask in performance.

### The Why Not Institute

Monday evenings 8 March to 3 May – the Ha Harmonics Clown Choir Workshop, London N1. The aim is to build a core group of Ha Harmonics members who can do professional clown choir gigs. Phone 020 7739 8363.

### The Wright School

Artistic director John Wright (Told by an Idiot/Trestle etc). Workshops and intensives: [thewrightschool@email.com](mailto:thewrightschool@email.com).

## OVERSEAS

### Academy of Living Movement

Vienna, Austria, Tel +43 1 8892945  
[www.livingmovement.org](http://www.livingmovement.org)

4-year professional performance training – a new approach to the schooling of movement artists. Incorporates bodywork, eurhythm, ensemble, devising, neutral mask, scenography, storytelling. Contact: [info@livingmovement.org](mailto:info@livingmovement.org). UK applicants can also contact Philip Beaven: [philip@livingmovement.org](mailto:philip@livingmovement.org).

### Actors Space

Barcelona, [info@actors-space.org](mailto:info@actors-space.org)

See [www.actors-space.org](http://www.actors-space.org).

### Butoh Centre Mamu

Göttingen, Germany + 49 551 790 6245

Intensive workshops throughout the year, with Tadashi Endo and guest teachers from Europe and Japan. First workshop for 2004 is 23 April to 9 May with Tadashi Endo. Further details on the website [www.tadashi-endo.de](http://www.tadashi-endo.de) or contact Gabriele Endo, [Gendo@butoh-ma.de](mailto:Gendo@butoh-ma.de).

### 'Circo a Vapore' School of Theatre

Rome, Italy, +39 06 700 9692

Two-year professional training. See [www.circoavapore.3000.it](http://www.circoavapore.3000.it) or e-mail for info in English [circoavapore@tiscalinet.it](mailto:circoavapore@tiscalinet.it)

### Dell'Arte

[www.dellarte.com](http://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

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

### École Philippe Gaulier

Janville-sur-Juine 91150 Tel +33 (0) 1 60 82 19 83 [philgaulier@aol.com](mailto:philgaulier@aol.com)  
[www.ecolephilippegaulier.com](http://www.ecolephilippegaulier.com)

10/05/04-22/05/04 – mask workshop  
05/07/04-30/07/04 – Summer School  
13/09/04-06/05/05 – School 2004-05; Le Jeu, Neutral Mask, Bouffons, etc.

### Espace Catastrophe

Bruxelles, +32 (0) 2 538 12 02

Training in circus and performing arts. Contact [espace@catastrophe.be](mailto:espace@catastrophe.be) or see [www.catastrophe.be](http://www.catastrophe.be)

### Mime Centrum Berlin

[www.mimecentrum.de](http://www.mimecentrum.de)

'The Biomechanics of Meyerhold' and other workshops.

### Mobile Academy Berlin 2004

[www.mobileacademy-berlin.com](http://www.mobileacademy-berlin.com)

30 August to 19 September. Courses by reputed artists and teachers from all over the world. Email [carolin.hochleicher@mobileacademy-berlin.com](mailto:carolin.hochleicher@mobileacademy-berlin.com) or phone +49 (0)30 – 259 004 89.

### National Institute of Circus Arts (NICA)

Australia

Bachelor of Circus Arts, combining contemporary circus and physical theatre. International students encouraged. For further info visit [www.nica.swin.edu.au](http://www.nica.swin.edu.au).

### Patricia Bardi

Amsterdam, +31 (0) 20 689 7783

Vocal Dance and Voice Movement Integration. Phone for brochure or see [www.patriciabardi.com](http://www.patriciabardi.com).

### Pig Iron

Philadelphia USA [www.pigiron.org](http://www.pigiron.org)

10-28 April. Devising, Generating, Conceiving, Concocting: Pig Iron artistic directors are offering a 3-week intro to the techniques Pig Iron uses to generate new material and shape new pieces. Email [quinn@pigiron.org](mailto:quinn@pigiron.org)

### Schloss Broellin

17309 Broellin, Germany (2 hrs from Berlin) +49 171 747 5051  
[yumiko-mizelle@gmx.de](mailto:yumiko-mizelle@gmx.de)

13-22 August. Butoh: Body Resonance Workshop with daily bodywork.

### Total Theatre School

Australia, [sophie@totaltheatre.com.au](mailto:sophie@totaltheatre.com.au)

One- and two-year intensive performance-based courses in physical theatre techniques. See [www.totaltheatre.com.au](http://www.totaltheatre.com.au).

### ZID Theater LAB

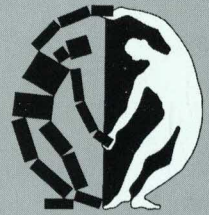
Netherlands, +31.20.4888449

ZID Theater offers a training opportunity for performers and theatre directors. Summer school and Artists in Residence programme are upcoming. For more info contact: [karolina@zidtheater.nl](mailto:karolina@zidtheater.nl) or see: [www.zidtheater.nl](http://www.zidtheater.nl)



# DESMOND JONES

## School of Mime and Physical Theatre



The dynamic modern alternative to conventional drama school, offering a three-month highly intensive Foundation Course and a Five-term Course to professional standards. The Summer Foundation course begins on 26 April 2004 (afternoons only, Monday to Friday); fully international; certificates awarded.

