

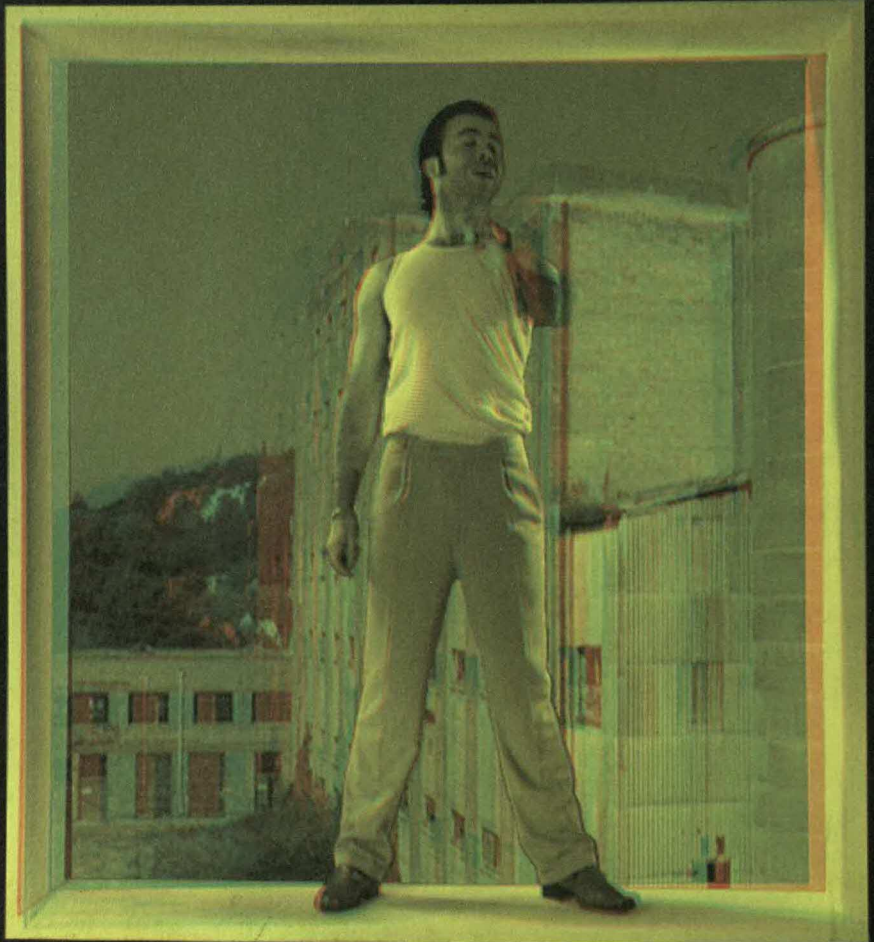
# TOTALTHEATRE

## MAGAZINE

*May 2005*

VOLUME 17 | ISSUE 02 | SUMMER 2005 | TOTALTHEATRE.ORG.UK  
TOTAL THEATRE NETWORK CELEBRATING PHYSICAL + VISUAL PERFORMANCE

MIRROR, MIRROR, ON THE WALL...  
CAPTURE THE ESSENCE OF DANCE FOR SCREEN AND REFLECT ON THE SELF AS THE SOURCE IN PERFORMANCE  
**FACE UP TO THE VISUAL THEATRE OF TADEUSZ KANTOR**  
LOOK AT THE LEGACY OF JACQUES LECOQ  
EAT, DRINK, AND BE MERRY IN THE STREETS OF GHENT  
**SEEK OUT SUICIDAL PUPPETS IN JAPAN**  
MEET A CREATIVE PRODUCER WHO LIKES TO SAY YES  
OPEN A WINDOW INTO THE BEST IN CONTEMPORARY PERFORMANCE PRACTICE - PHYSICAL  
AND DEvised THEATRE, LIVE ART, MIME, PUPPETRY, NEW VARIETY, CIRCUS, STREET ARTS AND MORE



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## EDITORIAL

Welcome to the Summer 2005 issue of Total Theatre, the magazine that reaches parts others can't or won't.

With the Jerry Springer The Opera controversy set to run and run, it was reassuring to see the BBC standing firmly behind its decision to screen the show – which far from being an attack on religion is a parody of the particular way that life's important experiences and values are trivialised within contemporary pop-media culture. This was welcome in the light of the rather timid and ineffectual defence in much of the media of Behzti (Dishonour) by Gurpreet Kaur Bhatti at Birmingham Repertory Theatre which I spoke of in the last issue of this magazine.

Traditionally, performers have been advised to steer clear of working with children and animals. In recent times, it has been politics and religion that have been the untouchables, with British political awareness suffocated in a New Labour stupor and religion deemed too dangerous in the post-Rushdie Fatwa era.

But it seems that we are entering a new era of politicised theatre, and there's a strong re-emergence of parody in performance.

Anyone wishing to make performance with political intent would be well advised to consider that parody is a far stronger tool than pole-faced polemic. I witnessed a good example of this in a work-in-progress show seen recently, SixOfOne's Skinless, directed by John Wright (whose new book will explore contemporary interpretations of the Carnavalesque). Skinless takes real-life stories of refugees and weaves them into a grotesque burlesque, which recasts torture victims as comedians and rape victims as pole-dancing showgirls. The result is a show that is both entertaining and disturbing, a volatile cocktail where laughter and disgust sit side-by-side.

SixOfOne, like Para Active (who will be seen in Camden People Theatre's Sprint festival May-June 2005) are not afraid to court controversy in their head-on approach to political theatre, and both these companies tackle issues around racism and migration with irreverent humour.

Both these companies are in a noble tradition of artists and theatre-makers who live the dictum that 'everything is politics' – we look forward to a new era in which empty postmodern knowingness is exchanged for a more profound sense of irony and an energised willingness to engage with the essence of life – relationships, sex, politics, religion, personal identity, cultural diversity – using whatever it takes.

*Dorothy Max Prior, Editor*

Comments on anything in this issue of Total Theatre Magazine welcome to editorial@totaltheatre.org.uk

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COVER: MEN IN THE WALL - INSTALLATION BY LIZ AGGISS AND BILLY COMIE. FEATURED ON THE CAPTURE INSTALLATIONS TOUR 2004-2005 AND AT THE IMZ DANCE SCREEN 2005 FESTIVAL WWW.SOUTHEASTDANCE.ORG.UK

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Here's looking at you, kid... leading the way this issue we have a special focus on dance for camera. **MOVING PICTURES** MIRIAM KING <sup>P8</sup> is an artist's diary and reflection on the inter-relationship of live performance and performance for screen. Curse or blessing? the legacy of legendary teacher Jacques Lecoq is explored by a recent Lecoq graduate in **IT'S UP TO YOU** LAURA EADES <sup>P12</sup>. The role of the creative producer is a subject dear to our heart – meet Jonathan Salisbury, new artistic director of camden people's theatre in **DIAMONDS ARE FOREVER** MARIGOLD HUGHES <sup>P15</sup>. Geishas, suicidal puppets and a green laser toting Godzilla... doo-cot go to Japan in **FOLD YOUR OWN** RACHAEL FIELD <sup>P16</sup>. Inventing the truth can be harder than making things up! The self as the source for performance is explored in **I AM, I SAID** DOROTHY MAX PRIOR <sup>P19</sup>. The essence of carnival as experienced at the Ghent Festivities is brought from all-the-world-is-my-stage to page in **EAT, DRINK, AND BE MERRY** LOUISE COPE <sup>P22</sup>. Someone with a love of the carnivalesque was 20th century innovator, painter, sculptor and theatre-maker Tadeusz Kantor, subject of the first Total Theatre Lecture. We have two very different responses to that event: **FACING UP TO KANTOR** MISCHA TWITCHIN <sup>P24</sup> goes back to the source and **THE KANTOR LECTURE - A NAIVE OVERVIEW** RICHARD CUMING <sup>P25</sup> gives a response to David Gothard's presentation.

In our regular sections: catch up with the latest in **NEWS & PREVIEWS** <sup>P4</sup> and **PERFORMER & COMPANY UPDATES** <sup>P6</sup>.

**REVIEWS** <sup>P26</sup> include coverage of the London International Mime Festival 2005, the recent visit by Pina Bausch's Tanztheater Wuppertal, new shows from shunt and Gecko – and an old one by Complicite. There's **MEDIA** <sup>P32</sup> for publications, websites, CD/DVD and in **TRAINING AND PROFESSIONAL DEVELOPMENT** <sup>P33</sup> workshops, courses and residencies for summer 2005

**TOTAL THEATRE AWARDS 2005:** Total Theatre Network will be honouring the best of physical and visual theatre performance at the Edinburgh Festival Fringe in August 2005 with the sixth Total Theatre Awards, which are again being generously sponsored by University College Winchester. If you are presenting or performing in a show in Edinburgh during the Fringe and are interested in being considered for an award, email [awards@totaltheatre.org.uk](mailto:awards@totaltheatre.org.uk) and we will send you full details of entry, eligibility and judges as soon as they are finalised. This information will also be posted in full on the website [www.totaltheatre.org.uk](http://www.totaltheatre.org.uk)

**TOTAL THEATRE EXPLORES**, a special research project on women practitioners of physical and visual performance, is drawing to a close. The culmination is the creation of a website to document research, create a voice for women artists and writers, and provide a resource for practitioners. Special thanks go to Explores project manager Becca Gill, who has now left Total Theatre Network, for her work on co-ordinating this project. For further information, contact [projects@totaltheatre.org.uk](mailto:projects@totaltheatre.org.uk). See [www.totaltheatre.org.uk/explores](http://www.totaltheatre.org.uk/explores)

**BRITISH COUNCIL EDINBURGH SHOWCASE 2005** will take place from 22-27 August 2005. The showcase is an opportunity for international promoters and producers to see a carefully-selected programme of works from over twenty UK artists and companies. A website will be launched mid-May with full details of the programme and booking information from delegates. E-mail [showcase2005@britishcouncil.org](mailto:showcase2005@britishcouncil.org). See [www.britishcouncil.org/arts](http://www.britishcouncil.org/arts)

**A SIMPLE GUIDE TO LICENSING:** To coincide with the introduction of the new Licensing Act 2003, Arts Council England in partnership with the Independent Street Arts Network (ISAN), Circus Arts Forum (CAF) and the actor's union, Equity has commissioned the Simple Guide for Street Arts and Circus Promoters. This guide will enable street arts and circus promoters to work within the legislation and provide a useful resource for local authority licensing officers. A draft of the guide will be published online at [www.artscouncil.org.uk](http://www.artscouncil.org.uk).

DESPERATE MEN PREMIERE AT STREETS OF BRIGHTON



FITTINGS MULTIMEDIA - FREAKSHOW AT METRO CIRCUS



**CENTRAL SCHOOL OF SPEECH AND DRAMA** has been notified by the Higher Education Funding Council for England (HEFCE) that it is to be acknowledged formally, and rewarded, as a centre of excellence in teaching and learning (CETL). Significantly it is the only drama school in the sector to be so designated. It has also been awarded a grant from the Parthenon Trust that will help to fund students' work this summer with a small village in the Bri Bri region of the Costa Rican rainforest. See [www.cssd.ac.uk](http://www.cssd.ac.uk)

**NETWORKED BODIES** is an opportunity for artists, promoters, academics, students and critics interested in live art, contemporary performance and interdisciplinary practice to become selectors in a unique on-line artist-led selection process for Networked Bodies, a project awards scheme that runs until July 2005. Decide which three projects should each receive £5000 for the creation of new live work. Become a member of New Work Network (NWN membership £10/year) and participate in the online viewing, discussion and selection process at NWN's website. For further information email [info@newworknetwork.org.uk](mailto:info@newworknetwork.org.uk). See [www.newworknetwork.org.uk](http://www.newworknetwork.org.uk)

**NATIONAL STREET ARTS MEETING/STREETS OF BRIGHTON 2005.** Discussions, presentations and network opportunities with a focus on cultural diversity, commissioning, regeneration and the UK as part of the European scene. The meeting is set within the Streets of Brighton Festival 12-14 May. Highlights include: UK premieres of the new Boilerhouse (UK)/Metalvoice (France) collaboration and of Cercle de la Litote from France; world premieres from UK companies Desperate Men, Three Monkeys Productions, The World Famous. See [www.zapuk.com](http://www.zapuk.com)

**DECIBEL/X.TRAX SHOWCASE 2005** will take place 31 May - 3 June. The showcase features work by 41 culturally diverse artists and companies, including theatre, dance, music, live art and outdoor performance including: Nzi Dada - Ritual Imaginaire; 40 x10 Carnival Consortium; Upswing - an aerial duet by Vicki Amedume. Additionally, the Garden of Delights (see below) will have a focus on culturally diverse projects on Friday and Saturday night with performances including: In the Dholdrums - Walk the Plank and Dhol Academy; Heroes - Hip Hop Collective (tbc). Tel + 44 (0)161 227 8383 E-mail [info@xtrax.org.uk](mailto:info@xtrax.org.uk) See [www.xtrax.org.uk](http://www.xtrax.org.uk)

**GARDEN OF DELIGHTS** returns to Platt Fields Park, Manchester June 3 - 5, 2005 - a weekend-long extravaganza of street performance, music, dance, miniature booth shows and visual installations around a lakeside. Over 50 different shows and 50 visual installations, trails and activities. Highlights include Ziya from Turkey; Horse and Bamboo Theatre's new tented extravaganza involving music, puppets and a host of theatrical tricks; Dutch company Tuig; new shows from British companies Artizani, Faceless, the Grand Theatre of Lemmings, Hens teeth, BOSi and Desperate Men.

**UK STREET ARTS GOES DUTCH:** A number of UK site-specific and street arts companies will be showcasing their work as part of the opening weekend of Festival aan de Werf, 20-22 May in Utrecht. UK Artists featured will also be taking part in a collaborative project with their peers in the Dutch outdoor performance world. Artists taking part include: Walk the Plank, Whalley Range, Avanti Display, Nzi Dada, Dot Comedy, Metro Boulot Dodo. Showcase created in collaboration with UK producers Bill Gee and Simon Chatterton. Contact: [yvonne.franquinet@huisaandewerf.nl](mailto:yvonne.franquinet@huisaandewerf.nl)

**AURELIUS AND THE OLD CLOCK SHOP PRESENT CLOCK WORKS** - A series of time pieces. Bringing live art to a shop window during Brighton Festival, May 2005, the season is inspired by living dolls, timepieces, automata and mechanical structures. The Old Clock Shop is an artist-led studio and window gallery. Work will be viewed from the street by passers-by as well as invited audiences and will include performance and other time-based art and installation. Performances 7, 14, 21 May at The Old Clock Shop, 128 Ditchling Rd, Brighton. Installation/exhibition throughout May. Curators: Katie Etheridge and Dorothy Max Prior. Tel 01273 503380, e-mail [aureliusarts@excite.com](mailto:aureliusarts@excite.com)

**FRESH: A PLATFORM FOR ARTISTS.** South Hill Park's resident theatre company, Demonstrate, is curating FRESH, a two-day platform on 27-28 May 2005 for artists making work for audiences in the medium of visual/physical theatre, contemporary dance, new writing, film, music, live art, installation, performance poetry or multi-disciplinary practice. The emphasis is on work that could broadly be described as contemporary experimental. For more information about FRESH and how to get involved, please contact Richard Kingham



**BURST AT BAC MAY 2005** is a fresh new festival of experimental music theatre. Burst takes over from the highly successful BAC Opera and will test the boundaries of music, noise and sound in theatre, bursting pre-conceptions about what music theatre can be. See [www.bac.org.uk](http://www.bac.org.uk)

**SPRINT AT CPT** will run from 30th May to 19th June and will feature work by Song Theatre led by Taiwanese director Song Cheung, Rajni Shah Theatre, Apocryphal Theatre, Igor de Quadra, Para Active & Forbidden Theatre. The festival has been programmed by Jonathan Salisbury, the new director of camden people's theatre. See [www.cpt.dircon.co.uk](http://www.cpt.dircon.co.uk)

**CROYDON CLOCKTOWER'S METRO CIRCUS** is a season of cutting edge new circus companies, presented in May-June 2005. The season includes FZ production's circus-cabaret Besa Me Mucho and Manchester-based Fittings Multimedia with Freakshow. Collision is their new dance programme (24-28 May) which includes an innovative multi-media event premiering new dance on film, commissioned by Croydon Clocktower, performance dance/physical theatre workshops and residencies. Contact the arts team on 020 8253 1037. See [www.croydon.gov.uk/clocktower](http://www.croydon.gov.uk/clocktower)

**NOTTDANCE FESTIVAL** continues until 18 May 2005 with a bold and eclectic array of dance, performance art, film, installations and outdoor work, which explores the theme 'There's no place like home'. May highlights include: UK premiere of Canadian dance-artist Lynda Gaudreau's installation Time Flies; Goat Island Performance Group and Gob Squad. For the remaining programme, see [www.dance4.co.uk](http://www.dance4.co.uk)

**CIRCOMEDIA** have moved - to a fully restored and adapted Georgian church in the heart of Bristol. The grade 1 listed building now boasts a sprung dance floor, café area, showers, changing rooms and a full-scale permanent flying trapeze rig. The church is a beautiful light, airy space and is available to hire! Nightshift, Circomedia's annual showcase of new talent takes place at the Bristol Old Vic from 8 - 11 June. Expect acrobatic revellers, aerial lovers, juggling clubbers and comedy bouncers. Tel 0117 947 7288. See [www.circomedia.com](http://www.circomedia.com)

**HORSE+BAMBOO THEATRE** present the pPod - a purpose-built, architect-designed portable theatre space which can be set up indoors or outdoors, suited to public spaces and festivals as well as more traditional, rural touring and education settings. For 2005, The pPod houses two exotic and magical productions, each told using different facets of Horse + Bamboo's distinctive style of visual theatre, but in miniature. Both shows can be seen during one day's programme, with a short turn-around time between. Tel 01706-220241, e-mail [aileen.grogan@zen.co.uk](mailto:aileen.grogan@zen.co.uk). See [www.horseandbamboo.org](http://www.horseandbamboo.org)

**THE WORKING PARTY GLASGOW ARTISTS' COLLECTIVE** have been working with Scottish National Poet Edwin Morgan on a set of 12 new tales from Baron Munchausen. The Baron himself came to Glasgow to launch them at an extravagant ball in March 2005, together with Mariscat Press, and Edinburgh's Orkestra del Sol, in the Britannia Panopticon Music Hall, Britain's oldest! More balls are on the horizon, in Scotland and on a tour of Italy in the summer. Tel 0141 - 423 4876, e-mail [bennoplassmann@yahoo.com](mailto:bennoplassmann@yahoo.com)

**ORGANIC THEATRE GROUP** has been appointed Company-in-Residence at University of Plymouth 2005/6. An independent international company and a laboratory of theatre research, engaged in training projects and pedagogical activities alongside the production of devised performances which combine a physical approach with new writing. This summer they will be premiering Sheepskin, a solo performance about the Foot and Mouth outbreak of 2001, which will open at the Contemporary Theatre Festival, Abruzzo, Italy and tour SW England in July. Contact John Dean, e-mail [info@organictheatre.fslife.co.uk](mailto:info@organictheatre.fslife.co.uk). See [www.organictheatre.co.uk](http://www.organictheatre.co.uk)

**DELL'ARTE INTERNATIONAL: THE DANISH INSTITUTE FOR POPULAR THEATRE** has selected Dell'Arte International to receive the 2005 Prize of Hope Award, presented to theatres that have fought for human hope in a daring, loving, sincere, serious and poetic manner. Continuing its 30-year tradition of creating original work inspired by its own community, the Dell'Arte Company's powerful new play Shadow of Giants is now on tour. To kick off its annual Mad River Festival, DAI will host 14 companies for the Ensemble Theater Festival, June 21-26, including SITI, SE Mime Troupe, Universes and

**CB PROJECTS** are currently developing projects for 2006 working with our key clients, including Gravity & Levity, Company FZ, Contemporary Clowning Projects, Jade, Circelation 06 and Australia's Legs On The Wall. For more info contact CB Projects, [info@cbprojects.co.uk](mailto:info@cbprojects.co.uk) [www.cbprojects.co.uk](http://www.cbprojects.co.uk)

**LEGS ON THE WALL:** further to the fabulous success of All of Me in Spring 05 with audiences around the UK, CB Projects are now looking at the company's next UK tour in Autumn 2006. There will be masterclasses and residencies as part of this tour. For more information on bookings/participation please contact [info@cbprojects.co.uk](mailto:info@cbprojects.co.uk), See [www.legsonthewall.com.au](http://www.legsonthewall.com.au)

**CONTEMPORARY CLOWNING PROJECTS:** Angela De Castro is developing her mid-scale show Only Fools No Horses with director John Wright and writer Sarah Woods, ready to go into production and tour from January 2006. They are also developing a new mid-large scale opera for 2006-2007. De Castro also continues to develop the Why Not Institute professional development programme for clown-actors. For more information contact [info@cbprojects.co.uk](mailto:info@cbprojects.co.uk) See [www.contemporaryclowningprojects.com](http://www.contemporaryclowningprojects.com)

**MIMBRE** is taking a break from touring as performer Lina Johansson is expecting a baby. The company will in the meanwhile concentrate on a performance research programme to further their skills and exploration within physical theatre, acrobatics and movement. This forms part of the fixed term funding programme that Membre has been awarded from Arts Council England 2004-2006. Membre is also currently available to lead educational projects and workshops in acrobatics and performance. Any festival organiser or educational body interested should contact Silvia Fratelli on 07814 650 917, e-mail [silvia@membre.co.uk](mailto:silvia@membre.co.uk).

