

# **t**otal **t**heatre

The magazine for  
mime, physical  
theatre & visual  
performance

Volume 5 Number 2 Summer 1993

£1.50 / FREE to MIME ACTION GROUP Members

## **Feature** **Influence** **and** **Collaboration**

- **The inheritance of Jacques Copeau**
- **In conversation with ... Pete Brooks**
- **John Wright on Physical Theatre Training at Middlesex University**

# mime action group report

The UK  
umbrella  
organisation  
for  
mime  
and  
physical  
theatre

## BLITZ MIME and the launch of the first UK Mime and Physical Theatre Training Directory

BALLROOM BLITZ FESTIVAL, SOUTH BANK THURSDAY 12TH AUGUST

MAG is hosting a Day of Mime, Physical Theatre and Visual Performance on Thursday 12th August to highlight Education and Training opportunities in the UK at the Ballroom Blitz Festival on the South Bank. The day will also mark the launch of the first UK Mime and Physical Theatre Training Directory, published by Mime Action Group and researched and written by Neil Blunt of the Arts Training Programme, Du Montfort University, Leicester.

More on this on page 11.

## ABSA Business in the Arts Placement for MAG

MAG is very pleased to announce that Paul Stayne, Small Business Adviser for the National Westminster Bank is working with them through the ABSA Business in the Arts Placement Scheme. He is advising MAG in the development of their Three Year Business Plan, being brought together by members of the Executive, Local Steering Group, Development, Editorial and Training Committees.

## Mel Jennings appointed as MAG's new Chair

At the Executive Meeting in March, Mel Jennings was elected as the new Chair of MAG. She is currently the Marketing Officer for Talawa Theatre Company and was previously Administrator for Black Mime Theatre for 3 years. As well as serving on the MAG Executive for the last 2 years Mel is also a member of the ITC Equal Opportunities Committee. MAG also has two new Vice Chairs - Simon Henderson, Freelance practitioner based in Newcastle Upon Tyne and Alistair Spalding, Arts Programmer at the Hawth Centre in Crawley.

## European Mime Federation Congress

BERLIN MAY 1993

Mel Jennings and Simon Henderson attended the Congress held from the 7th - 9th May in Berlin on behalf of Mime Action Group. Mel gave a presentation on the MAG's current work and Simon gave a presentation on the work of British Mime and Physical Theatre Companies and Performers.

MAG extends its thanks to the British Council, Northern Arts and London Arts Board. Their financial support enabled MAG to ensure that they were fully represented at the Congress. There will be a full report on the Congress in the Autumn issue.

## Northern International Festival of Mime, Dance and Visual Theatre

MAY 1993

FESTIVAL 93 and MAG hosted an informal gathering on Saturday 29th May during the Northern International Mime Festival in Kendal. This gave MAG an invaluable opportunity to give an update on MAG's activities to those present. There was also a discussion on the current position of British Mime and Physical Theatre Festivals. MAG would like to thank Alicyn Marr and all those at FESTIVAL 93 for their support.

## Successful appeal for MAG

After the ACGB decision to award MAG a standstill grant of £27,000 for 1993/94, MAG appealed to the Drama Committee to reconsider their decision as the impact of the standstill award would have had massive repercussions on their activity in 1993/94. In May, MAG heard that an extra £3000 had been awarded to them for the current year. This show of confidence in MAG is welcomed and they would like to pass on their thanks to ACGB.

MAG was founded in 1984 by practitioners to advocate for greater recognition and status for Mime and Physical Theatre, providing opportunities to meet, share and bring together the views of the profession.

Since its inception MAG has grown and developed a crucial role in raising the public profile of Mime and Physical Theatre and is an important source of information and advice for the public and practitioners. MAG also organises and supports activities designed to develop Mime and Physical Theatre Regionally and Nationally.

### MAG Staffing

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## total theatre

The National specialist magazine for Mime, Physical Theatre and Visual Performance. *Total Theatre* reaches practitioners, performers, administrators, universities, colleges, students, trainers, venues, funding organisations and the public. *Total Theatre* includes features, articles, interviews, news, reviews, opportunities and developments in training and includes information on companies and their touring schedules.