**The course includes:** *Classical and Modern Mime Technique, Mime Acting, Story-telling, Verbal/Physical/Psychological Improvisation, Style and Stylisation, Masks, Body-Balance, Colours, Timing, Building and the Theatre of Excess, Caricatures, Commedia dell'Arte, Children, Men and Women, Chimpanzee, Acrobatics, Stage and Body Dynamics, End of Term Performance and much more.*

The School is unique in giving a thorough and intensive grounding in mime and acting techniques, combining the approaches of Decroux, Lecoq and Keith Johnstone to a high professional standard of physical expertise and acting ability. We explore the energy, creativity, excitement and power of modern visual and physical theatre.

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

### SPECIAL COURSES

**Impro!** – Verbal Improvisation – Keith Johnstone techniques (22-23 May)

**Introduction to Masks** – Neutral and Half-masks (12-13 June)

**Refresher classes for past students** (Tuesday evenings)

*Brochures:* The Registrar, 20 Thornton Avenue, London W4 1QG. Tel/Fax: 020 8747 3537  
www.desmondjones.co.uk email: enquiries@desmondjones.co.uk

## CIRCOMEDIA

Britain's leading centre  
for circus with  
physical theatre

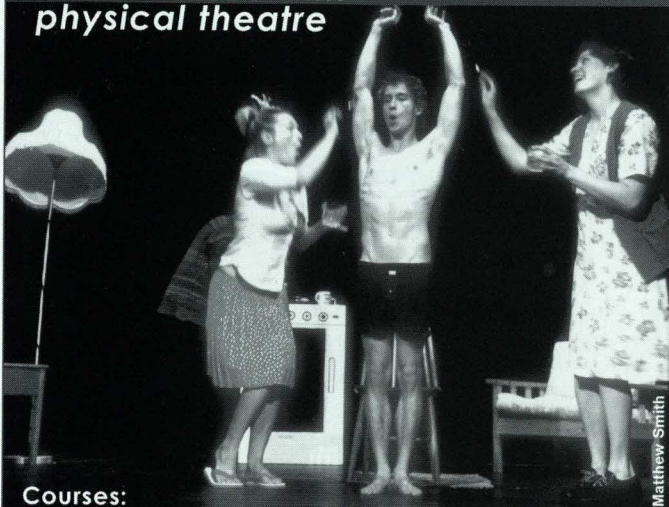


Photo: Matthew Smith

### Courses:

Two Year Professional Training Programme  
One Year Foundation (OCR Diploma)  
Three Month Introductory  
Teacher Training Course  
Two Year BTEC (National Diploma in Performing Arts)

Plus:  
Outreach Programme & Agency

for further information: +44 (0) 117 9477288  
email: info@circomedia.eclipse.co.uk www.circomedia.com  
Circomedia, Britannia Rd, Kingswood, Bristol BS15 8DB UK

### TTM LISTINGS/ADVERTISING

Members can use the free listings service to inform readers of their activities. Send brief copy to listings@totaltheatre.org.uk. Advertisement details are as follows. For more info/specs, contact advertising@totaltheatre.org.uk.

### DISPLAY ADVERTISING COST

| Size                  | Members | Non-Members |
|-----------------------|---------|-------------|
| Full-colour back page | £240    | £450        |
| Full page             | £160    | £300        |
| Half page             | £110    | £240        |
| Quarter page          | £80     | £140        |
| Eighth page           | £55     | £100        |

### BAGGED MAILING SERVICE

Available for leaflets – email advertising@totaltheatre.org.uk.

## Corporeal Mime Workshop

Etienne Decroux Technique

with

**Thomas Leabhart**  
and assistants

Pomona College, Claremont, California

**June 7–25, 2004**

9.00 am–5.00 pm, Monday–Friday.

Tuition US\$400. Housing information on request.

tleabhart@pomona.edu

or write to:

Corporeal Mime Workshop, Pomona College Theatre  
300 E Bonita Ave, Claremont CA 91711.





# CREATING THEATRE

welcome@lispera.co.uk  
www.lispera.co.uk

"Our aim is to foster a never ending curiosity in life as it is; a strong vision of life as it could be and a fully alive body through which to express creative visions."

Thomas Prattki,  
Founder of LISPA  
(former pedagogical  
director of the Ecole  
of Jacques Lecoq).

ONE YEAR INITIATION COURSE  
ONE YEAR ADVANCED  
COURSE based on the  
teachings of JACQUES LECOQ.

WORKSHOP

"The body of words"

22-23 May 2004

272 Latimer Road  
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London International School of Performing Arts