**FRED'S FLYING CIRCUS** - a father and daughter comedy and magic duo! After spending last summer and autumn touring Sussex village halls with their newly devised show, they've decided to go under canvas and buy a single poled big top! Plans are to tour schools and festivals this summer offering circus workshops for anyone wanting to become a circus star for the day. They'll also be performing their new show in the brand new tent. Tel: 07974345679. See [www.fredsflyingcircus.co.uk](http://www.fredsflyingcircus.co.uk)

# PERFORMER & COMPANIES UPDATES

TOTAL THEATRE MAGAZINE | VOLUME 17 | ISSUE 02 | SUMMER 2005

**CIRCO RIDICULOSO** is pleased to announce Danny Schlesinger will be performing as the character Spike Loons in *Immodesty Blaize* and *Walter's Burlesque*. Jane Gibson directs this burlesque bonanza in the West End. Danny will be inflating his balloons comically at the Arts Theatre: opening night is 3rd May 2005. Also Danny will be making a film directed by Dr. David Furnham of Middlesex University. *Les Cyclistes* will be a Tati-esque silent film where four British cycle enthusiasts go to the Tour de France and beyond. E: [danny@circoridiculoso.com](mailto:danny@circoridiculoso.com). Website: [www.circoridiculoso.com](http://www.circoridiculoso.com)

**COMPANY FZ** have a hectic summer with performances of their newly developed show *Night & Day* at Contact Theatre in Manchester, followed by further touring with *Loser and Throat* in Autumn 05. They are also presenting cabaret nights in venues around London in Summer 05. In December 05 they will open *Dracula* in London, followed by a Spring 06 UK tour of *Night & Day*. In Summer 06 they will be touring a new outdoor show to street festivals around Europe. For more info contact CB Projects, [info@cbprojects.co.uk](mailto:info@cbprojects.co.uk), see [www.cbprojects.co.uk](http://www.cbprojects.co.uk)

**EXPRESSIVE FEAT PRODUCTIONS** have been commissioned to produce a film with four diverse communities in North Kent. *Common Ground* will be scripted by BAFTA Award Winner Roy Apps with the characters and storyline drawn from local personal stories. Screenings are scheduled for August 2005. Artistic Director, Tina Carter, has just been awarded a travel grant from the Lisa Ullman Travelling Scholarship Fund to go to the Middle East to research stories for a new show. An exhibition of her trip will take place at Whitstable's Horsebridge Gallery from 1 - 7 June 2005. Contact the company on [exfeat@globalnet.co.uk](mailto:exfeat@globalnet.co.uk) or 01227 280399. See [www.exfeat.com](http://www.exfeat.com)

**FABRIK-À-BRAC** presents its first show *National Alien Office* by Stanislas Cotton, British Premiere of the poetic and political award-winning Belgian play. A captivating physical journey of 2 performers and 2 live musicians telling of the clash of two visions of the world, sometimes with violence and cynicism, often with poetry and humour. The creative team includes director Véronique Van Meerbeek, Butoh choreographer Fran Barbe and lighting designer Mischa Twitchin. Supported by Beaumarchais, SACD, Jerwood Space and Arts Council England. 4th - 22nd May 2005 at the Riverside Studios. [www.fabrikabrac.com](http://www.fabrikabrac.com)

NIKI MCCRETTON



**FORBIDDEN THEATRE COMPANY** will be performing the next stage of *Goddess* at the Tristan Bates Theatre (Actors Centre), Tower Street in London, on 13 & 14 May, 8pm. The company will also be appointing an Education and Development Officer this April. Tel 020 7813 1025 See [www.forbidden.org.uk](http://www.forbidden.org.uk)

**GLASSHOUSE PRODUCTIONS** present Ibsen's *Peer Gynt*, a rich mythic tale of love, loss, resurgence and fantasy that travels the globe and the span of a lifetime. Beautiful and vibrant images, live music, masks and puppets will have both young and mature audiences captivated. Glasshouse Productions offers a three-hour performance with optional dinner (for £8) at the Glasshouse Theatre, situated on the heritage Old Royal Doulton Crystal Works site by the canal in Stourbridge. Tickets are £8/ £6 concs/£5 for groups. Performances weekends 17 June - 23 July. Contact: Joanna Evans, e-mail [david@topteamtutoring.co.uk](mailto:david@topteamtutoring.co.uk)

**GRAVITY AND LEVITY AERIAL DANCE COMPANY**, led by Lindsey Butcher, will be touring from 5 May - 25 June 2005, with a promenade installation performance *Taking Flight*, the installation directed by Kevin Finnan (Motionhouse). The show has received touring funds from Arts Council England and Made In Brighton. Gravity & Levity recently won the SEDA Dance for the Camera Award to make an aerial dance short for the camera as part of this programme as well as the Jerwood Circus Award in 2004. The show will be touring again in Spring 06. For more info please contact [info@cbprojects.co.uk](mailto:info@cbprojects.co.uk) See [www.gravity-levity.net](http://www.gravity-levity.net)

**HOODWINK** are currently Company In Residence in Salisbury Arts Centre and in the process of creating *Sheer Folly*, a new indoor touring production, to celebrate the reopening and refurbishment of the Arts Centre. *Sheer Folly* is a modern fairy tale that looks at timeless blunders of love and architecture and reveals that stupidity is in fact the foundation of our civilisation. The show will open for three nights at the Arts Centre on the 20 - 22 October 2005 before touring nationally. Dates for *Sheer Folly*, and *Tock Tick*, the company's outdoor production touring this summer can be found at [www.hoodwinktheatre.co.uk](http://www.hoodwinktheatre.co.uk)

**JADE**: after the huge success of *Cake* in autumn 03, Jade are re-mounting the show and touring between 16 May and 11 June 05, including dates at Riverside Studios, London and Edinburgh Fringe Festival in August 05. They are also developing a new show with Company FZ for a middle scale production to tour in Autumn 2006, and a new show with writer Sarah Woods for 2007/08. For further information please contact [info@cbprojects.co.uk](mailto:info@cbprojects.co.uk), [www.jadetc.co.uk](http://www.jadetc.co.uk)

DANNY SCHLESINGER AS SPIKE LOONS IN IMMODESTY BLAIZE AND WALTER'S BURLESQUE



**NIKI MCCRETTON** is currently collaborating with digital artist/composer Kathy Hinde to create *Relative*, a new work commissioned by the Nuffield Theatre Lancaster. Exploring the relationship between grandparent and grandchild, the piece combines old and new technologies to create an improvisational and ever-shifting physical, visual and sonic performance set in the surrounds of backyard washing. The piece is available to tour from October 2005. Niki has recently become the Associate Artist for Somerset, awarded by Dance South West regional dance agency, and is now based at the Merlin Theatre. Kathy Hinde is one of the Merlin Theatre's Affiliated Artists. Tel 07867 565 880. E: [nikimccretton@lineone.net](mailto:nikimccretton@lineone.net) See [www.nikimccretton.com](http://www.nikimccretton.com)

**NOLA RAE'S LONDON MIME THEATRE**: *Exit Napoleon Pursued by Rabbits* will go to the International Puppet Festival in Nuremberg on 6 May and will have performances in Portugal in the last half of May. On 9 June, *Napoleon* will be in the Adur Festival, Shoreham-by-Sea and on the 25th at Taliesin in Swansea. It will also visit the Jyvaskyla Festival in Finland, with *Upper Cuts* on 14 & 15 July. Nola will appear in the Avignon Festival fringe for the first time, 25 - 31 July with *Napoleon* and also at Villefrance de Roergue on 4 August. Contact: Valerie West. T: 020-8444 6248. E-mail [vwest@dircon.co.uk](mailto:vwest@dircon.co.uk). See [www.nolarae@btinternet.co.uk](http://www.nolarae@btinternet.co.uk)

**OPERA CIRCUS**: *MeMe* - a new Boheme, is a vivid and physical deconstruction of Puccini's *La Boheme*, directed by David Glass. Taking the themes of passion, the failure of love and the failure of artists and re-imagining these through a flowing timeline that will link bohemians, performance artists and singers across the last fifty years, this free adaptation will draw from the original fabulously romantic opera and combine with popular and underground music of the 50s to the present in a highly physical evocation of lost love. Scratch performances on 5th and 6th August at BAC, London. See [www.operacircus.co.uk](http://www.operacircus.co.uk)



THE RUDE MECHANICAL THEATRE COMPANY



**THE RUDE MECHANICAL THEATRE COMPANY** will be touring their new commedia dell'arte show, *The Fairy Queen*, from 16th June to 29th August to pub fields, recs and greens, with an appearance at Hampton Court Palace on Sunday 17th July. The work is white-faced clown, partly-scripted, partly-impro, with live music, pitched at adults in rural communities but appealing to kids too. This play is in the boscareccia style, the woodland fables, uses a couple of well known characters, Oberon (as a Pantalone type) and Titania (as a Signora), and some new ones, all in the tradition of the commedia family. Funded by Arts Council England. For further information Tel: 01323-501260. See [www.therudemechanicaltheatre.co.uk](http://www.therudemechanicaltheatre.co.uk)

**TALL STORIES** presents two new shows for 2005. Both *The Snow Dragon* (a morality play for 3's and up, funded by Arts Council England) and *Them With Tails* (semi-improvised story-telling for 5's and up, co-produced with Network of Stuff are currently touring, and both will be performing at the Edinburgh Fringe in August. Meanwhile *The Gruffalo* starts its national tour of number one venues in late April. Due to co-artistic director Olivia Jacobs' maternity leave there are some staff changes – Caroline Beckman becomes general manager, and Lucy Atkinson joins as project manager. Toby Mitchell continues as joint artistic director with Olivia. For more info see [www.tallstories.org.uk](http://www.tallstories.org.uk)

**THEATRE SANS FRONTIERES** this Spring saw the cast and crew of *Around the World in 80 Minutes* filming the final part of the production on location in Quebec. The film sequences, which have been shot in French-speaking countries around the world, will interact with the action on stage when the production tours the UK from October 2005, performed in French and English for children aged 7 - 11 years. In June, artistic directors John Cobb and Sarah Kemp will be returning to Quebec to work with Robert Lepage on the collaborative project, *Lipsynch*. Contact Michelle van den Berg Tel 01434 652484. E-mail [admin@tsfront.co.uk](mailto:admin@tsfront.co.uk). See [www.theatresansfrontieres.co.uk](http://www.theatresansfrontieres.co.uk)

**THIRD ANGEL:** After an insanely busy first quarter of 2005, Third Angel is settling down to perform one existing work (*Hurrysickness* at Chelsea Theatre in May), start R&D on two more and may just squeeze in a visit to Edinburgh with *The Lad Lit Project*. For regular updates on the company's activities, see [www.thirdangel.co.uk](http://www.thirdangel.co.uk)

HOODWINK



**VOODOO VAUDEVILLE** takes to the road with a touring incarnation of their hugely successful Komedija cabaret residency. Mixing the ethos of the Victorian gothic with the beauty of burlesque and the spirit of vaudeville, hosted by a twisted and murderous master of ceremonies (Chris Cresswell) and set in the context of a touring variety show, the cast of dancers, performers, comic characters and subversive puppets perform a comic tale of lust, beauty, freak-show and entertainment... The company welcomes Rosa Parkin from DNA, taking care of diffusion, and choreography by Janine Fletcher. For bookings & more info contact Rosa Parkin on: 07960 414808. E-mail [rosa@voodoo-vaudeville.com](mailto:rosa@voodoo-vaudeville.com) See [www.voodoo-vaudeville.com](http://www.voodoo-vaudeville.com)

**THE WHALLEY RANGE ALLSTARS** have a new installation *Outside In - The Birds* opening in April at the Lowry Centre, specially commissioned with funding from Arts Council North West. This is a collaboration with creative engineer Andy Plant and sound artist Matt Wand. It features 8 automated birds situated in the areas of the Lowry Centre which aren't galleries or theatres. These creatures use treated birdsong and mechanical movement to announce their presence to visitors. Funding from the Arts Council has also allowed the performance *Bedcases* to be re-toured over the summer. For further information and show dates See [www.wras.org.uk](http://www.wras.org.uk)

**ZACHARY DUNBAR** is presenting *Delphi, Texas* (based on Sophocles' *Oedipus*) at The Stage Space, Pleasance Theatre, Islington May 17-19. A mixed up radio splutters Radio *Delphi's* old-time religion and a far-off broadcast of *Oedipus Rex*... A first instalment of three modern adaptations by prize-winning Zachary Dunbar exploring the use of a tragic chorus. See [www.pleasance.co.uk](http://www.pleasance.co.uk)

**ZEROZERO THEATRE** are venturing out to create their first children's show *Samahd and the Suitcase*. It is a devised puppetry/theatre piece and will be playing at the Brighton Fringe Festival at the Brighton Fringe Basement, Kensington Street on 15, 22 and 29 May. See [www.zerozero.org.uk](http://www.zerozero.org.uk)

**PACK PRESENT NO TEARS, A MOVING WORD THEATRE** (UK) production in collaboration with Ajama (Germany). Four performers of different nationalities have come together with three choreographers, of three other nationalities, to create a three-part movement piece based around the theme of displacement: What happens to an individual when they are forced to move out of their own land and culture into one that is completely foreign? How do others respond to this foreignness, and can the individual adapt? What creates refugees? *No Tears* will be at The Nightingale Theatre, Brighton 27-29 May. See [www.movingword.org](http://www.movingword.org)

**PIGGY NERO PRESENT THE BUBONIC PLAY** - a love story with scabs, directed by Cal McCrystal. It will be previewing in London and Berkshire in July. Piggy Nero will then be performing in Edinburgh for the Fringe Festival. See [www.piggynero.com](http://www.piggynero.com)

**RAGROOF THEATRE** is continuing its work in site-specific theatre. *Make do and Mend*, accompanied by the button museum, will be visiting Jersey to help them celebrate 60 years of independence. The piece, set in a 1940's dance hall, has been adapted for this special performance to include local people's reminiscences about the Island during its occupation. Ragroof is also in the process of writing and directing a show to commemorate the 1953 floods for Canvey Island, and has received research and development funding for a piece, set to tour a bandstand near you, in spring/summer 2006. Contact [ragrooftheatre@yahoo.co.uk](mailto:ragrooftheatre@yahoo.co.uk)

# MOVING PICTURES

DANCE FOR CAMERA ARTIST MIRIAM KING REFLECTS ON HER JOURNEY FROM STAGE TO SCREEN AND BACK AGAIN

***An inspiring dance-film opens the imagination to possibilities - and invites you in...***

himself. There's the theatrical visual trickery and tomfoolery of Forkbeard Fantasy whose stage personas move in and out of film, until live and recorded characters are confused. Then there are performance companies that make either theatre or site-specific based work, and parallel to their live work, create film works too. I like to term this work cine-poetry, an example being the black and white film *Sud-Grenze* made for the screen by Derevo.

The many forms of dance-film can include camera reworks of live stage performances and documentation of dance - yet I focus here on the context of movement-based performance made specifically for the frame of the camera, which is more than creating a film that happens to have some movement work in it. The movement of the camera can create another dynamic and the decisions of the director yet more content.

What is a dance film to me? An inspiring dance-film opens the imagination to possibilities - and invites you in. If it's good, you remain captivated, becoming engaged in the journey - an exciting exploration of movement, time and space. Originally coming from a fine art background with a strong interest and involvement in dance, making performance became, for me, a way to create visual images, live pictures. Working with film/video is a logical progression for me. This medium gives the chance to amplify the body, to show detail and texture, to enhance sensation. You can explore explicitly a split moment, reveal an intimacy. My approach is to create work that could not exist on stage. To show a particular thought or emotional response and to show the body in a particular place and location. To pinpoint exactly the gaze of the audience's eye to the specific moment/place/detail that you wish them

to absorb. I enjoy working with sensation, with dream and images - the realms between the worlds of reality and fantasy. Locations, landscapes and atmospheres can be brought into play, the sense of time can be changed. The rhythm of editing can create yet another dynamic.

Often I enjoy taking an idea that I've developed as a piece of live work, and through film/video further develop the content of that work. An idea for a site-specific piece of work on the open spaces of Camber Sands became the seeds for my film, *Dust*, South East Dance's first Dance for Camera commission, made in collaboration with director A. Atanasio. *Dust* won the International IMZ Dance Screen Gran-Priz for best screen choreography, and is a Butoh-influenced dance piece tracing the solitary journey of a stranded, long distance swimmer within a waterless world. *Dust* amplifies the site of dance - the body - with an almost tactile experience; the strong, foreboding visual atmosphere enhanced by the soundscape.

The process can go the other way too. My work moves in and out of live work and film from the perspective of what suits or extends the idea of the original motivation to create the work. For a short super-8 film I created a character, *Pugalo the Scarecrow Woman*, that I enjoyed so much that she/it became a live dance/theatre/cabaret piece.

In 2000 I had a Year of the Artist residency at various town fountains in West Sussex. I researched histories and stories associated with specific fountains and created related live happenings and interactions at these sites. This live art/site specific work developed into a BBC2 Dance Film, *Fountain*, which looked at various people's physical/emotional response to one particular town-fountain.



DUST - PHOTO A. ATANASIO



WAITING - PHOTO COLETTE LEWIS

Dance made for the camera has many names - Dance for Camera, Dance on Screen, Dance Film, Video Dance - it's a growing practice and there are now dance-film festivals held in every continent around the world. I'm writing from the perspective of an artist who has moved from theatre to dance into live-art and film.

My interest is in the inter-relationship between live performance and film. That inter-relationship is not a new thing as is sometimes thought - origins go back as far as 1894, to Thomas A Edison and the early days of cinema. In 1903 Isadora Duncan performed for the camera for Loie Fuller's Animated Picture Studio, where she specifically dances for a film within a film. There's been Busby Berkeley's huge kaleidoscopic group dances made for a particular viewpoint, that of the eye of the camera; the wonderful movement story-comedies of Buster Keaton; and the dance for the camera experiments through the surrealist eye of Maya Deren in the 1940's. In the present day, there are dancers who use film/video projection on stage, such as Philippe Decoufle, who in his recent show *Solo* interacts live with screen multiples of



***My approach is to create work that could not exist on stage ... film can amplify the body, show detail and texture, enhance sensation.***



People visit a town fountain for many reasons. Simple things – to sit alone, daydream, meet with friends, eat sandwiches, take photographs. Yet a fountain provides a gateway between the external world of reality and the internal world of hopes and dreams. It's both a common space and a place for contemplation. The live work brought out the spontaneous and unexpected, the film work enabled more of a study, a specific, from the ordinary into the fantastical, filmed both on location and in a studio. Yet both works explored the mundane into the sublime.

My last film, *Atropos*, investigated pathways, footsteps and destiny, developed from a choreographic residency that I had at the Institute for Choreography and Dance in Cork. In this residency I researched the moment that follows the motivation to move. I explored 'waiting', by holding a sign stating this in public places. I waited until asked by a passer-by why I was waiting and replied 'to meet you'. On each occasion I asked the person who spoke to me to mark a map with the next place I was to wait in. There followed a pathway through the city that was dictated to me by the fate of whom I happened to meet. *Atropos* (an Arts Council Capture3 dance film commission made in collaboration with Simon Wilkinson) is a film set in a white landscape with black footprints that follows a journey into the moments that lie ahead. Is destiny pre-set? Can we dodge our fate? Imprints,

pathways, passages of time, place and infinite space... What traces do we leave behind? What leads us into the future? How much choice do we really have and how are we affected by people we meet along the way?