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**Summer:** 14th April  
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# Editorial

In the Summer issue we take a look at some of the influences and collaborations that have led performers, choreographers and directors to explore new directions in their work - from the UK we look at two companies - The Glee Club and Reckless Sleepers, and a new collaboration in Yorkshire led by Julie Wilson. Suzy Willson, who recently visited Moscow, reports on how Russian Theatre is responding to the opening up to the new influence of the West, and we look at the influences of the Twentieth Century reactionary Dance leaders.

One figure who has been unquestionably influential in the development of Mime is Jacques Copeau. In this issue he is profiled by Brendan Stapleton.

We are In Conversation with... Pete Brooks and our Focus On is in the Southern Region where Lesley Crewdson reports on Talking Mime, held last March in Salisbury.

Training is as ever high on the agenda. John Wright gives us an insight into Physical Theatre Training at Middlesex University and Mime Action Group previews the launch of their UK Mime and Physical Theatre Training Directory on the 12th August at BLITZ MIME during the South Bank's Ballroom Blitz Festival.

Editorial Group

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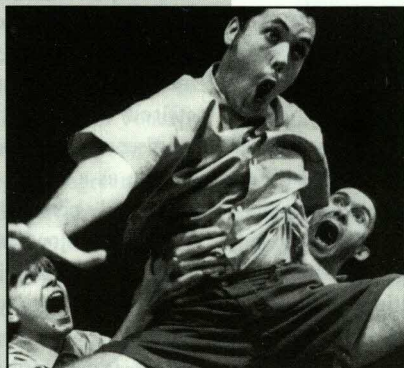
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# total theatre

The magazine for  
mime, physical  
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Volume 5 Number 2 Summer 1993

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## copy deadline

If you would like to submit news, views, letters or advertise in the next issue of *Total Theatre*, please note that the deadline for copy for the Autumn Issue is 14th July 1993. The next issue will cover the period September to November 1993.

**M**ost professional artists are also professional observers. This isn't to suggest that they don't become involved in the situation or experience that surrounds them, but rather that they allow a whole plethora of influences to inform their work, in various, often non-obvious ways. For many practitioners, collaboration between different artists, forms and media can be seen as a valid way to forward and develop their own aesthetic; enabling them to continually define and re-define their work for themselves and others. Where an artist has come from, and more importantly where an artist may be going, seems to be something like a constantly expanding and permeable point on a single, direct line of focus.

Mole Wetherell, founder member of Reckless Sleepers, draws the analogy of assimilating influences to a sponge. Although originally trained as a designer, his influences have been "soaked up" from a diversity of different stimuli. The distinct physicality of Mole's work, his direct relation of self to space and self to object, can be traced to a variety of possible sources. Firstly his upbringing in Blackpool where he regularly visited the Pleasure Beach rides. He specifically remembers one ride which involved being completely turned upside down, whilst his body remained stationary, sitting on a bench. Alongside this Mole recounts some of the old fashioned stage techniques of "flying and being thrown around" he learnt at college and the site specific projects he created with Bush Hartshorn. All these lead to a particular focus on the body; the various ways it related to space, and the possibilities for defying gravity.

Mark Whitelaw and Eddy Aylward, from The Glee Club, Manchester, identify Steve Purcell (an old college tutor) as a main influence on their work. It was not only that he introduced them to different forms of theatre and methods of devising work, but he also encouraged them to take themselves seriously as a company, offering advice in areas of business planning. They also received practical help from The Green Room, Manchester - who helped them financially and offered them a base. They point out that the scale of Manchester makes it a lot easier to set up an artistic support network, which allows the work to develop without being distracted with concerns of fashion or trend.