At present, I'm writing a proposal for a new project, *Specimim*, which will combine a live site-specific performance with a video installation – a first for me. The live work is based on my own idiosyncratic body-architecture. The video installation will be an amplification of details from the live work, both pieces being shown at either end of a building of architectural interest.

A current dance film project *Shadow of Angels* takes the theme of a soul being carried away – urban realism meets Romantic painting. Working again with film-maker Simon Wilkinson, part of our collaborative process is to find our common ground together. For example, we will decide upon a theme, Simon will write a script and I will interpret that in movement/dance terms. Along our storyline I will suggest dance motivations that he will interpret with his camera. Like a devised theatre project or any other collaborative venture there can be issues around control and ownership of the work. At what point is the director a choreographer and the choreographer a director? On my work with Simon we are both credited as director.

There is much discussion around the nature of dance for camera. Does dance film need a choreographer? Editors can and

do create a choreography with the rhythm of their edit. Does dance film even need people dancing in it to be a dance film? There are so many contexts, yet if the intention for a short film is for it to be a dance film, then it could be argued that this intention creates a dance film. Watching a dance film, the spectator creates a theatre of sensation in his or her mind; feels what it is like to be in that body, imagines that location, sees behind those eyes from another's perspective – and learns to take a journey into a moving picture. **TT**

*Miriam King's dance-film work has been shown at Lincoln Centre/New York, Pompidou Centre/Paris, ICA/London and the Venice Biennale; in most countries in Europe and in every continent in the world (except Antarctica – but she is open to offers there!)*  
Contact details: [mim@mimking.com](mailto:mim@mimking.com)  
See [www.mimking.com](http://www.mimking.com)



## MORE MOVING PICTURES

Dance film (aka screen-based dance and various other monikers) has grown in recent years to become a major area of work for many movement-based artists, both nationally and internationally, as evidenced by the growing number of screenings, festivals, competitions and awards.

One such award, Capture, is Arts Council England's screen-based dance production fund – managed on behalf of ACE by independent producer Portland Green. The artists chosen by the Capture panel all bring new developments to the relationship between dance and the screen, which is one of the priorities of the Capture strand.

One of the innovations is that practices in dance and the moving image are developing beyond single screen/broadcast-friendly format and themes – and Capture offers an opportunity for artists (rather than funders or programmers) to define 'the screen'.

'Artists are exploring new screens, new spaces and more contemporary issues' says Portland Green, who feels that part of her role as a creative producer is to explore new distribution and exhibition models for dance and the moving image. 'The increased take-up of DVD internationally, the continuing proliferation of broadcast outlets and increased broadband speeds make the possible distribution outlets for dance and the moving image very exciting,' she says.

Arts Council England has recently announced the names of the recipients of the Capture4 awards. The commissioned works will be premiered at the ICA London, The New Art Gallery Walsall, and a SCAN venue in early 2006. The artists receiving Capture4 awards include: Ravi Deepres and Saburo Teshigawara; Ricochet Dance Productions and Goat; Keith Armstrong and Charlotte Vincent (who have been awarded the ICA/ Arts Council England co-commission award); and Billy Cowie and Liz Aggiss (who have been awarded the New Art Gallery Walsall /Arts Council England co-commission award).

Cowie and Aggiss are pioneers of this strand of practice in the UK. The University of Brighton Dance/Music/Theatre with Visual Arts BA that they have been associated with for many years has produced many artists who create screen-based dance or who incorporate film/video into their work – including our featured artist/diarist Miriam King. South East National Dance Agency acknowledged and supported this emerging strand of practice by creating the Dance 4 Camera and Take 2 commissions.

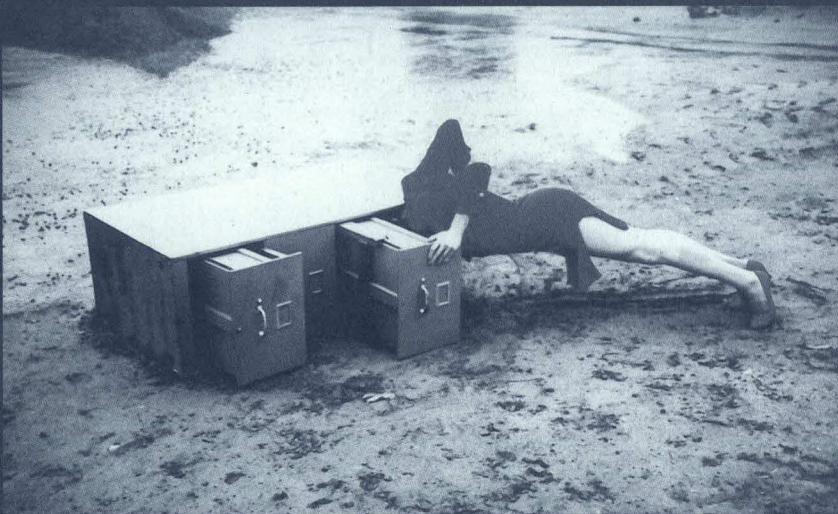
The Dance 4 Camera International Screenings 2004 showed a wonderfully eclectic selection of new work – including Becky Edmunds' delightful *Have You Started Dancing Yet?* an investigation into the very nature of dance; the extraordinary Icelandic film *Burst* which features a physically exuberant bedroom-battle between a couple and their burst pipe, and *Magnetic North* by Miranda Pennell, a soulful evocation of teenage melancholy and desire – a girl skating on a frozen lake, a boy strumming a guitar – played out against a beautifully choreographed landscape of trees, buildings and snowy fields.

The Dance 4 Camera pilot commission was won by hybrid circus/theatre/dance artists Lyndsey Butcher and John-Paul Zaccarini working with filmmaker Carl Stevenson. The pilot shots for *From Where I'm Standing* showed interesting possibilities around the theme of restraint, constraint, passion and perspective – a mix of aerial dance and tango set in and around a large box structure and using bungee ropes and harnesses. The resulting commissioned work will form part of Butcher's forthcoming *Gravity and Levity* show *Taking Flight* (touring May-June 2005), and will be premiered as a stand-alone film at the major bi-annual international IMZ dance screen festival and competition which this year comes to the UK.

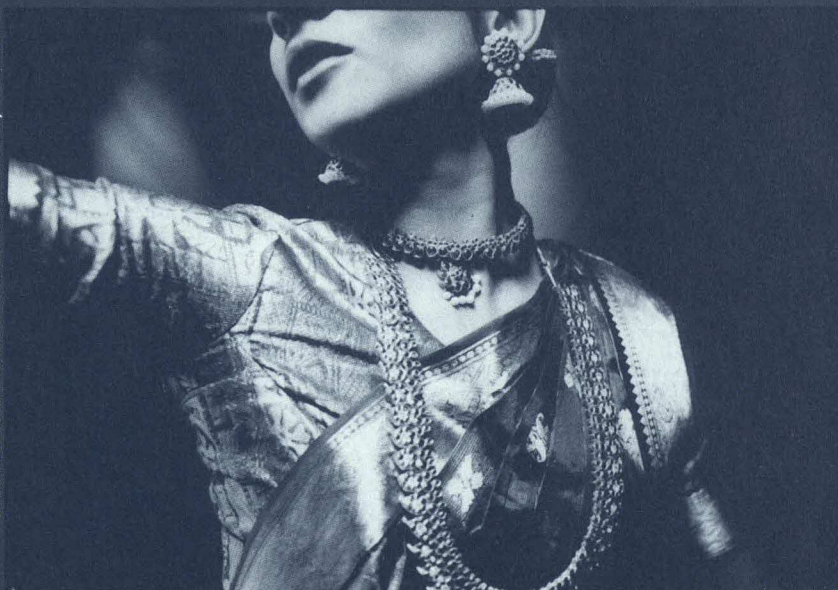
This major event, taking place June 2005, includes dance films and dance videos from around the world, world premiere special screenings plus site-specific works and installations, discussions, lectures, and multi-media activities. **TT**

## ADDITIONAL RESEARCH AND REPORTING BY DOROTHY MAX PRIOR

DRESSCODE DIRECTED AND CHOREOGRAPHED BY MARLEE CARGILL



BOTTOM: FOLD. DIRECTED/CHOREOGRAPHED AND PERFORMED BY VENI RAMPHAL



**THE CAPTURE INSTALLATIONS TOUR** recently toured venues around the country. The tour included seven installations from Capture 1, 2 and 3. See [www.portlandgreen.com/captureinstallations](http://www.portlandgreen.com/captureinstallations)

**SCAN** is a new media arts agency with a commitment to the delivery and facilitation of collaborative projects and initiatives using emergent technologies and practices. See [www.scansite.org](http://www.scansite.org)

**DANCE SCREEN 2005**, IMZ's 10th International Competitive Festival for dance film & video, takes place 16-19 June 2005 in Brighton. The competition covers five categories: live performance relay, camera re-work, screen choreography, documentary and DVD release. Competition rules and details of how to submit an entry will be posted at [www.imz.at](http://www.imz.at) and a full programme will be available on the South East Dance website (see below).

**SOUTH EAST DANCE** is known nationally and internationally for its excellent work in dance film and video, including the Take 2 commissions. They have built a national network for the screening of dance film and video and currently working in collaboration with both Capture and IMZ. See [www.southeastdance.org.uk](http://www.southeastdance.org.uk) **TT**

# BLESSING OR CURSE? LAURA EADES INVESTIGATES THE LEGACY OF JACQUES LECOQ IN CONTEMPORARY BRITISH THEATRE

## IT'S UP TO YOU

TOTAL THEATRE MAGAZINE | VOLUME 17 | ISSUE 02 | SUMMER 2005

It is now more than six years since the teacher Jacques Lecoq died (January 1999). His work lives on in the theatre practitioners he trained and influenced – but what does it mean to be ‘Lecoq-trained’ now that his teaching is passed on through his students? And can we overcome the idea of Lecoq as a Master, with assumptions about his supposed ‘method’ stopping us from keeping his teaching moving?

I raise these questions as one of the new generation of post-Lecoq-trained actor-creators. I studied on a new Lecoq-inspired course at the London International School of Performing Arts (LISPA) in 2003–4, after training at the Lecoq International School in Paris in 2002–3. As a young artist, I have started to feel that if we emphasise the spirit of innovation that his work encouraged, and resist the temptation to see him as a kind of ‘godfather’, it will help emerging companies and schools to forge their own identities.

It is learning to create physical theatre from scratch that defines Lecoq training. Although anti-intellectual, the training goes far beyond movement technique. Its agenda is to put performers in touch with their own creative journey, guided by the body’s impulses. It is this consciousness (largely of the obstacles within oneself) that ties up our journey as artists with who we are, what we have to say; not just the kind of art but also the kind of life we wish to create for ourselves. Jacques Lecoq’s personal approach was stridently pragmatic: ‘He was the king of anti-bullshit’, says Anthony Hampton of Rotozaza. Lecoq’s aim was to liberate artists from existing strictures, and so his teaching is imbued with subversive energy. ‘The way the journey is constructed, you can’t ever settle into something and feel comfortable in it’, says Lucy O’Rorke of Bouge-de-la. The broad range of Lecoq-influenced practitioners – artistic directors, performers and teachers – I have

talked to in researching this article is testament to that original spirit of individual expression.

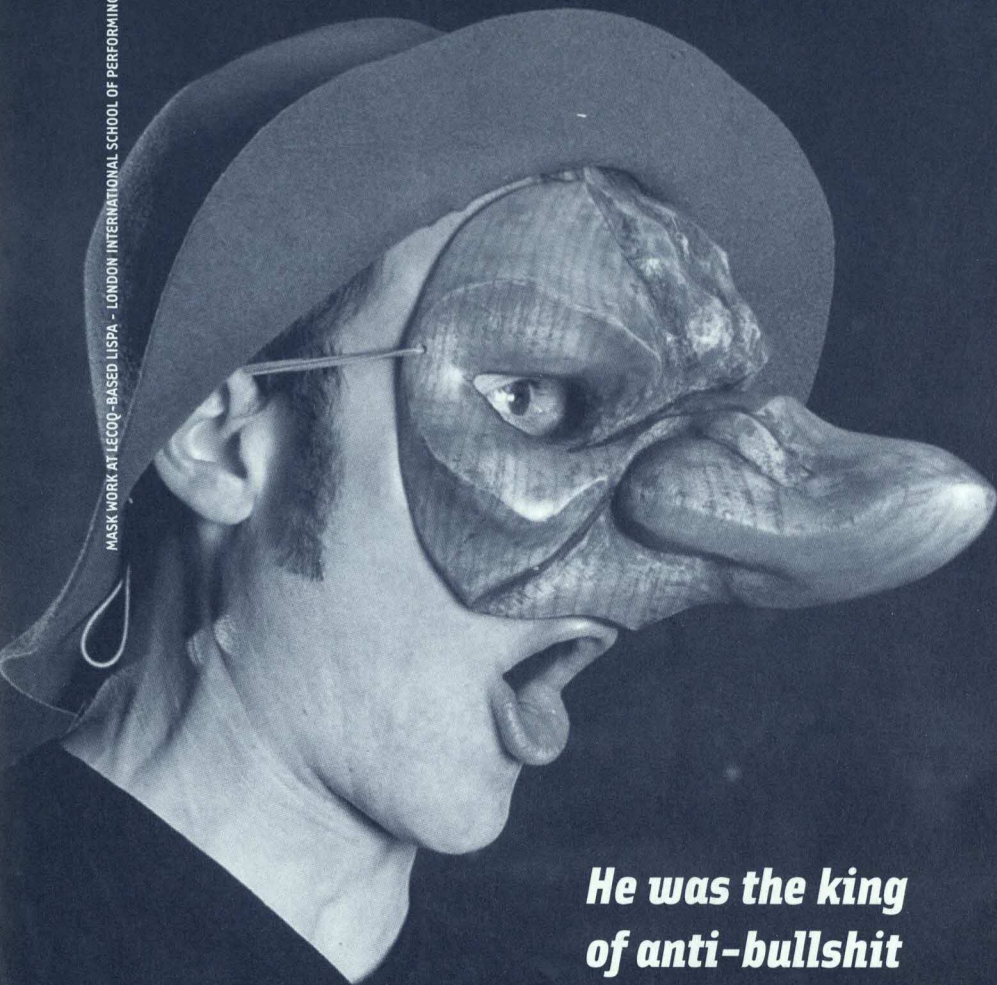
Complicite is the company whose highly visual and non-naturalistic approach (rather dangerously) typifies our idea of a Lecoq signature style. *A Minute Too Late*, (their second ever show, revived twenty-one years later at the National Theatre Spring 2005) switches between slapstick hilarity and dramatic tension in its exploration of bereavement, proving that intelligent non-linear narratives really do come from the body. We can also thank Complicite for helping, with shows such as *Mnemonic*, to dispel prejudices about physical theatre’s ability to incorporate complex writing into a physical aesthetic. But although Complicite is a collective, theatre can’t resist guru-izing individuals and all eyes are on director Simon McBurney who has become as much a target as Lecoq. When McBurney gave a lecture on how he directed *Measure For Measure* at the National this summer, he showed exercises taken directly from his Lecoq training, and the roomful of admirers actually gasped with awe. We should admire McBurney and Complicite for forging their own aesthetic, but not view this aesthetic as the Lecoq house-style, thus setting up expectations of the next artistic generation. Shon Dale-Jones of HoiPolloi made the widely-accepted equation that is both a blessing and a curse for anyone who is Lecoq-trained: ‘For me, the work of Complicite and the school are inextricably tied together’.

I asked Complicite performer Jos Houben what he thought about the expectation that such a strong precedent sets up. Jos is well placed to comment – a company member who performed in both the original and the revival of *A Minute Too Late* who has also, over the years, been involved in many other collaborative projects, including work last year with avant-garde musician Georges Aperghis in

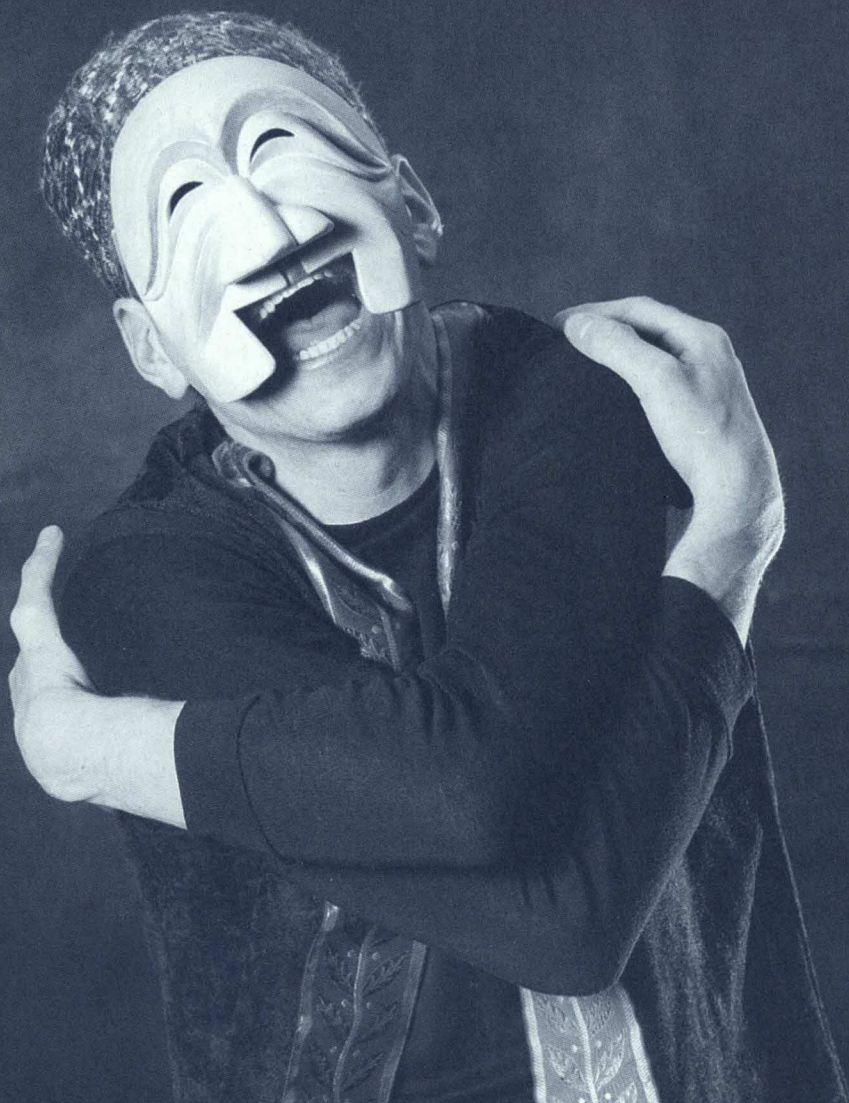
Paris. Whilst he still has a passion for *A Minute Too Late*, he recognises that people are keen to pigeonhole you. ‘At a certain moment you don’t want it on your CV’, he said. ‘I’m interested in knocking myself off balance. I can’t eat the same dish again and again’.

HoiPolloi are a Lecoq-trained company renowned for their surreal, situation-comedy narratives ‘What we want to do is a variety of work’, says Shon Dale-Jones of HoiPolloi. ‘We don’t want to be stereotyped. Essentially, every show is an experiment’. We know HoiPolloi for their heightened worlds, like the strange apartment block in *Honestly* where the oddities of life are thrown into relief. The effect is comedy, but for them it’s about something more complex. ‘We have a fascination for externalising the imagination, investigating what fantasy is and its impact on our lives. You can look at it politically – war is not a very imaginative approach to solving conflict’. They are using their surreal style to tackle political issues with a re-working of Moliere’s *Tartuffe*. ‘We can see a very good play to deal with fundamentalism’, Shon notes. Their newest explorations feature work with fire, digital film, slide projection, animation, and songs.

Whilst Complicite and HoiPolloi are still going strong, other companies have not found the industry conducive. *Bouge-de-la* was known for exploring how the body, set and puppetry were devising elements that grew together, creating ground-breaking shows such as *Under Glass* and *Time Flying*. The two directors, Lucy O’Rorke and Aurelian Koch, found the industry’s parenthetical approach to design crippling: ‘we would always have technical work and actors in the same space. But it’s not cost-effective. Actors can’t take a break whilst you construct set’. The company is shut down, but their creative journey continues elsewhere: Aurelian is working for Aardman animation and O’Rorke is now working for



***He was the king  
of anti-bullshit***



the Esme Fairbairn Foundation.

As some fade away, there are new companies popping up. Complicite has produced Quiconque's recent show, *Hideaway*. Catherine Alexander, director of Quiconque, has written a criss-cross narrative centring upon two Dutch girls who spent the war in the attic. In *Hideaway*, you feel that the characters have been discovered in the actors, that there is no pretence, just a straightforward generosity from performers Nadia Morgan, and Lynne Forbes. All the roles are embodied by these two actors, and we see how devising has contributed to the development of Alexander as a writer. 'The actor, the creator is the interesting thing,' she says. 'It never occurred to me that I could be a writer. It's so collaborative, you don't realise what you have taken on board.'

'I realised it didn't have to be theatre as such' Anthony Hampton (director of Rotozaza) tells me, reliving the inspiring revelation that he was free to interpret his training however his heart took him. 'It might be a video installation or a fine art project or a happening. A double-decker bus filled with light.' Rotozaza's journey has taken him in an unexpected direction. Much of their work has played with giving unrehearsed performers instructions on stage, which they play out for real. It nods in the direction of Forced Entertainment and has something in common with Shunt: 'I realised that if there was any reason for doing theatre it was because it's LIVE.' Rotozaza have made fourteen shows in four and a half years, performing internationally. The influence of the training is present, but not obvious. 'Even the most abstract work is still based on an understanding of dynamics of people in space. I've never encouraged anyone to be a piece of cardboard blowing in the wind, but at the same time it was such a phenomenal experience.'

But what of the opportunities for training now? LISPA, the London

# Lecoq's aim was to liberate artists from existing strictures, his teaching is imbued with subversive energy

BOUGE-DE-LA-TIME FLYING

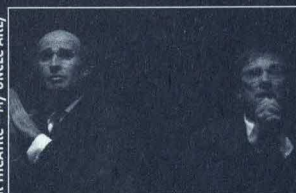


TOTAL THEATRE MAGAZINE | VOLUME 17 | ISSUE 02 | SUMMER 2005

COMPLICITE - A MINUTE TOO LATE



HOIPOLLOI WITH TIEBREAK THEATRE - MY UNCLE ARLY



International School of Performing Arts, offers a two-year programme based on the teaching Jacques Lecoq. The school examines not just how to be creative, but where creativity comes from. Thomas Prattki, LISPA's founder, says: 'I have always been interested in the link between physical movement and the movement within in order to "construct the invisible". I'm intrigued by the unconscious: the wild, creative energy underneath the surface. I don't want to make people into artists who are just technicians. Nor do I want people to drown in creative emotional moods. I want people to have access to both worlds'.

This year at LISPA there is input from Butoh to Feldenkrais practitioners. Teachers team-teach. Voice is strongly on the agenda, dispelling any preconceptions of mime, and complementing an ongoing writing workshop. There is also a space lab, exploring the dynamics of space through sculpture and 3-D construction. Advanced course students are being given a site-specific project to complete in the final term.

Another Lecoq graduate is Ron East, director of The School of Physical Theatre in London, who tells me that over eighty percent of his students are employed in the theatre. This is an incredible figure that most drama schools could only dream of. 'It's important to me to be recognised by the profession,' he says. He has a lot of experience, twenty years of running a school in Canada, and he coaches his students to value themselves financially as well as artistically. Most uniquely, he offers a production year of training in which a group of students form a company, make, promote and tour a show.

Jacques Lecoq spoke little about the existential effect of his work that is at the heart of the LISPA approach. Nor did he form the connections with the theatre profession that The School of Physical Theatre aims to. Nor did he give instructions to artists about what to do with his work. He just left it open. When he died, he didn't even leave instructions for his school. He was happy to leave it to the next generation of creators. Aurelian Koch reflects: 'I think it was just his way of doing it. He'd always say "I don't want to have 500,000 copies of myself running round. It's up to you".' **T**

For further information on the training schools mentioned in this article see:  
 Ecole International de Theatre Jacques Lecoq - Paris. [www.ecolejacqueslecoq.com](http://www.ecolejacqueslecoq.com)  
 London International School of Performing Arts (LISPA). [www.lispa.co.uk](http://www.lispa.co.uk)  
 The School of Physical Theatre, London. [www.physicaltheatre.com](http://www.physicaltheatre.com)



MARIGOLD HUGHES MEETS JONATHAN SALISBURY, WHO WANTS TO MAKE CAMDEN PEOPLE'S THEATRE THE JEWEL OF LONDON TOWN

RAJNI SHAH THEATRE - MR. QUIVER AT SPRINT 2005



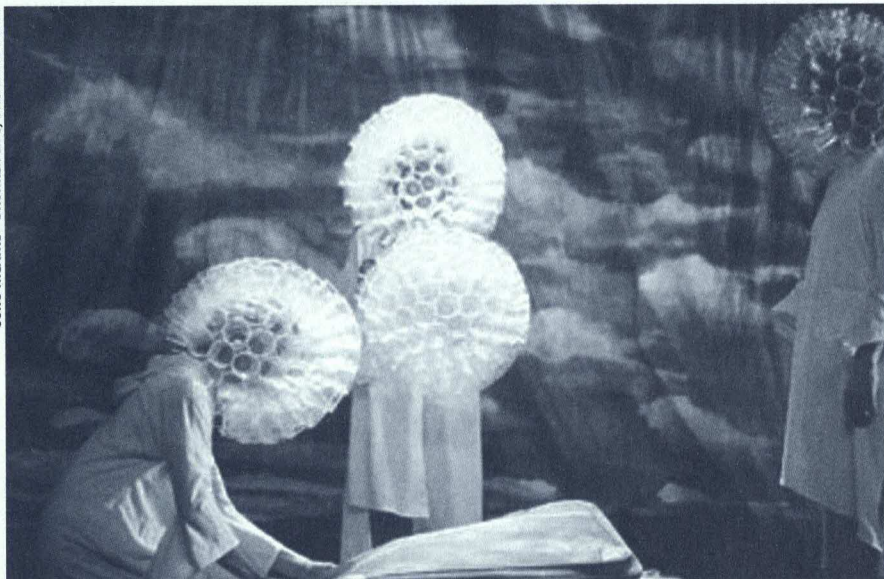
Camden People's Theatre (CPT) – just gone ten – is growing up fast. And, as the impending rage of adolescence ensues, does not want to go un-noticed for much longer. Jonathan Salisbury, ex-venue manager at Hoxton Hall and recently appointed artistic director of CPT, succeeding Chris Goode, wants the 'hidden jewel' of CPT 'to be an unhidden jewel. To let the world know that we are really here.'

Certainly it seems like he is in a strong position to do it. Bringing with him a clear managerial voice from his position at Hoxton, he enthuses about the opportunities at CPT and its 'great artistic and geographical position'. Building upon the 'strong artistic base of his predecessor, Salisbury likens CPT to 'a house on stilts in the sand. Foundations need to be built so that the house can stay. If it's all art, the house starts to sway. In order to grow upwards – you have to put more in place at the bottom.'

Emerging experimental theatre and live art companies, the like of which CPT nurtures through the TONIC scheme (Training of New and Innovative Companies) and the SPRINT festival (May – June 2005) will surely benefit from Salisbury's approach to artistic and strategic support, which is underscored by a key notion of sustainability. As Salisbury states, 'this is what its about; being able to grow from a really strong position artistically, onto a level where the work can sustain itself – so that the organisation can go on doing this kind of work for a long time to come.'

SPRINT 2005 will be comprised of three strands; performances presented at different times of the day – including the work of Song Theatre and Rajni Shah Theatre with Mr. Quiver; opportunities for discussion and debate around form; and work-in-progress type weekends. 'At the moment it's looking like possibly three different companies – Para-Active, Apocryphal and Forbidden Theatre – will be involved in these weekends, presenting a

SONG THEATRE - DRUNKEN LIFE, DREAMING DEATH



series of different ways to engage with their work – which won't necessarily be about Here Is A Performance'.

That the organisation is able to produce this kind of work and sustain it is due, in no small part, to CPT having its own venue. An ability to support experimental theatre and live art with both development training and resources is what adds the shine to the not-for-much-longer hidden jewel of CPT. Salisbury recognises this and sees the fairly unique programming position he is in 'to be a creative producer and to have that resource [a theatre] there. With my job at Hoxton Hall and at a certain point, here – to be able to talk to an artist who says, "I have had this mad idea" and just to say "Yes, lets do it".'

Salisbury aims to extend this 'genuine commitment to something other' throughout the year: 'It means that we have got to get more funding... SPRINT and TONIC are the two possible points in a year where we can say "this is what CPT is about". Otherwise, there is a financial imperative, which means we have to get hires in.'

Keen to provide the conditions in which ideas can flourish and companies can benefit from support as much as possible,

CPT offers its assistance in a variety of ways according to the companies' needs. In the often-vulnerable beginnings of artistic growth, Salisbury sees this backing as crucial: 'The thing is that people – over time – do develop. Things change from your first piece to your third. If you commit to yourself as an artist you get to a point where it starts to work. That's why it's important to offer people support.'

Comparing itself to other venues embracing the work of emerging companies, BAC for example, Salisbury states that CPT is 'different. There is an advantage to us being small, in that we can engage more directly with companies. I was going to say its possible to take more risks, maybe it is.' And that, after all, is what experimental theatre is about. ■

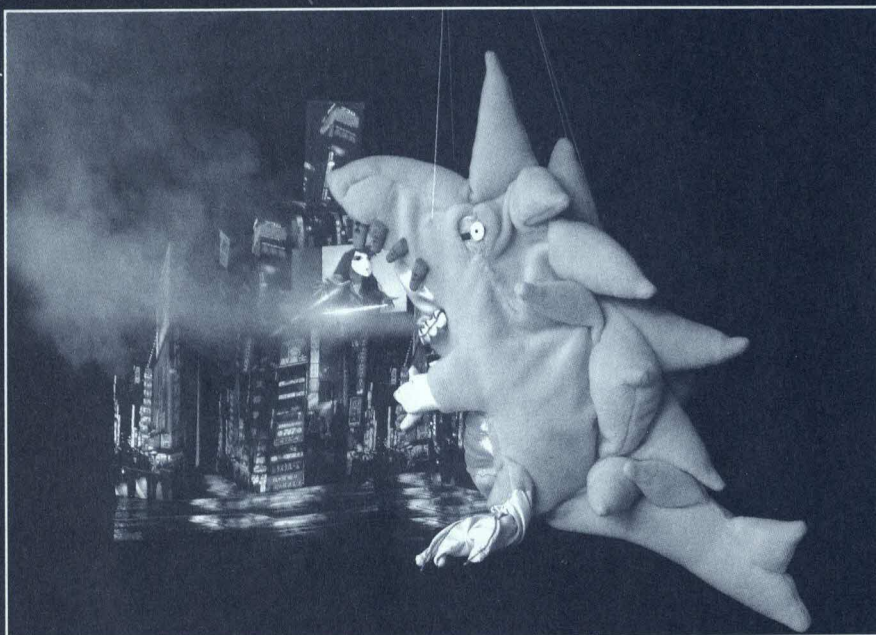
CPT SPRINT festival runs May-June 2005.  
Camden People's Theatre  
58-60 Hampstead Road London NW1.

For full programme details see  
[www.cpttheatre.co.uk](http://www.cpttheatre.co.uk)

WHY DOO-COT TRAVELLED TO JAPAN  
TO RESEARCH THEIR LATEST SHOW –  
AN ARTIST'S DIARY BY COMPANY CO-  
ARTISTIC DIRECTOR RACHAEL FIELD

# FOLD YOUR OWN

TOTAL THEATRE MAGAZINE | VOLUME 17 | ISSUE 02 | SUMMER 2005



## THE VOYAGERS IN THE LAND OF GODZILLA

I fancied a green curry and needed a break from a get-in at the Drill Hall – in a restaurant in London with candles and flower heads floating in water – suddenly inspiration struck – the next project is going to be about... Japan.

Aware: the Japanese feeling of compassion, patience, and pity; felt especially towards the beauty of that which is transitory or ephemeral.

OK – that is not the obvious place to travel when you see an image like that, but something was lying buried in my head. And as my travel-loving Grandmother had just been buried away, flight to escape the mortal coil was obviously in my mind. Japan – I love a culture, which then, I had never experienced first hand. It was in childhood storybooks – fell in love with Marine Boy – then Thelma from Scooby Doo – then the spectacular spectre beckoned to me during my new romantic teenage. Lets dress up – pose at the Country Club – swap genders and sexualities – why not nationalities?

Aimai: ambiguity; used as a way of avoiding open confrontation in Japanese communication; aimai-na: the adjective form of aimai; aimai-na kotoba: ambiguous language.

Lets segue from Ambiguity to Animation – Bunraku is the one form of puppetry that I, as a puppet non-believer, absolutely adore. The three-quarter-size figures operated by three (men mostly), the older and most experienced puppeteer, who controls head and one arm, reveals his face with the other two puppeteers controlling other limbs shrouded in hoods. So when lovers are committing joint suicide – two old men hover over the image like taut otherworldly onlookers on the immensely emotional scene. The tension between the quivering young girl as her lover prepares to kill her and the face of her old male operator for me is immensely homoerotic – or some kind of erotic. Fucking puppets – love sex and death – well, death scenes are three-course meals in Bunraku and as a not-so-ex Goth I LOVE

IT. The pale faces of the beautifully stylized figures – gorgeous. And the transforming images where a beautiful girl becomes the demon inside – yeah girl show your inner bestiality. Samurai stamp your frenzied post killing ritual. Hair flows from elaborate dressing and decoration showing scenes of heightened sensuality. Sweet young prostitute catch that handkerchief between your teeth (a hook on the puppet's mouth) as you quiver towards your death. Shogun, carefully wrap the knife in paper before ritually disembowelling yourself.

'Chikamatsu's most successful work, the history play *The Battles of Coxinga* (1715) demonstrates his mastery of the unique possibilities of a theatre of puppets. In the first act occur two moments which would be intolerable if performed realistically by actors: the first when the villain Ri Toten gouges out his eye and offers it on a ceremonial baton to the Tartar envoy as pledge of fealty, the second when Go Sankei performs a Caesarean operation on the dead empress in order to deliver the heir to the throne. The stylization of puppets, by making such scenes endurable, touches springs of pity and terror forbidden to actors.' (From the introduction to *Major Plays Of Chikamatsu* – translated by Donald Keene, Columbia University Press, New York 1961/1990)

Puppets can do the most extreme things and that is why they rock.... America, Fuck Yeah (see the current puppet film *Team America* – one image of 'dead' puppets floating in the Panama Canal showed the political power and human suffering that puppetry can represent).

So for the trip we concentrated on puppetry and technology – I personally regret missing out on seeing more paintings on screens in temples, paper being pressed, getting Nenagh Watson (co-director of doo-cot) dressed as a Geisha and I wish we had more time to look at cameras etc etc etc – maybe next time...





[diary entry 1]

eating can be hard for vegans in japan  
but life can be cruel in tokyo for the homeless  
this lady sings the blues  
another lady transforms into a fox  
'it's bunraku with wheels on'



[diary entry 2]

shamisen and 3 kimonos  
noodles and sweet red bean stuffed donuts  
the small stone effigies dressed in bib and hat - mizuko jizo  
are in a specific place in the temple and represent the  
mizuko kuyo - (rights for aborted or miscarried children)  
'a dedicated place for parents to grieve'



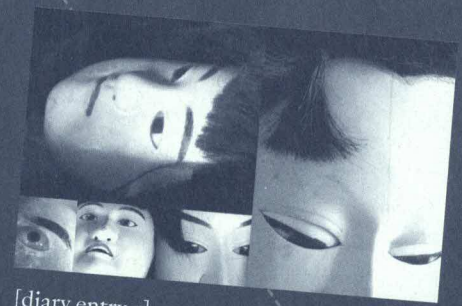
[diary entry 3]

puppet suicide for breakfast  
a heavy meal  
nenagh is not too well  
but she wants to say  
'the animation was exquisite'



[diary entry 4]

geisha day  
real living art  
painted ladies and painting ladies  
the real and the real for one day only  
women pay to dress up as geishas for the day here in Kyoto  
'the real ones have lipstick on their teeth'



[diary entry 5]

on entering the wooden studio  
the preserved workspace of tengu hisa  
we understood that puppet carvers believed they were  
'liberating spirits from the wood they carved'



## THE SELF AS THE SOURCE – DOROTHY MAX PRIOR LOOKS AT AUTOBIOGRAPHY IN PERFORMANCE

# I AM, I SAID

*'Slowly, slowly  
getting an idea of  
my own voice. Like  
Pinocchio.'* Spalding Gray

### SNAPSHOT 2

But this on the other hand ... this is Franko B, covered in white body paint, rivulets of his own blood running along his arms, dripping onto white plastic sheeting. The word autobiography means the writing or marking of the self. This is usually taken to mean writing about the self – but it could also be seen to refer to the performed exposure of the self, the placing of the self, open and vulnerable, in front of an audience who will bear witness to this sacrificial self. By asking his audience to bear witness to this blood-letting, Franko B is creating an autobiographical performance written in blood. 'All of my art embodies "me," says Franko B. 'My concern is to make the unbearable bearable, to provoke the viewer to reconsider their own understandings of beauty and suffering,' he says. Thus, in I Miss You we have an autobiographical exposé that resonates outwards to provoke a response in others, to challenge each spectator into re-evaluating their feelings about their own physical existence and that of others.

Autobiography in performance can be so very many different things. You could say that there are as many types of autobiographical performance as there are performers using themselves as the source. So let's start with four personal portraits in performance, four very different snapshots of artists who use themselves as the starting point:

### SNAPSHOT 1

Here we have Bobby Baker – artist, mother, daughter, wife – with Box Story, the final piece in a series called Daily Life, a ten-year investigation into Baker's quotidian experience. Other works in the performance quintet were Kitchen Show, set in her own home, and How to Shop, set in a supermarket. In Box Story (set in a church in Holloway) we have a big box (shrine, tabernacle, coffin...) that turns out to contain a whole load of little boxes, each with a story to tell. There's Kellogg's Cornflakes and Coleman's Mustard, symbols of a lost and rather sad childhood. There's the Ariel washing powder she's allergic to, prompting a very funny story of bygone days in a South-London squat – the cat fleas, the flooded basement, the burning candle that sets the bed alight... As each box is opened to reveal its story, the contents are strewn across the floor, mapping the world: a washing powder ozone layer, a rainstorm of orange juice, a mustard desert island and chocolate people. The personal experience is clearly seen to be part of the universal picture. We share her joy, her pain, her awareness of the extra-ordinariness of ordinary everyday life and the 'terrible mess' that is the world we all inhabit.



BOBBY BAKER BOX STORY PHOTO ANDREW WHITTUCK



FRANKO B PHOTO MANUEL VASON

# *We should not be drawn into thinking that presenting 'the truth' is any less of an art than presenting fiction*

## SNAPSHOT 3

Now surely this is as autobiographical as you can get – it is Joshua Sofaer presenting a work called *Namesake* – the story of a name, an investigation that takes him to the heart of his own identity. The work is presented with Sofaer in a lecturer-cum-storyteller mode. He is a raconteur leading us through layers of stories, each peeled back like an onion skin, his manner formal but friendly. He stands, in front of a large photographic image of two of his ancestors in Baghdad; we sit on chairs in rows in this rather proper and refined environment, a panelled drawing room in The Jewish Museum. We hear the story of the meaning of his name – Joshua (salvation) and Sofaer (scribe). We learn of his Jewish heritage, of his family history and of his quest to find and meet the world's only other Joshua Sofaer, an American man who is a missionary with Jews for Jesus. The verbal narrative is enriched with a soundscape which includes excerpts from conversations between the two Joshua Sofas and in situ sounds from JS 1's travels. In investigating himself, Sofaer creates not only an autobiography but also a family memoir, a historical investigation into a culture and religion, and a biographical portrait of a man who shares his name. Thus, 'Joshua Sofaer' is shown to be at one and the same time a unique individual and someone placed within a larger human constellation.

## SNAPSHOT 4

And now we have *Myths and Stories by Her*, presented by Jane Bacon. In the performance space hang wedding dresses of all sorts – full-skirted fairy-tale frocks with cotton petticoats, Edwardian cream silk mutton-sleeves, snow-white nylon confections; projected onto the cloth are cheery super-8 films of family holiday outings; weaving in and out and through the sea of dresses is Her, a woman who sings, speaks and dances a book of stories – tales of a Deep South American childhood and a Middle-England adulthood. Stories that create a unique portrait of one woman, yet also a universal portrait of Everywoman of a certain age and inclination: the awareness of sexual oppression versus the experience of sexual freedom; the striving for individuality whilst wanting to remain part of the fold; the struggles with life, with love, with liberation. The live performance is intercut with a soundscape that is created from recordings of Jane's voice. The resulting work is a form that she has dubbed 'auto-ethnography' – a focus on the things about herself that might make interesting performance.