As well as positive input, The Glee Club also suggests that seeing a lot of really "bad"

# Sponges & Mortar

**SARAH DAWSON talks to Mole Wetherell of Reckless Sleepers and Mark Whitelaw and Eddy Aylward of The Glee Club and asks what has influenced their work and how collaboration with other artists has contributed to their development**

work influences their pieces. Not only does it help them identify their specific direction away from work of this nature, but it also enables them to use "bad" forms to their comic advantage. They deliberately place "poor" movement on stage in such a way that enables the audience to "read this as bad", contributing to their unique sense of humour and tongue-in-cheek comedy.

And their influences? Both companies refer to their enjoyment of particular films: The Glee Club, the comic Kung Fu of Jacki Chan; and Mole, an appreciation of Laurel and Hardy, and both see the films of Jacques Tati as being relevant to their work. Mole identifies the 98% predictability of the humour, where just enough information is given to the viewer, whilst continually leaving enough time and space for them to be able to fill in the blanks and tie the narratives together themselves. It's a particular way of using comedy, centred around slapstick and difficult situations, which have resonance in both company's work.

Mole has found collaboration is most successful when contributions are centred around specific skills - with a defined role the individual artist is challenged to produce something which can work off and with another, without becoming an amorphous mesh of compromises. He is currently working with a musician on a project which involves a circular system of sound, where the sound generates the movement of the performers - creating a piece of work through an interplay of the two mediums.

The Glee Club also identify the need to have clear roles within a collaboration in

order to keep control and clarity over the artistic vision. For example, in working with their musician Steve Mead, a sharing of performance and music ideas will provide initial material, but the performance content and musical score are created separately, and fine tuning of the performance only takes place once the music is complete.

Both Mole and The Glee Club identify the importance of personality when collaborating with different performers. For The Glee Club, the addition of another personality is the most relevant collaboration. Their work with Martin Gent of dA dA dUMB, has enabled them to explore new ideas, performance qualities and tensions giving the work a new dynamic. Mole works with the performers' personality in order to create work which shows the multiplicity of a human being rather than a stilted two dimensional character representation. Working with each performer is seen as a unique collaboration with that individual's personality.

Collaboration can be seen as a method of development, enabling artists to add a new layer to their already evolving aesthetic; like mortar in a wall, it can lay the foundation for a new expansion. Once the wall is built however, collaboration can in some ways be likened to dynamite; exploding the firm formal boundaries previously established. It shouldn't be about staring at the ruins and covering everything with dust. Rather, the challenge is to be fully committed to really take the risk in the first place, and then to create something from the new formations thrown up, working with all forms and personalities involved. ■

# Collaborations

- a unique investigation in

# Dialogue

influence & collaboration

**W**hen Allan Kaprow coined the term "Happening" in 1959 he could not have known that this label would have been slapped on anything with candles, nudity, the four elements and long sequences of stillness. I am not sure where the term "collaboration" came from, but it too has acquired a set of expectations; two or more artists specialising in separate art/performing art forms thrashing out themes and ideas, innovating and challenging the conventions, breaking new ground. This is often the way it is portrayed, and often the reason why many people come away from performances disappointed.

It is evidently very trendy to collaborate - there's a lot of it about; venues and organisations are now offering courses on how to collaborate, agencies are offering a few weeks of free space and facilities in an attempt to organise artists into collaborations. But collaboration can only occur if artists are FREE to collaborate. Its hard to breed animals in captivity!

Of all the artistic forms, collaborations should be the least politicised since they rely on a unique investment in dialogue by two or more artists, whether the dialogue is spoken, written, physical or emotional. The quality of the dialogue dictates and underscores the quality of the performance.

The dialogue is a thread - a straw to be grasped, a feeling, a philosophy or concept which might serve as the starting point for a partnership. Whether it is an agreement to work in isolation until the performance as in John Cage and Merce Cunningham's collaborative pieces, or as a virtual life long occupation - Lindsey Kemp and the core artist members of his company. That thread might be as obvious as a theme or idea which is a common source of inspiration for both artists - or might grow out of a fascination with and empathy for the other persons work. The thread might be established out of a bored, absurd conversation over coffee, or become apparent only after years of friendship, personal or professional.