JOSHUA SOFAER NAMESAKE

## INVENTING THE TRUTH

This last point is an important one – we should not be drawn into thinking that presenting 'the truth' is any less of an art than presenting fiction. The self is the source – the raw material with which to fashion the art – but it is art, not life, despite the blurring of the boundaries. All four of our Snapshot performers are playing themselves, not acting a character created for them by a playwright. But it is a constructed self, a self made of the parts that the artist wishes us to see. They call on us to witness their exploration of whichever elements of themselves they wish to expose to our scrutiny.

As we have seen, an autobiographical performance can be many things. It can use any mode of communication and expression that it wishes: physical, visual, verbal. It can be danced, filmed, sung or spoken. To be 'autobiographical' it does not need words, the performance can be written on or with the body. If it does use words then it has no need to be a chronological citation of events or to focus on external events rather than the inner events – memories, dreams and reflections. It could be said that the postmodern style of fragmented narrative, in which a story is woven together from patches of revelation, flashes of memory and threads of perception more closely resembles the real-life process of living, with the continuing inter-relationship of memory and imagination that this entails, than many a linear narrative. One of the giants of autobiographical performance, Spalding Gray, had this to say about his intentions:

'[To create] an autobiography which is a collage of fact and fiction, documentary and fantasy, abstract movement and realistic acting.'

Gray was one of a diverse group of American solo artists who, over the past 30 years, have in their very different ways brought autobiographical solo performance to the fore: others in the roll-call include Holly Hughes, Whoopi Goldberg and Laurie Anderson.

When artists are solo performers who choose to present their own performance texts rather than interpret those of a playwright, this raises the issue of how best to create such a performance – in isolation, or working with a collaborator? Spalding Gray famously worked in collaboration with Elizabeth Le Compte (director of The Wooster Group); Bobby Baker's Daily Life series was made in collaboration with Polona Baloh-Brown; Joshua Sofaer created Namesake in collaboration with composer Jonathan Cooper, who made the audio track that accompanied the live performance. Cooper also works with David Glass, who has over

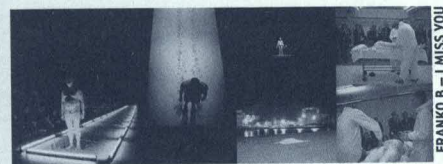
the past few years moved back into solo performance, creating a trilogy of works investigating his relationship to his body. The last of the three, *Disembodied* (directed by Tom Morris and touring in 2005) tackles the tricky subject of the ageing body – a moving and at times disturbing reflection on a physical performer's experience of the passing of time.

Regardless of what title we give these silent partners – director, dramaturg, collaborator – we can assume that the artists working with their own 'stuff' found it invaluable to have someone one step removed from the material on hand. In my own past work creating autobiographical solo performance, I can vouch for the value of having someone (in my case scenographer Miriam Nabarro) engaged with the dramaturgy of the piece, meeting to discuss ideas and being there in the rehearsal room to respond with an audience's eye versus the loneliness of weeks of being locked away on your own in a studio, too close to the material to get any proper sense of perspective and unsure of what is working in performance and what isn't.

## WRITING FOR PERFORMANCE

My own interest in autobiography was enriched by taking the MA Language, The Arts and Education course at Sussex University which fostered the development of creative writing in tandem with other arts disciplines, and which encouraged the creation of work that crossed artistic boundaries – it was seen as fine to move from poetry to painting and back again, to write a collection of short stories or to make a film, to use words as a catalyst for dance, or to create written texts in creative response to physical or visual starting points. The study of autobiography was a key element to the course, and 'autobiography' was seen to include the Confessions of St Augustine, the paintings of Rembrandt and Frida Kahlo, the photography of Cindy Sherman, and the poetry of Sylvia Plath.

Out of the nurturing post-grad university environment and back into the 'real world' of work, opportunities to take time out to focus on process rather than product can be few and far between. One such professional development opportunity arose during last year's Brighton Festival, courtesy of the International Workshop Festival, who brought over American writer/performer Janice Parry to lead a week-long workshop on *The Constructed Self* – an investigation on the relationship between autobiography and performance that encouraged writers and/or performers to come together to develop skills. The group included experienced writers who



FRANKO B - I M I S I M I

had never performed, seasoned performers who wanted to write but didn't know where to start, and those that did both but wanted to find fresh ways of working – and to break the isolation of being a solo writer/performer. Parry was an eloquent and relaxed facilitator, with the gift shared by all really good teachers of being able to stretch students' expectations of themselves. Thus, dancers found their voices, writers discovered the means to transpose word into movement motif. Having shown us how we constantly construct theory – making up stories in our heads about everyone and everything we encounter, all day every day – she offered us the opportunity to 'consciously construct what we are representing'. Her mix of creative writing exercises (on pivotal moments of change in our lives, on pinpointing our memories of gender awareness, on the cinematography of dreams) and her physical theatre games and provocations (both solo and ensemble) were inter-woven to create new possibilities. We investigated the processes of narrating versus in-the-moment re-enacting; shifting narrative voice; the use of written text as a catalyst to physical performance. We worked on the editing of material: cut, cut, cut so that only the essence remains; the difference between word, visual image and action co-existing harmoniously and one mode superfluously illustrating another; getting to the heart of the piece so we knew what we most wanted to say.

By the end of the week, there was a feeling for each of us that we were, like Spalding Gray, slowly, slowly getting an idea of our own voices and that, in the words of dancer and writer Louise Steinman: 'Placing language in the realm of the physical and placing movement and gesture in the realm of language,' we were learning to best communicate our own life-stories. ■

*Louise Steinman and Spalding Gray quotes are taken from *The Knowing Body* – the artist as storyteller in contemporary performance. Steinman, S. North Atlantic Books, USA. 1986/1995.*

*For details of International Workshop Festival professional development courses at this year's Brighton Festival (May 2005) see [www.workshopfestival.co.uk](http://www.workshopfestival.co.uk)*

## LOUISE COPE WONDERS WHY ALL FESTIVALS CAN'T BE LIKE BELGIUM'S GHENT FESTIVITIES

LA SERRE PHOTO PIERRE BORASCI



# EAT, DRINK, AND BE MERRY

TOTAL THEATRE MAGAZINE | VOLUME 17 | ISSUE 02 | SUMMER 2005

EX NIHILO CALLE OBRAPIA PHOTO HENRY KRUL



We all know what Carnival is supposed to be. It is an opportunity for people to celebrate. For people to be freed from the oppression of such gloomy categories as eternal, immovable, absolute, unchangeable, and instead be exposed to the gay and free laughing aspect of the world, with its unfinished and open character, with the joy of change and renewal. We can revel in the world's variety, celebrate its openness and its ever-renewed capacity to surprise.

So, how come I've never left a British carnival or festival feeling renewed, empowered or freed?

For 10 days every July the wonderful Belgian town of Ghent is taken over by The Gentse Feesten – which translates as The Ghent Festivities. In fact this title covers four independent festivals: The Blue Note Festival – an internationally renowned music festival; The International Puppetbuskers Festival; The International Street Theatre Festival; and 10 Days Off – a modern electronic music/clubbing festival – the title of which says it all. 1.7 million people pass through the centre of 'this welcoming and rebellious city'. The party starts around lunchtime and goes on till 3am, (in some places till 8am!), every day for 10 days.

The two most striking things about The Ghent Festivities are: the fact that they truly do take over the whole centre of the town (I have been involved in English festivals that have had to consider – how do we make it feel like there is a festival going on? Believe me, there are no such problems in Ghent); and, the fact that the festivities really are, as they should be, for everyone.

I asked Claude Beernaert, the external communications officer, if having a socialist heart is important to the festivities and his answer was unequivocal. Surprisingly, non-Belgian tourists account for only 11% of participants, (despite the fact that so much of it is accessible to non-Flemish speakers), so it really is a festival for the people by the people. There are 380 local organisers officially involved in its creation, all required to pitch in with aspects of programming, noise monitoring, promotion etc. As Daniël Termont, alderman for the Festivities proudly says, 'There is nothing that is more typical of the City of Ghent than the Ghent Festivities.' And his colleague Wim Vandendriessche adds 'Culture is still a form of celebration here and celebrating is a form of culture.' Thus, the entire event is not seen as spectacle by the people; they live in it,

and everyone participates because its very idea embraces all the people.

In a fascinating and publicly available study – conducted by the City of Ghent in association with the University of Leuven in 2003 – nearly 75% of local residents expressed a belief that the event positively reinforces the attractiveness of the city. And this permeates every one of the ten squares and numerous venues given over to revelry and celebration. In Ghent there is something for everyone and someone for everything. People of all ages get together to see, say and drink something, as they enter what theatre writer Halina Filipowicz called 'the utopian kingdom of absolute equality and freedom'.

After a mere three days I left the fun wondering why I don't get so misty-eyed and flag-waving at British festivals. What is it about British festivals, and specifically English festivals (because Edinburgh certainly gets nearer the mark), that fail to hit this level of celebration? The answer lies, I believe, with the town councils and licensing laws. I am one of those people who believe that the licensing laws in the UK should be changed to fall into line with our European cousins. I have always felt nannied and patronised by my country and its refusal to let me decide for myself when I want an evening with friends to end. I have just spent a year living in Belgium, therefore I have just spent a year going to bars that close when they want to.

Question: What has this got to do with notions of festival and carnival?

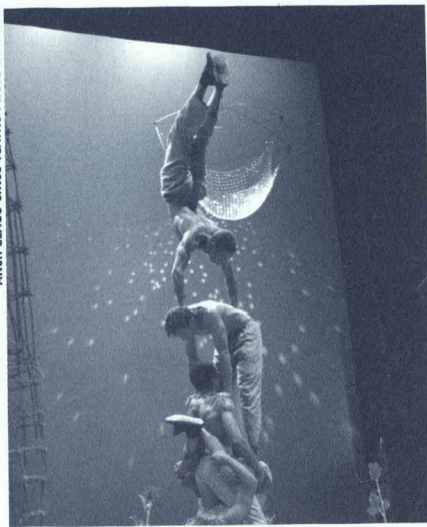
Answer: Everything.

The people that govern our country long ago decided that British people are not able to decide for themselves when it is time to go home; not allowed to make a change from normality by celebrating life (by dancing, talking, singing etc) outdoors past midnight. Why not? Why are we so afraid of letting people let go? I believe it is because of a fear of complaints from 'reasonable tax payers' who cannot stand for their town or city to be truly disrupted

PRODUZIONE IMPERDIBILE'S MIRANDO AL CIELO



ARCIPELAGO CIRCO TEATRO PHOTO N. VITALI



PRODUZIONE IMPERDIBILE'S MIRANDO AL CIELO



**People come to Ghent in increasing numbers to enjoy the disruption, the noise, the clashing of culture, the people and yes, that lovely Belgian beer**

*UK licensing news: The Licensing Act 2003 establishes a single integrated scheme for licensing premises. It will come into full effect in November 2005. The Act marks the end of the existing outdated licensing regimes. Key measures contained in the Act include: flexible opening hours for premises, with the potential for up to 24 hour opening, seven days a week and a single premises licence which can permit premises to be used to supply alcohol, to provide regulated entertainment and to provide refreshment late at night.*

See [www.culture.gov.uk](http://www.culture.gov.uk)

See [www.streetartsnetwork.org.uk](http://www.streetartsnetwork.org.uk) news page for a downloadable document called *The Simple Guide to Licensing Circus and Street Arts*, produced in collaboration with Circus Arts Forum, Equity and Arts Council England. The site also carries information on UK street arts festivals 2005.

by such far-reaching revelry. Why can't they? Well, because they do not feel that the celebrations belong to them. They feel uninvolved, uninspired and uninvited.

But in Belgium it isn't like this. There are people of all ages, from five to ninety-five, out enjoying the company of their fellow human beings, seeing shows, gigs, exhibitions and street acts, and partying till they can party no more. And when they have had enough they go home, safe in the knowledge that the party will continue, that people will not be denied their fun. There is international and local theatre, dance, puppetry, and street performance; music from the jazz, classical, blues, dance and pop worlds; a parade; a fireworks show; free entry to all museums and galleries; and the brilliant 'Day of the Empty Purses' – a market on the final day where people spend their last pennies, and where purses are given out – some of which contain up to twenty-five Euros to keep the fun going!

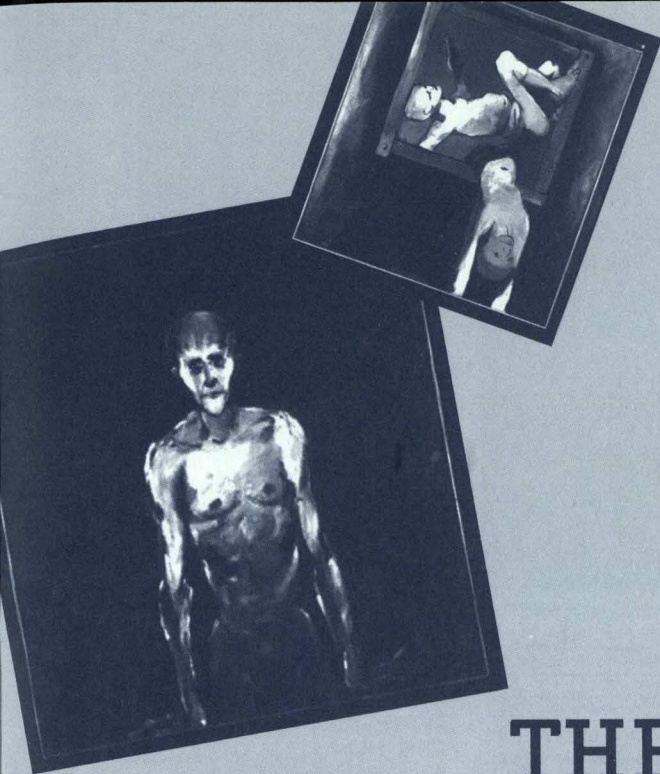
The focus is on bringing the culture of the people to the people, but the City organisers also work hard to introduce new types of work. In fact Claude Beernaert talked about a conscious effort to evolve the festivities from what might have been perceived as a more stereotypical Flemish

'beer and sausages festival' into something more exciting, challenging and enlightening (street theatre promoter Fabien Audooren puts on some very extreme versions of performance and makes it work for a popular audience). So there is both what we call 'high art', and the opposite of high art (which I can't bring myself to call low).

But the point is that the people of Ghent and of the wider area of Flanders have responded incredibly well to this. They come in increasing numbers to enjoy the disruption, the noise, the clashing of culture, the people and yes, that lovely Belgian beer. They are drawn together for a long, and yet painfully short, ten days off to step outside of normality, celebrate the immortal and indestructible character of humanity, and, well, frankly – stay out late.

And I for one feel grown-up enough, and indeed worn and needy enough, to try this here in the UK. And I would ask all town planners and festival organisers of the UK to nip over to Ghent this July to see how to party Belgian style. And no, I'm not on commission. **TT**

See [www.gentsefeesten.be](http://www.gentsefeesten.be) for general information on this year's Ghent Festivities which run 16 – 25 July 2005 and include: *Internationaal Straattheaterfestival 20 – 25 July 2005 with art installations/performances by A-Tipis; Confins by Ilotopie, and The Ferryman, a multimedia project co-produced by Eunetstar and Pilot. [www.istf.be](http://www.istf.be) Puppetbuskers festival see [www.eftcgent.be](http://www.eftcgent.be)*



## MEANWHILE, THERE ARE MUTTERINGS FROM THE BACK OF THE CLASS - KANTOR VIRGIN RICHARD CUMING REFLECTS ON THE LECTURE

# THE KANTOR LECTURE A NAIVE OVERVIEW

Memory plays strange tricks. Of course I've heard of Kantor, I'd even seen film clips of his work, but I can't remember when or in what circumstances. His work has been a vague background hum to my own performance and research. I'm not an expert. So when David Gothard, who gave the first ever Total Theatre Lecture to a packed and expectant ICA audience, began by showing five minutes of Kantor at work I definitely remembered that I had seen *Dead Class* in Edinburgh, when, of course, I hadn't. (Aside: Maybe Kantor would have appreciated that.)

Actually I lie. Joseph Seelig, director of the Mime Festival, introduced David Gothard – director of Riverside Studios in its 1980s heyday and responsible for bringing Tadeusz Kantor, amongst others, to the UK. He then introduced the lecture then immediately afterwards Jonathan Holloway (ex-director of Watch This Space at the National Theatre, now director of the Norwich and Norfolk Festival) reintroduced him and the lecture, stressing that David had been asked to be provocative and shocking; David Gothard then took the floor and straightaway said that his brief was not to give a lecture on Kantor but to be provocative and shocking in his words 'give a kick up the bum to visual performance', (Aside: All very Kantorian – or should that be Kantoresque?.)

So what was this 'kick up the bum'? Well it was difficult to tell. My reading was that the two main threads that Gothard explored were that current visual and physical performance has lost its creative and artistic purity. The pictorial and

sentimental has taken over from the urgent, vital and spiritual. If memory serves (Aside: Hmm, memory), he said at one point, 'Soul is at the root of the history of visual theatre.' There was a harking back to a golden age of 'visual' theatre of which Kantor was a main exponent. The other practitioners in this canon were Appia, Craig, Artaud, Grotowski, Copeau and Meyerhold. Notice anything about this list? (Aside: They're all European chaps – no chap-esses. As you know, Craig was British but you get my gist...)

The second main thread was that current performance, here Jerry Springer. The Opera was, in particular, consigned to outer darkness – is only discussed in relation to the media hype surrounding it. The media illustrate everything.

To further investigate these concerns, the excursus into Kantor did cover his work with *Cricot 2* in particular, in which Gothard pointed out that most of the group's performers were well – known visual artists and not theatre trained actors. He emphasised Kantor's love of the popular in performance. He cited Dan Leno, circus and puppets as an influence on the work, and explored this in the context of a binary between high and low forms rather than a synthesis. A further strand of Kantor's work was the need for the purity of the performance space. The entire space for performance must be right. These analyses were all interesting and, if further pursued, would have provided an excellent overview of Kantor's work, leaving us to draw our own conclusions about his place, if any, in visual theatre. It is a pity that the nostalgic 'things were better then,' agenda

was brought into the lecture at all.

OK.OK I hold up my hands and admit that I'm attempting to paraphrase a complex, at times poetic, provocative (here we are again) and deeply felt argument expressed in an elliptical fashion. It wasn't clear whether this was deliberate, nor was the occasional elision of terms helpful. As one of the questioners pointed out, there is a difference between Theatre and Performance, which Gothard tended to use as identical. Moreover, running through the lecture was a sort of universalism, a lack of recognition of social and cultural differences.

This was serious and earnest stuff, and I so much wanted a Gaulier or even a neo-Barthist to stand up and ask, 'Excuse me, but where is the pleasure in all this?' (Aside: I could have done this! But I didn't...I don't know why, bit overwhelmed by the event perhaps.)

What's more, it's important to recognise that the centre has exploded; that many practitioners are in a process of becoming. There is (perhaps) a chaotic searching, an occasional synthesis, a rethinking and re-energising.

We do, of course, have Kantor (amongst others – not all of them European chaps) and by extension David Gothard to thank for this. ■

*All paintings by Kantor, property of the Tadeusz Kantor Estate/ Maria Stangret-Kantor and Dorota Krakowska. They can be viewed at an online exhibition curated by Marzenna Donajski <http://www.ddg.art.pl/kantor/>*



# MISCHA TWITCHIN BRINGS US UP TO SPEED ON POLISH THEATRE LEGEND TADEUSZ KANTOR, SUBJECT OF THE FIRST TOTAL THEATRE LECTURE

## FACING UP TO KANTOR

TOTAL THEATRE MAGAZINE | VOLUME 17 | ISSUE 02 | SUMMER 2005

Intended to initiate discussion of 'the history and context of physical and visual theatre' today, David Gothard's Total Theatre Lecture (presented January 2005 at the ICA as part of the London International Mime Festival) took as its principal point of reference the work of Tadeusz Kantor. By a happy coincidence – at least, for those wanting to know more about Kantor – the Black Mountain Press have just published *The Dead Memory Machine*, a study of Kantor's life and work by Krzysztof Plesniarowicz. A friend of Kantor's, Plesniarowicz is also a former director of the Cricoteka Archive, which was established by Kantor to document his work, especially his performances created with the Cricot 2 Theatre company.

Established following the post-Stalinist thaw in 1955, the Cricot 2 was co-founded with members of the original pre-war Cricot artists' theatre, composed mainly of painters from the Krakow Group. The name 'Cricot' is a French-sounding anagram of the Polish 'to cyrk', meaning 'it's a circus', which relates its inspiration to the widespread fascination with circus and fairground in early twentieth-century theatre practice. These companies, as ensembles of artists rather than actors necessarily, were devoted to theatrical experimentation, just as their members were devoted to experiment in the visual arts. A contemporary example of a similar ethos can be seen in the St Petersburg group Akhe, or in the work of Richard Foreman.

All his life, Kantor railed against what he saw as 'the restrictive conventions of the professional theatre, which have become so natural that it never even occurs to us to question them.' In his view these conventions preclude that sense of experiment that is at the heart of avant-garde art practice. Demanding 'that the entire process of creation proper, in other words rehearsal with the actors, serves exclusively for the manufacture of productions,' the work of theatre is typically reduced to 'practical procedures

-serving the requirements of only one goal, the opening night.'

Although he also worked as a stage designer for the established theatre prior to the Cricot 2, Kantor did not include this work in the archive of his own researches; and so it is the independent ensemble that is seen as a condition for developing work in dialogue with art rather than the professionalised pragmatics of recognised theatre.

'A new production [Kantor insisted] is also a new stage in the development of the Cricot 2 Theatre. It is a stage enmeshed in the general, current problems of art. For me, the creation of a performance is simultaneously the definition of these problems, and arriving at a correct answer to them. That is why the work of the actors who are members of the ensemble is not exclusively a matter purely of acting. The actor is engaged in general, significant problems in contemporary art.'

These stages in its development were all accompanied in true avant-garde fashion by manifestos proclaiming the theory of the practice, the very titles of which offer a history not only of the Cricot 2 but of developments in post-war art practice: informel theatre, zero theatre, happening theatre, the Impossible theatre. The titles allude to engagements with such artists as Tapes, Wols, Kaprow, Oldenburg and Beuys – with whom Kantor maintained contact in his journeys to the West for exhibitions of his own paintings. Indeed, before the Cricot 2 became practically a wandering troupe in the late 1970s, with the phenomenal international success of *The Dead Class* and *Wielopole, Wielopole*, Kantor was perhaps more known as a visual artist. He came to the UK through the pioneering programmes of the Richard Demarco Gallery in Edinburgh and in 1976 the Whitechapel Gallery held a retrospective exhibition.

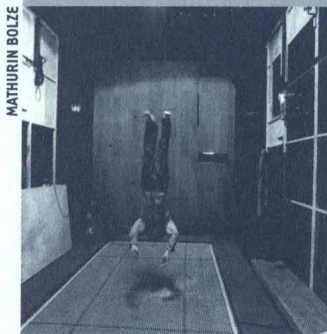
As Plesniarowicz notes – and as Kantor was at pains to remind his students in his *Milano Lessons* – there is never a question simply of the 'application of new artistic

ideas to the theatre, but [rather of] demarcating ever-new theatrical limits in the face of the permanent revolution that prevailed in avant-garde painting...' In his lecture, David Gothard also noted that the example of Kantor is not one to imitate but rather to re-discover.

In a situation today in which 'physical and visual theatre' is all too often thought of in terms of a refusal or a rejection of 'text' – rather than in its relation to a particular interpretative and illusionistic mode of working with text in and for performance (as 'text-based') – it would seem worthwhile to recall the place of writing within Kantor's work. The first Cricot company was established in 1933 expressly to answer the challenge of performing Stanislaw Witkiewicz's play *The Cuttlefish* – and it was to this same play that the re-founded Cricot 2 returned for its first production in 1956. Throughout its work until the late cycle of productions that Kantor called his 'theatre of death', each of the Cricot 2 research 'stages' involved a 'playing with' – as distinct from a 'performance of' – a play by Witkiewicz.

The autonomy of an art of theatre – the 'visual and physical' – involved for Kantor a recognition of the literary element's autonomy, as this is realised through a principle that is fundamental to twentieth-century art practice – collage – together with the revaluation of its material in the 'found object'. In Kantor's theatre the conventional hierarchies of the interpretative and illusionistic stage are displaced by an equality of elements that cannot be confined within today's prevalent convention of defining what the work is 'based' on (text or gesture). Such reductions are a way of turning one's back on, rather than facing up to, the example of the Cricot 2. ■

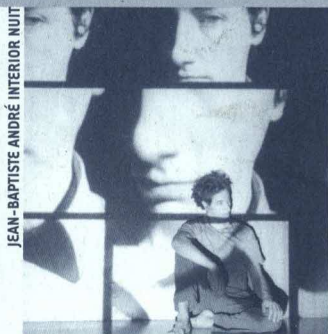
*Quotes are taken from The Dead Memory Machine – Tadeusz Kantor's Theatre of Death. Plesniarowicz, K. Trans. Brand, W. Black Mountain Press/CPR 2004.*



**Mathurin Bolze**  
**FENÊTRES**  
Laban Centre

Mathurin Bolze is one of a number of young French soloists at this year's LIMF who show an interest in worlds that deny gravity its usual order. Fenêtres, inspired by Italo Calvino's stories of a reclusive Baron and Bolze's experiences of training in conditions of weightlessness, takes place on a trampoline floor and in what is best described as the skeleton of a tree-house. Travel in Bolze's world is via aerial corridors, seen only by the effects on his body as he literally bounces around the room. His twisting orbits centre around the objects in the room and at times he seems to freeze in space as he slides into resting on a ledge or perched on a chair. This suspension of time and motion is accentuated by the costumes he dons; especially a fetching slate-grey dress that, as he straight back somersaults, flares out behind him, creating a visual echo of his movement pathway. When Bolze does come to rest he retains a quality of levitation, even as he washes himself from an iron washtub. There is more than a touch of the surreal in Bolze's world and his arboreal retreat from gravity is replete with glimpses of characters disconnected from the gravitational norms of society. A clucking featherless bird, a chanteuse who delicately invites us to examine her form, and a one-man orchestra of kazoo, horn, cymbal and amplified trampoline springs. This cacophony of image, sound and sensation leaves you with the belief you too can fly away from the dead weight of the 'real' world.

*Tom Wilson*



**Jean-Baptiste André**  
**INTÉRIOR NUIT**  
Purcell Room

Watching the first few minutes of this striking debut solo show reminded me just how complex a task it is to balance standing up. That JB André then spends most of his time standing up, unaided, on vertical walls or on his hands further heightened the sense of wonder at the body's possibilities. But Intérieur Nuit is not just a chance to show off a well-honed skill: it produces evocative images that connect us emotionally to a disorientated world where control seems to be beyond the characters that emerge. The piece is a delicate skip, jump, slide and wriggle through a chain of images composed of slicing floor work and graceful balances, set against music and a projected live-feed of the action. With his video-double André renders his extraordinary feats of balance ordinary and ordinary balances extraordinary. He re-orientates our perception of the stage space so that he seems to slide up walls and slowly tumble across multiple floors, and with this, we come to feel as free from a single point of gravity as he does. André has a delightful quality of play with the space, body and objects, exemplified in a final 'quartet', between his feet and hands-made-feet, that elicits a child-like naivety. Intérieur Nuit only momentarily loses focus in a frantic scene of the continual accretion of clothing. Despite this hiatus, André achieves a deft lightness of touch that sustains till the end.

*Tom Wilson*



**Kitt Johnson**  
**THE MIRROR**  
ICA



**Camille Boitel**  
**L'HOMME DE HUS**  
ICA

**Camille Boitel**  
**L'HOMME DE HUS**  
ICA

Job, you may recall, is the old-testament character who maintained his faith despite the many afflictions sent by God to test him. In this perfectly-realised piece of physical performance by circus performer Camille Boitel, those afflictions take numerous infuriating forms that would test the patience of – well, Job. There is, for a start, the biggest ever stack of chairs that rise to dizzy heights, fall down, collapse sideways like dominoes. With a stage persona pitched somewhere between angel and fool, Boitel doggedly continues to climb, stack, tumble and start over as it all falls down. Just watching makes you want to tear your hair out. This series of tasks is pursued beyond any reasonable limit. Then there is the big black dress – an absurd sculptural body-suit with a solid frame and holes for arms, legs and head – not that any of these can manage to stay in the right place. Legs pop out through arm-holes, sometimes he has no head at all and at one extraordinary moment it really seems as if Boitel has put his legs on back-to-front. The piece is completely informed by and reliant on the exceptional physical talents of Boitel, a graduate of the Fratellini Circus School and a member of James Thierre's La Compagnie du Hanneton. Circus arts are undergoing a renaissance in the UK, but it will be a while before we have home-grown performers of this magnitude – so it is inspirational to see the possibilities for circus performance in shows such as this.

*Dorothy Max Prior*

**Kitt Johnson**  
**THE MIRROR**  
ICA

Kitt Johnson (from Denmark) works with dance, movement theatre, light, sound and space through performance that combines Butoh and German Expressionism. The Mirror reflects forms of self-perception through familiar and unfamiliar self-images. To a thunderous roar of sound, under a black hooded cloak, a near-human form arrives in amber light: the silhouette of an impossibly wide-legged old woman hovering impossibly on sturdy legs that look as if they belong to another. Silent-footed within a clever costume with a long train at the front, in an inkling she is dressed in a black dress, silver grey on the inside. To a 'fuzzy muzzy need a headache pill' soundtrack, metamorphosing into other beings, she folds and crumples her hands and arms. The costume changes again as if to resemble the underlying filaments of an exotic mushroom. With succinct lighting, much of the dance is created on, in and around this monochromatic highly versatile costume/dress. The emotion of the piece is highly contained and controlled. I wanted it to be wonderful, but I had a mild experience.

*Miriam King*

**Les Witloof**  
**SOUS PRESSION**  
Purcell Room

Two clowns, the clothes (and noses) they stand up in, a little fewer than 99 red balloons, beer, rope and paper bags, a giant box, a piano, curtains and a stage: a little world, revelling in the little things to huge effect. Thierry Craeye and Daniel Van Hessen enter and in the manner of true clowns, do nothing. Far from it. In all their smiles and clownly lowliness, they are inviting us in. With childlike glee, reaching out and gently curling their fingers around our hands: big and small ones alike. To hear laughter from both adults and children is to confirm the role of the clown: they let us be a child, whether or not we are one. The plight of Sous Pression is, however, adult orientated – a search for the perfect pint. As beer falls from the sky (it makes sense) both clowns (quick clown and slightly slower clown – the latter always a step behind his partner) gaze heavenward with hope. Only quick clown reaps favour. French and English meet in colloquial Clown-ish. Skill is seamless. It happens in the manner of a cartoon. One of the two sets up a game to win advantage over his partner. Planting a heavy object in a paper bag, he persuades his clown comrade to kick it. No more than a feather is found. Our affable initiator then checks the bag: a canon ball drops out and falls on his foot. Poor Clown. Sous Pression glows from start to finish. Once a smile has spread – it never leaves my face. I leave thirsting for more.

*Marigold Hughes*



AKHE THEATRE MISTER CARMEN

**Akhe Theatre**  
**MISTER CARMEN**

ICA

Devised and performed by Akhe founder members Maxim Isaev and Pavel Semchenko, *Mister Carmen* is not so much an adaptation as an homage to Carmen – although it could be argued that in its circling around the character of Carmen (rather than placing her centre-stage), its exploration of the central theme of restraint versus freedom and its passionate obsession with the power of words and the conjuring of names it has more in common with the original Prosper Merimee novella than with Bizet's opera or other interpretations. Whilst less busy than previously-seen works, *Mister Carmen* is a quintessential Akhe show and shares with *Pooh-Prah* and *White Cabin* a delight in the earthly elements (Carmen and San Jose have their names evoked in smoke, light, water, chalk); an exploration of the possibilities of a theatre of engineering (as always, there are strings, ropes, pulleys, mechanised objects, primal puppetry); and a love of surreal slapstick. Without the female dynamic of those previous shows, *Mister Carmen* has more than a little in common with the company's anarchic cabaret show *Plug & Play* in which boyish bouffon clownery is allowed to reign. One of the delights of seeing Akhe is the vicarious thrill of witnessing the mess they make – and this show is no exception. Their work has its precedent in Pollock's action painting, Kantor's *Emballages* and Klein's *Happenings*. This is mucky, messy hands-on performance-art-cum-theatre – and long may Akhe continue to dirty their hands in the name of art and entertainment.

*Dorothy Max Prior*



TRICICLE SIT

**Tricycle**  
**SIT**

Queen Elizabeth Hall

I take a seat. *Sit* – the story of the chair – begins and back we go. In the beginning, cavemen invented our commonplace seat: a log that could be rolled around, thrown around and lo and behold – sat on. Journeying through time, the audience is introduced to a number of influential figures in the evolution of entertainment and also, tenuously, the chair. A film sequence develops the Chairwood family quests. The film is not integrated into theatrical language and the piece suffers for it. This is not new media, more like ill-crafted laziness. Film doesn't do anything that the stage could not. Failing to up its theatrical stakes, *Sit* persists in showing us all the locations where we sit. Cinemas, lecture theatres, football matches. It does not expand nor make lyrical the act of sitting or the role of the chair. It simply tells us that we sit. On chairs. A high point is the dentist's scene in the second act where a keen sense of slapstick emerges. The sleek waiting room offers its patients a sofa and a chair, the latter collapses under its occupants' weight – the former squeaks and farts embarrassingly. The tension of the unseen surgery gives a sharp edge to the antics of the waiting patients. As new patients enter, the former ones wait and watch with gleeful complicity. Another is the equally amusing, reluctant sheepdog that reigns over a flock of unusually inanimate white fleece chairs. The second act is an improvement on the false start of the first, but the overall impression is one of mindless fun. Shame. Mindful fun is so much funnier.

*Marigold Hughes*



RAIMUND HOGHE ANOTHER DREAM

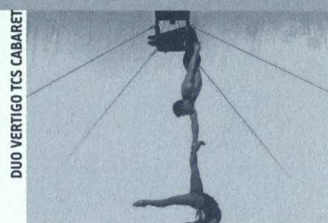
**Raimund Hoghe**  
**ANOTHER DREAM**

ICA

This solo show is the third part of Raimund Hoghe's trilogy of personal reflections on the 20th century, and deals with the 1960's mood of awakening. With bird-eyes staring expressionlessly out from within a deadpan face, long arms, long feet, a short neck and a hunch back, he steps a precise walk in a twisted body, a sophisticated pigeon of a man in a smart suit. Hoghe is renowned as one of Europe's most remarkable performance artists, and for ten years was dramaturg for Pina Bausch. His own tanztheater is a combination of Japanese ritualistic precision, performance art and German Expressionism. His presence has a formal ease, using an economy and simplicity of props within minimalist pieces: 60's pop songs are prefixed with a spoken text that begins 'I remember...' such as a dance with hand-held feathers whilst Cilla Black sings 'it's so easy... like taking candy, from a baby.' At times I stifled laughter at the serious daftness of his performance pieces. In another dance, Hoghe repeatedly puffed a handkerchief up into the air from his face.

This was an extremely long show with a repetitive format – it was as if he had chosen his desert island discs from the 60's, and improvised with a random prop. I came away with questions such as: Did one need to have a pre-knowledge of the movement language of Pina Bausch to appreciate this show? Was it the Emperor's New Clothes? Would the show have held anyone's attention if Raimund Hoghe didn't look 'odd'? Well, it was a remarkable performance and I came away quite baffled and exasperated as to what I'd experienced.

*Miriam King*



DUO VERTIGO TCS CABARET

**The Circus Space Cabaret**  
**THE COMBUSTION CHAMBER**

The Circus Space

An ongoing monthly event in The Circus Space calendar, and a regular fixture in the annual Mime Festival diary, the January Circus Space Cabaret drew an audience of both circus-familiars and festival day-trippers. The programme for the evening managed to satisfy both camps, presenting (as circus is so capable of doing, but often doesn't) a series of imaginative contemporary acts that collectively proved that 'art' and 'entertainment' are not mutually exclusive terms. Each bore its own relationship to the circus tradition; some acts were pure representations of well-executed skills, others were hybrid experiments in which visual theatre, dance and even puppetry worked in relationship with the traditional skills.

At the more purist end of the spectrum came the breathtaking acrobatic/acrobalance skills of Vietnamese duo Duo Dinh Anh and the heart-in-mouth tricks and turns of UK cradle/trapeze act Duo Vertigo; challenging perceptions of circus performance were the experimental puppetry/object manipulation/equilibrist Merlin Borg and the gothic extravaganza of dangling cabinets, swinging and swirling cream petticoats and sighing voice from Damien Gaumet and Mathilde Sebald (from Brussels).

Replacing injured wire-dancer Molly Saudek came kilted diabolist Donald Grant, his skill-with-a-gimmick style more than entertaining enough to fill a gap, and gliding around on stilts were The Wrong Size, pretty as a picture with their glowing lights and swirling crinolines. But for me the cream of the crop were Lukaluka. This turquoise-and-orange clad boy-girl club juggling act (Ilka Licht from Germany and Luke Wilson from the UK) is a contemporary realisation of a classic circus/variety routine. Not only do they perform with an easy skill, the theatrical relationship between the two is maintained throughout their playfully flirtatious, tongue-in-cheek exchange. It's a duet that's also a duel; the weapons are clubs, raised eyebrows, dazzling smiles and snake-wriggling body moves. The evening is glued together by the always-entertaining compere/performer Tim Bat. There are times when he seems a little flustered, but that only adds to his charm. And his trip-hopping hat and dog-walking yo-yo are gems on any cabaret bill.

*Dorothy Max Prior*



THE CIRCUS SPACE CABARET - LUKALUKA

**THE RACE**Komedie, Brighton  
February 2005

Running on the spot – it's the biggest cliché in physical theatre. But Gecko take it and run with it as the recurring physical motif of *The Race*, starting with a coolly brisk solo trot on a conveyor-belt and building to a climax of frantic (assembly) ensemble jogging. The thing about this show is that there is nothing in it that we haven't seen before: physical action within filmic frames à la *Wishbone*; *Complicite*-and-everyone-who's-been-to-Lecoq flocking/de-flocking; bungee ropes (Lyndsey Butcher/Charlie Morrissey). This is pop physical theatre to a big beat soundtrack; nothing too difficult to engage with, no unexpected new ideas or ways of expressing them. But Gecko do it well – it is a pleasure to sit in a theatre and relax, knowing that the performers on stage can do their job. *The Race* jogs along nicely from start to finish in its exploration of a young man's impending parenthood mixed in with other strands of investigation of what it means to be part of the Human Race. There are a few odd dramaturgical decisions – in particular the turning on and off of house lights that seemed to have no logic (Bausch and Charnock can get away with this sort of thing but anyone else needs to have a damned good reason). Although not as smooth and easy a ride as Gecko's first show, Taylor's Dummies, *The Race* is a happy-go-lucky life-affirming show performed by a skilled ensemble that have great potential for appeal to younger audiences.

Dorothy Max Prior

*Legs On The Wall***ALL OF ME**Corn Exchange, Brighton  
February 2005

All eyes were on *Legs* for their recent UK tour. With the recent high interest in hybrid circus-theatre, this was an opportunity to see the Australian leaders of the field. *All of Me*, directed by Nigel Jamieson, is not a new show – it has been touring for a few years and has previously come to the Edinburgh Fringe – but it feels fresh as the day it was made. Should anyone doubt that circus skills can be effectively employed in narrative storytelling, then this is the show to see. The complexities of family relationships are portrayed through acrobatic physical action, poetic text and soulful music. The set is a number of high ladders and adjoining platform, bare at floor level other than for a standard lamp in the corner denoting domesticity. There is no denying the extraordinary level of physical skills of the company: the wondrous moment of birth, the teetering steps of toddlerhood, sibling rivalries, childhood joys, adolescent insecurities and marital bickering are played out in a fluid flow of couplings and ensemble work that exploit the inter-relationship of ground and air set up by the

CHARLIE MORRISSEY &amp; SCOTT SMITH INSTRUCTIONS FOR SURVIVAL



design of the piece, and reflecting the fear of flying versus desire to be free central theme. If there is a criticism of the show, it is that although the score is evidently a great piece of music, it is used too often as illustration: thus, when bodies soar, so does the music; when danger is imminent, this is reflected in the music. It is almost as if the physicality cannot be trusted to tell its own stories. But all in all, a wonderful show that should be seen by anyone with circus-theatre aspirations.