Generally speaking the most original "threads" establish themselves when you're

not thinking about them, that is when

your artistic faculties are off guard and personalities are given a free rein. Forced to tread new ground with an artist working in an alien art form, collaboration enforces a code of straight talking and practicality - the fall back is not on formulae learnt during an artist's performance, art or music training, but on one's own personality.

In order for dialogue to take place, there must be an intense understanding not only of the demands and disciplines of each others specialised art forms, but also of each artist's foibles, vices, needs and desires. Only after this "safe atmosphere" of understanding has been established can two or more people begin to "play". I do not use the term "play" lightly since it is a massively powerful artistic tool, not only for generating huge quantities of ideas, but also for dredging the personality. Of course you can play on your own but its more exciting to play with someone else. Play demands a certain amount of negotiation - consent and dissent, and above all sincerity. Sincerity stops artists from becoming self indulgent, it holds material up to be justified, it promotes constructive criticism. Play has its own aesthetic - that of sincerity which is characteristically strong, involving, inventive and focused. These are the characteristics of collaboration which shine through a work despite its' specific theme or subject matter; the aesthetic clarity of the thread, the quality of the dialogue is there like the base fragrance of a good perfume.

Prescribed collaborations motivated by purely artistic goals are not impossible. But they don't have the smell of the real McCoy, since they haven't gone through the doubt, the insecurity, the blind faith, the sincerity test. It is difficult to feel good about an artistic partnership that has insecure foundations, where concessions have been given begrudgingly, or when material has been manipulated, placed in adverse contexts, misinterpreted without thought or consent or emphatic dialogue.

When I look at work as an audience

**A personal view by Yorkshire choreographer/director  
JULIE WILSON**

member, I can't help asking the question, what is it "really" about? Is it about people contributing their time and creativity to a relationship, or is it about money? Is it about the fact that there is a pot of money called New Collaborations? Is it reduced to scratching around for odd bits of funding here and there, playing cards close to their chest - a feeling which underlines shows in the guise of "safe" work which lacks sincerity and generosity? It's not the artists' fault.

About a year ago I set up a series of four commissions involving four choreographers and four composers working with Electro-acoustics. I have tried to provide sensible money, a range of working environments, facilities, administrative support, enthusiasm, and a certain amount of diagnostic trouble shooting when relationships, some of them personal, have hit rocky patches. Collaborating couples have met for lunch, stayed at each others homes, talked on the phone and studied each others work. Their pieces to be performed in June, may carry a number of titles, there may be long programme notes detailing techniques, themes, narratives and ideas, but they are primarily about COLLABORATION - relationships as motivating and inspirational as the artistic themes and ideas themselves. ■

**"4 Composers, 4 Choreographers"**  
Featuring the work of Composers - Diana Burrell, Margaret Lucy-Wilkins, Kelly-Marie Murphy, Mark Bromwich; Choreographers - Abigail Owens, Julie Wilson, Michele Durnnell, Gerry Turvey. With Cellist Fiona Gibbard, and Performance Artist Chris Batstone.  
The Alhambra Theatre Studio, Bradford  
- June 16, 17, 18, 19  
Harrogate International Music Festival  
- July 30.

Pictured above: Michele Durnnell (choreographer) in rehearsal: GHOSTS. Photo: Julie Wilson

**N**ew freedoms gained on the collapse of communism have left the previously highly-regulated Russian theatre in a state of some confusion and the result of this is often a frenzied eclecticism. In many Moscow theatres, dance, text and music blend in an often bizarre mish-mash of styles. "Russian theatre is like a kitten with a ball of wool. It is all tangled up," exclaimed Masha, a young actress living in Moscow.

Although there are studio theatres practising a refined form of total theatre, it is illuminating to find that mainstream venues

for ideological reasons). Although text-based these productions are a surreal mixture of expressionism, music video, psychological realism, erotic cabaret, opera mime and musical! Vituik collaborates with the extraordinary, actor, dancer, choreographer Vinogradov to achieve quite astonishing balletic results. He sees this blurring of genres as an inevitable progression from the systems of theatre in which he is rooted - that combined arts are necessary to express the times in which we live:

"I think that at the end of the century all these systems will be merged into one post

with Vituik/Vinogradov) is that it allows performers to do what they do best and not necessarily what the director thinks is best for them.