Dorothy Max Prior

*Charlie Morrissey & Scott Smith*  
**INSTRUCTIONS FOR SURVIVAL**Corn Exchange, Brighton  
February 2005

Charlie Morrissey and Scott Smith stroll into the performance space, at first passively confronting each other – two 'everymen'. Then, through a series of body dialogues they demonstrate how we survive the smaller and greater circumstances of our lives in relation to ourselves. They explore intimate relationship and relationship to the world at large. Within a slate-grey desert-like landscape and with wonderful lighting which reveals, conceals, highlights, divides and completes, the performers invent physical instructions for their own survival – sink or swim – with a beauty, a masculinity, an everydayness exuding a vulnerable strength and relaxed magnificence as opponents, comrades, protectors, fallen heroes, defenders... people. The most riveting dance/physical movement episode saw Scott Smith wrapped around Charlie Morrissey's waist like a swathe of humanity, falling and finding his liberty on the ground, his solitude floundering – searching through gravity and perpetually turning, melting, twisting and reforming. This was pure, unadulterated, powerful performance – from the poised eternal of the real/true starting moment right through to the end when both men stroll out of the space.

Miriam King

*Shunt***TROPICANA**The Shunt Vaults, London Bridge  
December 2004

Down down down to the deep dark depths... *shunt*'s latest is the first production in their new space – a dank and musty labyrinth under London Bridge station – and *Tropicana* is very much a *Look Ma Here We Are* piece. Like children playing with a new toy, *shunt* explore every physical and metaphorical opportunity offered by the space. Thus, we have a journey to Hades (boatman transformed into avuncular lift attendant); a vault lined with boxes and metal cages (vivisection, Dracula's boxes of soil, stowaway migrants...); disturbing suggestions of bestial congress; sulphuric smells, devilish drifts of smoke, indigo lights that burst into life and fade. We stumble through this world of darkness, dreams and daemons to arrive at a brightly lit funeral party – but whose? Maybe our own. There's a hearse draped with showgirls, a rock guitarist, cucumber sandwiches and beer...

This is theatre of and for the senses, visceral theatre that reaches back to the form's origins in rite-of-passage journeys into the night. Discomfort and disorientation are felt physically in the experience of negotiating the space – at some points we are, exhilaratingly, left in the darkness without a guide. The company display their strengths in exploring the dramaturgical possibilities of light and darkness, and in the exploitation of the many different ways of manipulating an audience within a given space. *Tropicana* is an exciting melting pot of ideas, as befits this collective of imaginative and talented artists. But there is a feeling sometimes that too much is thrown into the pot, with no-one on board to make an executive decision on how it all works together. This may be heresy to say as the company pride themselves on their collective approach to theatre-making, but I felt *Tropicana* needed the eye of an outside director.

Dorothy Max Prior

COMPLICITE A MINUTE TOO LATE

*Complicite***A MINUTE TOO LATE**National Theatre  
February 2005

Twenty-one years ago, *Complicite* were one of a small number of mime companies struggling for recognition and support. If any proof were needed of the shift that has occurred over the past two decades in what is now more usually called physical theatre, it is here tonight at the National, which is chock-a-block with bona fide jewellery-rattling 'theatre-goers'. But on stage, it's back to basics for *Complicite*, who have revived this three-man show with the original cast of Jozef Houben, Simon McBurney and Marcello Magni. What we see is a classic piece of devised theatre: a fragmented narrative that draws together a number of stories set in and around a graveyard; scene-changes denoted by a chair being moved or by a character shifting into a different physical or mental space; text, physicality and a minimum of set and props combining to create a complete world that we are drawn into. Attitudes towards death and the experience of bereavement are investigated through physical comedy, *Pennies-from-Heaven* style bursts into song-and-dance, and wry observation. It all zips along nicely – then comes a change of pace as the beige man in the beige raincoat (McBurney) comes home, unpacks his groceries and sits. And sits... there's a shift of energy in the theatre – you could hear a pin drop. He takes a cheap photo-frame from his carrier bag and slowly and carefully cuts around a photo of his dead wife so that it fits the frame. Then cuts a little more, then cuts too much. All the pathos and humour around death investigated throughout the piece exemplified in this perfect theatrical moment.

Dorothy Max Prior

PINA BAUSCH NELKEN ILLUSTRATION SARAH CORBETT



*Pina Bausch - Tanztheater Wuppertal*  
**NELKEN/PALERMO, PALERMO**

Sadler's Wells, London  
 February 2005

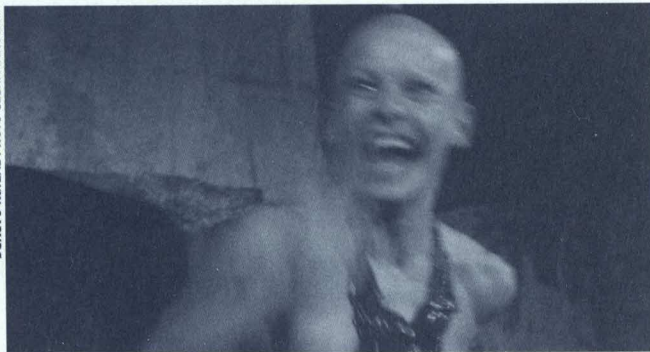
A black canvas played host to a brilliant sea of pink **Nelken** (carnations) – I immersed myself, three rows from the stage, just above the carnation line... This was my first live experience of Bausch's work and already I felt thrilled as a child at the pantomime. From a visual perspective, the composition of objects, performers and lighting was exquisite, worthy of a painting, a mesmerising use of space, light and depth. It had the quality of a menacing dream full of seemingly random yet highly symbolic imagery all intensely resonating, almost luminescent. The performers seemed to come in droves like an army – occupying, mediating and delivering the space. And what was impeccably arranged and beautifully presented had a darker chaotic undercurrent. Speaking to us directly and unashamedly, their worn, torn, athletic bodies were defiant. In a childlike fashion they pranced, stormed, strutted and stomped. They played the joyful yet brutal childhood games of the playground, a metaphor for life experiences. Recognisable everyday actions were given neurotic attention, repetition, distortion, exaggeration reaching tipping point as an emotional cascade was unleashed upon us. A woman is force-fed food, another spoons soil over her head, proof of identity is continuously questioned by officious characters and men cavort in dresses under the threatening presence of guards and dogs. At times the performers came too close, tried too hard, appeared self-indulgent. But as Nelken came to a close the performers emerged ever-resolute standing in a sea of battered carnations. Though I found it very compelling, I was not particularly moved. I think that I have already seen and been inspired by the Pina Bausch legacy. It was rather like seeing all the pieces of a jigsaw puzzle finally together.

*Sarah Corbett*

Since seeing **Palermo Palermo**, I have been moving my iron around the kitchen – hiding it really – lest it remind me of the semi-naked man toasting morsels of his own flesh on an iron and devouring them with gusto. The power of this scene perfectly sums up Pina Bausch as a director of visual theatre: the image is arresting, hilarious and disturbing. So camp, so theatrical, so un-naturalistic yet so real. The character enacting the scene is both muscle-man and drag-queen, could be Adonis or Christ. The eating of his flesh suggests a whole raft of associations with Palermo, capital of Sicily: city of sex, death, passion, feasting, sacrifice, brotherhood and bloodletting. This scene is just one of many magic moments in this three-hour marathon (one of a number of pieces Bausch created in the 80s which investigates the psycho-geography of place). Moving pictures pass before our eyes, a feast of breathtaking images: brick walls tumbling down, releasing clouds of red dust; a Magdalen-esque sweeping of the floor with hair; a 'mine, all mine' manic devouring of spaghetti; pink-blossomed trees elevated on pulleys whilst we hear the tale of the Geese and the Fox. And through, around and between it all, the twenty-four-strong cast dance their socks off. There are solos, duets and exuberant and beautiful tag-dancing on a rubbish-strewn stage. Dances of flicking hair and flowing circular movements – those wrists, those elbows! – are interrupted by staccato bursts of repetitive movements. The dancers are all so different – it is a joy to see the variety of humankind presented on stage – yet all are unmistakably Bausch, her signature written on their bodies.

*Dorothy Max Prior*

DEREVO KETZAL PHOTO ELENA IAROVAIA



*Derevo*  
**KETZAL**

Jack & Joe Theatre  
 Florence, Italy  
 February 2005

Ketzal's origins are 'voices, morning mists, walls of rain and everything that was before it'. A cast of two women and five men – this is Derevo, second generation: one original founder member (director/performer Anton Adasinsky) and six members of Derevo Laboratorio. These new performers are exceptional, particularly a woman who has the serenity and poise of a beautiful long vase. To a soundtrack of hyper-paced cartoon pinball music and strobe lighting, a big white-napped white-bearded baby enters carrying a human body in a bin bag. A grey fabric wall behind reveals a window, through which we witness images of fleeting beauty – floating humanity. There follows a frenzied flesh orgy of hopping, barking, bird beasts. A tumultuous avalanche of impossible images: a six-legged woman elegant in a green skirt, two torso-less dancing red skirts. Languid limbs and liquid spines. Anton in red boots and trousers torn to the knee and a chicken face, prancing to fairground music. Male cockerel palaver, images of the aftermath of war, redemption, ritual, sanctity. Carrying a totem pole to the front, a red coil of rope spills off of a woman's hairless head. As the space fills with water, and an enormous sunrise lifts from the horizon of the stage, hieroglyphic humans in huge kaleidoscopic dresses dancing wet and sopping and slapping at the walls, laughing in delight. I cease thinking and can only feel lost and found at the same time in images that are both raw and sublime. At the close my companion (a Florentine cook and non-theatre-goer) couldn't leave his seat. Like me, the first time I saw a Derevo show in 1989, he was overwhelmed, full and delighted, not wanting this experience to end. This show gets to 'that' place.

*Miriam King*

LADY SHOOTUM AKA KATIE ETHERIDGE



*Come into my Parlour*  
**MALBOROUGH THEATRE, BRIGHTON**  
 December 2004

As Edwardian pleasures go this was a surreal mix of The Great Orlando's foam puppet carving (with an electric bread knife), delicate songs, and recitals from the Butcher Boys' abattoir and delicatessen collection. Madame Fay sang for that little corner that will remain forever England, surrounded by her poisoned pigeons, accompanied by the debonair Miss Lucy on the pianoforte; Kitty Depliehez doubled up on silent screen and as wild man tamer and explorer; Mr. Pineapple metamorphosed into a shabby doubly-inarticulate Mr. Ed. All swung along by the urbane, the cultured Wild Man of Borneo in his leopard skin loincloth (civilised in speech, he knew no better than to sit facing the audience with his legs wide splayed open, an up-skirt view for all). This was a lot of fun, nowhere better to be on a Saturday night (but with time to go out afterwards). The evening had pace, variety and a warm intimate feel. As Madam Fay took her (severed) lover's hand in hers, you could share her joy and lament. This was small-scale big-hearted theatre, of all sorts of skills combined, a spectacle for audience to revel in. It was good to see a production mounted for the sheer joy of it. The conceit of the Edwardian parlour kept it all tightly themed – it didn't matter that the audience had plastic electric fans to keep Mr Ed's bubbles aloft, as it stayed a world entirely consistent with its own weird logic.

*Bill Parslow*



ARKADIA OPERA ZIRKUS CIRQUE D'HOFFMANN PHOTO RUTH CORNEY

*Unpacked***FOURTH VIOLIN FROM THE LEFT**

Arcola Theatre, Dalston  
March 2005

The basement of the Arcola feels like the natural habitat for this inventive debut show from Unpacked. Arriving a little late, my companion and I find ourselves stumbling into the performance area, tripping over in the darkness, then caught like rabbits in the headlights as torches scan the space. Slipping into our seats, we see shadows leaping across the dank crumbling walls which reveal, scrawled in chalk, Plan A and Plan B. On stage is a motley crew of characters in raincoats who seem to have been schooled on a mix of Film Noir, the Pink Panther and Paul Auster's New York Trilogy. Identities are lost and found, plans are abandoned and re-instated, plots hatched, non-sequiturs mouthed. And through it all, the phone rings. Unpacked blend robust physical performance with confident object animation. Bodies tip in and out of suitcases, or a case opens to reveal a puppet fashioned from tin coffee pots or newspaper. The relationship between what is real and what is representational is explored throughout. The piece is played in real time as a race against the clock, audience members consulted occasionally to double-check their watches. The show is consistently well performed, ideas well executed, and occasionally the company surpass themselves with a moment of absolute theatrical brilliance – one such being a toe-curling torture scene in which a paper puppet is singed by a real flame. Unpacked are amongst an elite group of young companies that are bringing a new vision to the art of puppetry, showing how well animation and physical theatre can work together in the right hands.

*Dorothy Max Prior*

*Welfare State International***BAREBONES**

Lanternhouse, Ulverston  
January 2005

As the band played the audience out to a wistful calypso, a small girl dissolved into tears. 'But I don't want it to end.' Her Grandma said she would try to get tickets for tomorrow, but unfortunately, all three shows the following day were sold out. The little girl and her Grandma were, however, lucky enough to have witnessed one of the best WSI shows in years. The cruck barn at Lanternhouse was transformed into an intimate big top and the rink into an evocation of Morecambe Bay that held as many surprises as the real thing. The ensemble company of puppeteers, led in a spellbinding performance by Hanna Fox, with an exquisite band and singers, led by Tim Fleming, produced the sort of magic the company built its reputation on. With all the bittersweet pathos of a white-faced clown, Andy Burton guided the audience on a mysterious journey to celebrate Morecambe Bay's rich history. Myths and legends of ghosts and exploitation had been carefully gleaned from local people to reveal archetypal narratives from the stories of everyday folk. And John Fox pulled no punches in his uncompromisingly gritty poetry. Charming tales of bygone romance shifted on an emotional riptide to the anniversary of the deaths of the twenty-three Chinese cocklers, drowned in the Bay – the beautiful, treacherous sands showed even less mercy than profiteering mill owners of the Industrial Revolution, or gangmasters of the global economy. Artfully, the company charged the audience with a duty to reflect on life, beauty and the tragic injustices of real life.

*David Haley*

*Tiebreak***JACK AND THE BEANSTALK**

Komedia, Brighton  
February 2005

I came to this show with great expectations, having seen My Uncle Arly, the Tiebreak/HoiPolloi collaboration shortlisted for a Total Theatre Award in 2003. Arly was everything a devised theatre show for families should be – a meticulous ensemble piece with a high level of physical performance skills, demonstrating a visual sensibility in which set and props were fully exploited for their dramaturgical possibilities. Much of the same theatrical intent was evidenced in Jack, which also had a classic text as starting point for comic physical performance integrated with live music. But the problem came in the execution of the ideas. There was nothing wrong with David Farmer's witty script or the imaginative visual design by HoiPolloi's Stefanie Muller). But the performers just weren't up to the job. The expression Jack-of-all-trades (master of none) springs unfortunately to mind. Much of the singing was out of tune. The multi-instrumental chopping and changing revealed vastly differing levels of musical skill. The use of a doll for Jack in some scenes (such as the beanstalk climb) was a good idea in theory – in practice pretty dire as the performers had no manipulation skills. The young audience enjoyed themselves, but I was left wondering why children should be short-changed in this way. A director wouldn't, for example, cast a performer who couldn't sing in an adult music-theatre production and I don't think that a lower standard for children's theatre is acceptable – it is certainly not something that companies like Theatre Alibi and Fevered Sleep would allow to happen, and it is not reflective of the standard set by Tiebreak themselves with My Uncle Arly.

*Dorothy Max Prior*

*Arkadia Opera Zirkus***CIRQUE D'HOFFMANN**

Jackson's Lane  
February 2005

Cirque d'Hoffmann is a banquet for the senses, the mind and the soul. It blends elements of opera and circus with the intimacy of cabaret in a theatrical gem of storytelling, clowning, music and aerial ballet. Writer-director Max Jerschke has brought together a great combination of talents in this vibrant and masterful re-working of Offenbach's Tales of Hoffmann. The dramaturgical thrust is that Hoffmann's great-grandson makes his cast, a poor circus family, act out the opera's stories as part of their repertoire. Our players thus spin tales within a tale. Circus feats and flights of opera are deftly woven in as integral elements of the storytelling. Cirque d'Hoffmann's debut at Jackson's Lane was a thoroughly entertaining event. I was so enthralled that it didn't seem to matter that I wasn't that clearly following the story or the links between different elements. What for some might have made for a frustrating sense of obscurity or incoherence seemed for me, at the time, to spur a heightened sense of being in another world, in mysterious realms, with blurred and mutable edges. In retrospect, though, I think that a fuller exploration of the themes in each of the stories would have given the production more tangible depth. This could also have helped set each component more clearly in context within the narrative structure. To summarise: Evocative visual settings. Great musical soundscapes, ranging from ethereal soprano to thumping locomotion. Stunning performances – variously fascinating, hilarious and poignant. Altogether, a feast for diverse digestion.

*Mal Mitchell*





*Théâtre Sans Frontières*  
**EL SOMBRERO DE TRES PICOS**  
**(THE THREE CORNERED HAT)**

The Hawth, Crawley  
 March 2005

It is unusual to see a Spanish play played in Spanish at a provincial English theatre, and playing to a full house, but Théâtre Sans Frontières have developed something unique in their foreign language shows. Their physical and visual theatre style allows anyone access to the story, regardless of their ability to speak the language. The play is not difficult to follow, it is a simple farce based on a well-known Spanish folk tale, and that certainly helps, but the pleasure of the show is the players and their playing. They were so obviously enjoying themselves, in their multi-role-playing, and I will never forget the chorus of donkeys, who made the humans look so silly. The set and its transformations, as it changed from mill, to prison, to townhouse, was totally in keeping with the whole style of the piece and made for a seamless unfolding of the plot. Théâtre Sans Frontières have, since 1991, created a unique model of contemporary theatre for a multicultural society. In fact I am surprised that more companies aren't doing this sort of thing as the potential is enormous. This is honest, simple and unpretentious theatre at its best.

*Philip Beaven*

*Vincent Dance Theatre*  
**PUNCH DRUNK**

Gardner Arts Centre, Brighton  
 February 2005

Punch Drunk takes the theme of 'being a dancer' as its starting point, setting that investigation into a context of a burlesque variety show. The cast of six present a sequence of set pieces in which the characters they represent push themselves to the limits. We open with a burlesque star making an entrance – then again, then again. It is the first of many examples where in parodying something, the performance becomes the thing itself. Yes, the company say, that is the point – but it is nevertheless tedious to watch. And this exact postmodern pastiche of entrances/exits has been used countless times before – by Liz Aggiss and Lea Anderson for example, and indeed by the curtain-call daddy of them all, Lyndsey Kemp, parodying himself. The Apache dance of passion and punches says nothing new in its equation of onstage-offstage violence and the Red Shoes dance-until-you-drop sequences are entertaining but nothing more. If the intent had been to just present a series of well-executed cabaret dance sequences, then this show would be a success. But the feeling that the production was striving for something else and not succeeding was frustrating to witness. The performers are all very watchable and talented, but stuck on stage with nothing much to say. Everything looks really good – the dancers, the costumes, the set – but it all feels ultimately pretty vacant. Sheffield-based Vincent Dance probably don't want parallels drawn with their associates (Punch Drunk is designed by Forced Entertainment's Richard Lowden) but reflecting on the power of such shows as Forced's First Night, which also referenced/parodied Variety, it is hard not to cite them as an example of how material of this sort can be properly digested into something with a real theatrical purpose.

*Dorothy Max Prior*

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**THE ROUTLEDGE READER  
 IN POLITICS AND PERFORMANCE**

Ed. Lizbeth Goodman  
 with Jane de Gay, Routledge  
[www.routledge.com](http://www.routledge.com)

A collection of essays, including previously-published texts by performance studies favourites Artaud, Barba, Boal, Brook, Brecht, Grotowski, Schechner. It addresses some aspects of the inter-relationship between politics and performance – good examples being Leslie Hill's Suffragettes Invented Performance Art, Baz Kershaw's Performance, Community and Culture, and Coco Fusco's The Other History of Intercultural Performance, an artist's diary/reflection on creating 'human exhibitions' with Gomez-Pena – but ignores many key practitioners of politicised performance. Where, for example, are Dario Fo, Joan Littlewood, Bill T. Jones, Gay Sweatshop, Split Britches, Joint Stock, Hanif Kureishi, Talawa, Tara or Black Mime Theatre? None of them represented here. Interesting collection, but not a comprehensive reader in performance and politics.

**SETTING THE STREETS ALIVE –  
 A GUIDE TO PRODUCING  
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[www.streetartsnetwork.org.uk](http://www.streetartsnetwork.org.uk)

Another good clear straight forward practical resource from ISAN. It is very much what it says on the can, with sections on Getting Started, Programming, Making It Happen and On the Day. All a bit like planning a wedding really. If you buy one book on event planning, this is the one.

**THE DEAD MEMORY  
 MACHINE – TADEUSZ KANTOR'S  
 THEATRE OF DEATH**

K. Plesniarowicz (trans. W. Brand)  
 Black Mountain Press/CPR  
[www.theccpr.org.uk](http://www.theccpr.org.uk)

From animated Xmas mangers to automated umbrellas, 'informel' action paintings to tomato-sauce laden 'happenings' to ensemble theatre performances. Painter, puppeteer, stage 'decorator', installation artist and theatre director – Kantor is the ultimate Modern Artist, the history of twentieth-century art personified. He refuted categorisation, feeling that no division was needed between the visual and performing arts. It is no wonder then that he is revered by so many of today's cross-artform, multi-media artists. Old lags and Kantor virgins alike will find this new publication, a meaty documentation of Kantor's work by friend and archivist Plesniarowicz, to be a treasure trove of information and inspiration.

**PUPPET NOTEBOOK**

Ed. Eleanor Margolies  
 Pub. British Unima  
[www.unima.org.uk](http://www.unima.org.uk)

A welcome addition to the specialist arts magazine sector, providing a focus on international puppetry from the UK perspective. The first issue (winter 2004) contained a shadow theatre special, dispatches from Italy, Czech Republic and France amongst other features, together with puppetry news and reviews. Enquiries: [puppetnotebook@unima.org.uk](mailto:puppetnotebook@unima.org.uk)

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**WWW.INPLACEOFWAR.NET** is the site for a three-year project set up by Manchester University to investigate the role of theatre and performance in places of war.

**WWW.DRAMATURGY.CO.UK** is the site for the Dramaturgs' Network, an organisation of professional dramaturgs whose aim it is to promote dramaturgy and the role of the dramaturg in the UK.

**WWW.MEDIACONTRACTS.ORG.UK** is the press information service for the arts. Media directories, an online database and press release distribution service. An easy and cost-effective way to get loads of press coverage for arts events.

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Copy deadline for the next issue is **7th June 2005**, publication date is **1st August 2005**. The next issue will cover the period August- October 2005.

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Centre for contemporary circus and physical performance. Courses include: Two-year professional training programme. One-year foundation (OCR Diploma). Three-month introductory Two-year BTEC (National Diploma in Performing Arts). Create and Promote - making and marketing circus art

### THE CIRCUS SPACE

London  
+44 (0)20 7729 9522 (general enquiries)  
+44 (0)20 7613 4141 (degree admissions)  
[www.thecircusspace.co.uk](http://www.thecircusspace.co.uk)  
degree.admissions@thecircusspace.co.uk  
Ongoing adult classes, professional training and development and the monthly cabaret event - next cabaret on .21- 22 May features Stretch People, German Wheel artiste Dominique; swinging trapeze from Melissa Merran and much more. Foundation Degree in circus arts (2 year vocational course) and BA (Hons) Degree in circus arts. Applications for the degree courses starting in October 2005 will be taken from July.

### DANCE RESEARCH STUDIO - CREATIVE TRAINING AND RESEARCH

020 7613 0341  
drs@jackylansley.com  
Vocal Dance and Movement Research with choreographer Jacky Lansley. One Day Intensive Workshop: 10am - 5pm, Saturday, 11th June 05 £40/£32.50

### ECOLE DE MIME CORPOREL DRAMATIQUE

London  
+44 (0)20 7272 8627  
[www.angefou.co.uk](http://www.angefou.co.uk)  
infoschool@angefou.co.uk  
Decroux technique movement theatre and corporeal mime. Professional training in technique, improvisation and composition. Students may join at the beginning of each month. Drop-in classes Tues and Thurs 6.30 - 8.00 PM

### FORKBEARD FANTASY SUMMER SCHOOLS

Devon  
[www.forkbeardfantasy.co.uk](http://www.forkbeardfantasy.co.uk)  
summerschool@forkbeardfantasy.co.uk  
Summer School: 16 - 21 July 2005  
Six-day residential courses held at Forkbeard's Waterslade Studios in the heart of rural Devon. Further details and application forms on the website.

### GOAT ISLAND SUMMER SCHOOL

Nottingham  
[www.goatlandperformance.org](http://www.goatlandperformance.org)  
13-15 June 2005,  
Examine disciplines of performance, movement, research, and documentation in various forms and combinations. Sessions will combine theory and practice. £100/ £75 concessions. Contact Jo on 0115 9410773. More information on the company website.

### INTERNATIONAL WORKSHOP FESTIVAL

020 7261 1144  
[www.workshopfestival.co.uk](http://www.workshopfestival.co.uk)  
mail@workshopfestival.co.uk  
IWF professional development workshops in collaboration with Brighton Festival - various venues in Brighton & Hove.  
Commedia Dell'arte: Paola Cavallin Mon 9 May - Fri 13 May 10am-1pm  
Fan Dancing: Kat Culbert Open to men and women. Sat 14 May 2005 10.30am-5pm or Sun 22 May 2005 10.30am- 5pm  
Zygo Arts/Theatre in the Dark and Expanding the Senses: Andrea Brooks. Wed 18 /Thurs 19 May 2005 10am-1pm  
Being Funny - The Art Of Comedy: Mark Bowden, Fri 20 May 2005 10am-1pm  
Lev Dodin (Artistic Director of the Maly Theatre of St Petersburg), Fri 20 May 2005 1pm-4pm  
Playwriting: Noël Greig Mon 23 May - Fri 27 May 10am-1pm  
Frantic Assembly, Wed 25 May 2005 11am-3pm

### JONATHAN KAY'S THEATRE OF NOW

0207 254 8682  
[www.healthyconcerts.com](http://www.healthyconcerts.com)  
theatre\_of\_now@madasafish.com  
Weekend Workshop With Jonathan Kay during Brighton Festival 14th & 15th May 10 am - 6pm. £150  
Apsara, 103, North Road, Brighton BN1

### THE KELMAN GROUP

Leeds  
+44 (0)1484 851227  
[www.kelmangroup.com](http://www.kelmangroup.com)  
Regular workshops in the improvisational techniques of Scott Kelman. Kelmanworks Exploring is a new approach to physical and vocal skills, making discoveries in complicity, presence and composition and developing sensitivity in ensemble work.

### LONDON INTERNATIONAL SCHOOL OF PERFORMING ARTS (LISPA)

London  
+44 (0)20 8969 7004 [www.lispa.co.uk](http://www.lispa.co.uk)  
welcome@lispa.co.uk  
Two-year professional programme based on the teachings of Jacques Lecoq: initiation course and advanced course. Evening courses and weekend workshops.

### LITTLE ANGEL THEATRE

Islington, London  
+44 (0)20 7359 8581  
[www.littleangeltheatre.com](http://www.littleangeltheatre.com)  
The Little Devil ongoing puppet club is for grown-ups to play and perform. Run by Little Angel's artistic director Steve Tiplady. Contact him at Little Angel (tel ex 3) for further details.

### MIDDLESEX UNIVERSITY/ RESCEN MA CHOREOGRAPHY WITH PERFORMING ARTS

London  
+44 (0)20 8411 6148 [www.mdx.ac.uk](http://www.mdx.ac.uk)  
machoreo@mdx.ac.uk  
An opportunity to undertake a deep involvement in choreographic investigation across the performing arts.

### SCHOOL OF PHYSICAL THEATRE

Three Mills, London  
+44 (0) 208 215 3350  
[www.physicaltheatre.com](http://www.physicaltheatre.com)  
school@physicaltheatre.com  
Full time one-year professional programme. Full Time one-year post-graduate production programme  
Summer Intensive - 3 weeks August 8-26 2005. Phone or email for a prospectus.

### THEATRE TRAINING INITIATIVE

London  
[www.theatrettraining.org.uk](http://www.theatrettraining.org.uk)  
info@theatrettraining.org.uk  
Classes, workshops and performance research weekends on: Butoh, Suzuki, Kalaripayattu, Into Play, Tai Chi, Qi Gong. Full details on the website.

### UNIVERSITY OF KENT CANTERBURY

Canterbury  
+44 (0)1227 823338  
p.a.allain@ukc.ac.uk  
MA by Practice as Research.  
For full details see the website or contact Dr. Paul Allain.

### WELFARE STATE INTERNATIONAL

Ulverston  
+44 (0)1229 581127  
[www.welfare-state.com](http://www.welfare-state.com)  
info@welfare-state.com  
Starting the Journey: Six Day Rite of Passage Workshop, 11-16 July Led by Gilly Adams and Sue Gill. Cost: £299 includes materials, and most meals  
This introductory course examines the philosophy and practicality of creating ceremonies and celebrations. It combines theory with group work, site visits and hands-on art work.

### THE WHY NOT INSTITUTE

London  
+44 (0)20 7739 8363  
whynotinstitute@aol.com  
Clowning courses with De Castro, eccentric dance and more.

### THE WRIGHT SCHOOL

London  
[www.thewrightschool.co.uk](http://www.thewrightschool.co.uk)  
Classes and workshop programme led by John Wright - see the website for full details.

## OVERSEAS

The Académie Internationale Des Arts du Spectacle (AIDAS)  
Paris, France  
01.42.87.39.27/06.63.86.58.07  
[www.academie-spectacles.com](http://www.academie-spectacles.com)  
mbidaud@academie-spectacles.com  
This new academy of performing arts offers a three-year course which includes: dramaturgy, interpretation, dance, song, mime, fencing, acrobatics, commedia dell'arte, theatre history. Entrance by examination on 2-4 July and 9-11 September 2005. Applicants must be aged 18 to 27.

### ACADEMY OF LIVING MOVEMENT

Vienna, Austria  
+43 1 8892945  
[www.livingmovement.org](http://www.livingmovement.org)  
info@livingmovement.org  
Four-year professional training in performance/movement theatre. Incorporates bodywork, eurhythm, ensemble, devising, neutral mask, scenography, storytelling.

### CIRCO A VAPORE SCHOOL OF THEATRE

Rome, Italy  
+39 06 700 9692  
[www.circovapore3000.it](http://www.circovapore3000.it)  
circovapore@tiscalinet.it  
Two-year professional training. Further info (in English) available on request - e mail above.

### DELL'ARTE

California, USA  
1-707-668-5663  
[www.dellarte.com](http://www.dellarte.com)  
info@dellarte.com  
Summer intensive in rural Denmark, August 8 - 19, open to all levels. Dell'Arte International now offers the only accredited MFA in Ensemble-based Physical Theatre in the U.S. as well as its one-year certificate program, plus summer workshops in conjunction with its annual Mad River Festival.

### ECOLE INTERNATIONALE DE THEATRE JACQUES LECOQ

Paris, France  
+33 1 47 70 44 78  
[www.ecole-jacqueslecoq.com/index\\_uk.htm](http://www.ecole-jacqueslecoq.com/index_uk.htm)  
contact@ecole-jacqueslecoq.com  
Two-year professional training together with the Laboratory of Movement study (LEM).

### ESPACE CATASTROPHE

Brussels, Belgium  
+32 (0)2 538 12 02  
[www.catastrophe.be](http://www.catastrophe.be)  
espace@catastrophe.be  
Training in circus and performing arts.

### MIME CENTRUM BERLIN

Berlin, Germany  
[www.mimecentrum.de](http://www.mimecentrum.de)  
Courses in mime and physical performance including Meyerhold's Biomechanics.

### TOTAL THEATRE SCHOOL

Australia  
[www.totaltheatre.com.au](http://www.totaltheatre.com.au)  
sophie@totaltheatre.com.au  
One and two-year intensive courses in physical theatre techniques.

### ZID THEATER LAB

Netherlands  
+31 20 4888449  
[www.zidtheater.nl](http://www.zidtheater.nl)  
info@zidtheater.nl  
Training for performers and directors. Summer school and artists in residence programme - see website for full details.

# ECOLE DE MIME CORPOREL DRAMATIQUE AND THEATRE DE L'ANGE FOU

ARTISTIC DIRECTORS: STEVEN WASSON & CORINNE SOUM



## WHAT IS ESSENTIAL FOR THEATRE?

The response has always been to place the actor as the only indispensable element. Naming it Dramatic Corporal Mime, Etienne Decroux created an innovative method and precise technique for a new generation of creative performers wishing to transform their ideas into a physical reality. Our school offers the opportunity to study this discipline in depth from different angles, both formal and creative.

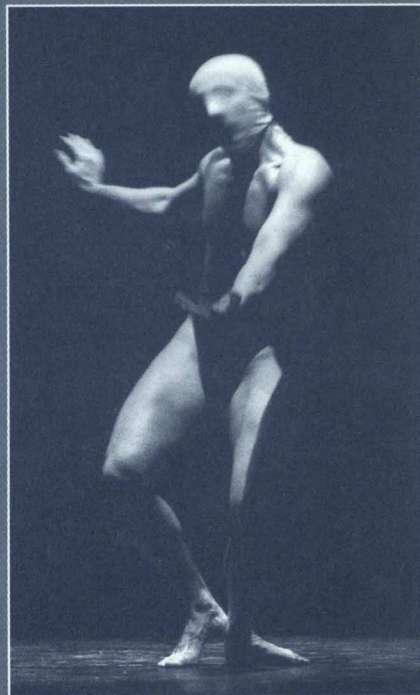
### TRAINING INCLUDES:

Technique, improvisation, composition and repertoire.

### CLASS SCHEDULE:

- 3 year, full time, professional diploma programme:  
Monday to Friday 10am to 2pm (October to June)
- Evening Classes:  
Tues. & Thurs.: 6:30pm - 8pm, Sat.: 11am - 1pm.
- Summer school in July

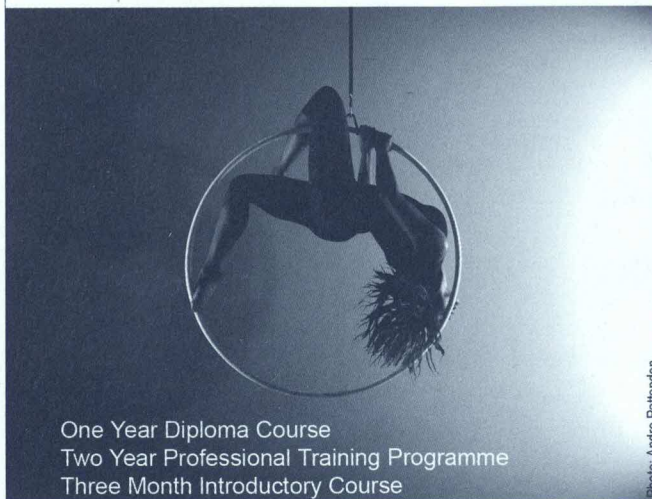
Enrolment is open throughout the year



UNIT 207, BELGRAVIA WORKSHOPS, 157 - 163 MARLBOROUGH ROAD, LONDON N19 4NF  
TEL: 020 7263 9339 - INFOSCHOOL@ANGEFOU.CO.UK - WWW.ANGEFOU.CO.UK

## CIRCOMEDIA

Centre for Contemporary Circus & Physical Performance



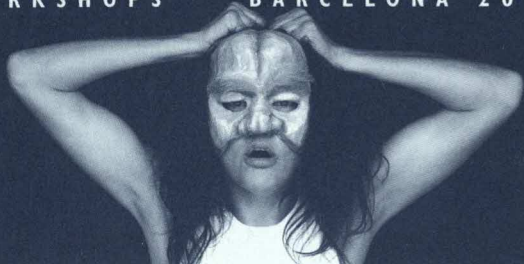
One Year Diploma Course  
Two Year Professional Training Programme  
Three Month Introductory Course  
Act Creation Course  
Teacher Training Course  
Two Year BTEC National Diploma in Performance  
Evening Classes

T: 0117 947 7288  
E: info@circomedia.com  
www.circomedia.com

Photo: Andrie Paltanthen

## THE ACTORS SPACE

INTERNATIONAL THEATRE & FILM  
WORKSHOPS BARCELONA 2005



**THE CREATIVE  
ACTOR**  
18th-28th July  
**€600\***  
(approx £420)

**THE  
CLOWN**  
1st-11th August  
**€600\***  
(approx £420)

**ACTING  
FOR CAMERA**  
15th-25th August  
**€720\***  
(approx £520)

\*Includes accommodation and home-made Mediterranean food!

Bookings taken  
throughout the  
year! Limited  
places (max 16  
per workshop).  
Late places some-  
times available.



THE ACTORS SPACE

To book your place or find out more information,  
visit [www.actors-space.org](http://www.actors-space.org)  
or call +34 93 885 12 33



# The School of Physical Theatre

Founded in 1978

London, England



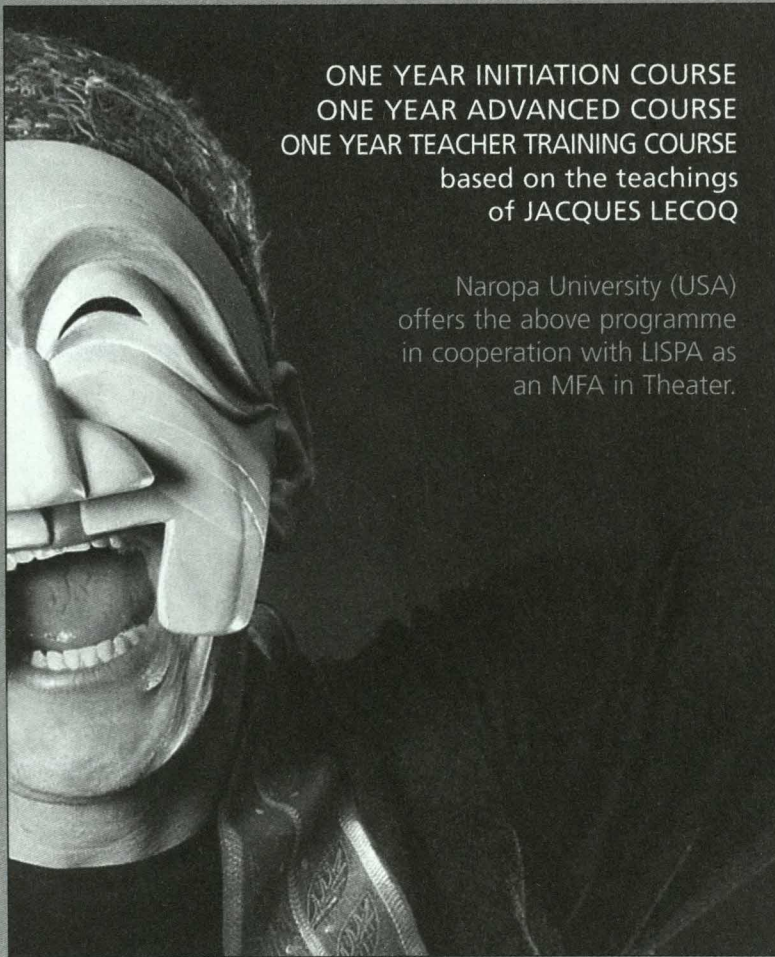
*"The School offers a carefully structured set of themes from the tragic to the comedic providing the technical ability and theatrical skills necessary to develop professional standards of expertise"*

**full-time professional programme** October - June  
**summer Intensive** August  
**part time classes**

**The School Of Physical Theatre**, Three Mills Film Centre, Three Mills Lane, Bromley-by-Bow, London, E3 3DU, England  
tel +44 (0)20 8215 3350 fax +44 (0)20 8215 3482 e-mail school@physicaltheatre.com web www.physicaltheatre.com



Director: Ron East



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

Naropa University (USA)  
offers the above programme  
in cooperation with LISPA as  
an MFA in Theater.

CREATING THEATRE

"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 JACQUES LECOQ).

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

Unit 8, Latimer Road  
London W10 6RQ (UK)


Tel (0044) (0)208 969 7004



London International School of Performing Arts

# The Desmond Jones School of Mime & Physical Theatre Ltd

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



The next stage in the evolution of mime and physical theatre training is about to begin.

We are now taking applications for to 2005/06 academic year and for the 2005 Summer School .

Visit [www.desmondjoneschoolofmime.co.uk](http://www.desmondjoneschoolofmime.co.uk) to find out more and to apply.