For years in Russian theatre the role of director has been one of demagogue. THE BALD BRUNETTE company refuse labels of actor, director, etc, consciously attempting to "deny the stupidity, the routine, the nightmare of theatre here at the moment".

Their production is an absurd, highly gestural, noisy piece of theatre which has obvious influences ranging from Kabuki and rock thrash, to Beckett. However, Oleg Babitskii ("director"?) is anxious to point out:

"I do not revere any style... Our play is a free journey through theatre. We are free to use any styles but these are not important, our starting point is mankind."

Babitskii takes this refusal to acknowledge theatrical styles to the ultimate conclusion that "what we're doing isn't theatre... Everybody does his own thing... It could be any space".

So what are they trying to make the audience feel?

"Nothing. We can't tell them to feel because has everyone has their own death and if everyone's dying on their own how can we tell them how to feel when they're alive. There is nothing fixed, nothing definite, no big themes or ideas".

This resolutely unpolitical company then uses collaborative performance and improvisation to deny the notion of a unified, collective theatrical experience, preferring instead to assert each individual self. Their work can be seen as a backlash against the unifying "given truth" of communism and the art that it encouraged. The ever-changing, unfixed nature of THE BALD BRUNETTE is a reflection of the state of flux in which Russia finds herself today.

Although visually dazzling, much of the theatre that I saw in Russia was lacking focus - drawing widely (sometimes indiscriminately) on influences and techniques in order to cram as much on stage as possible. Everything is topsy-turvy. Russian theatre is struggling to express a disorientating situation which seems virtually inexpressible.

"We don't know how to take this art in our hand and take it forward... It's not a crisis - it's just a situation in which people have to let freedom get inside them. And it's a tormenting process. Freedom through suffering" (Vituik). ■



Oleg Babitskii and Petr Mamanov

**In April this year, SUZY WILLSON, on a research grant from Manchester University, visited Moscow to look at post-communist Russian theatre. She reports here on discussions with Russian performers and directors**

are also experimenting with the idea. Contemporary Russian theatre provides a fresh environment for collaboration and cross-fertilization of theatrical forms - not least because actors are rigorously well-trained in dance, voice, music and movement and so can slip easily between styles. Russia has a rich tradition that embraces not only Stanislavski but also the Meyerholdian recognition that:

"The essence of human relationship is determined by gestures, poses, glances and silences. Words alone cannot say everything."

Theatrical genres seem to be less rigidly defined than in England so physical, stylized elements of drama are not marginalised in the same way.

The repertoire of the controversial director Roman Vituik features THE MAIDS and M. BUTTERFLY (plays previously suppressed

modern movement...and this eclecticism is a conscious choice - an aesthetic view of art."

Often though, under pressure from new market forces, this cross fertilization of art is manifested in the form of the most exportable type of western "total" theatre - the musical. Directors considered political and avant garde in the 60's (eg Mark Zakarov) are now directing musicals - supposedly meeting a need in Russian society for an escapist and "feel good" night out.

Tradition is something that one young company sees as irrelevant, yet frustratingly inescapable - showing the classic symptoms of Eliot's ANXIETY OF INFLUENCE. THE BALD BRUNETTE is a play currently taking the disaffected Moscow youth by storm and it stars the charismatic Petr Mamanov, a cult underground musician and poet. The beauty of this collaboration (as

# The influence of Collaboration

**P**erformers in the early Twentieth Century used animal imagery and intercultural dramatic knowledge as a basis of study, for example: Mary Wigman, Hilda Holger and later Bejart in Europe; and Martha Graham, and dancer and mime, Charles Wiedman in the United States.

Serge Lifar, a star choreographer of the Paris Opera and an ex-dancer with Diaghilev's Ballet Russes linked dance and mime in a collaborative sense by exclaiming "emotion is the key for him (the mime). His technique knows of no form, since it resides in the innermost recesses".

Rudolph Laban claimed that the human carriage only became fully utilised in the Twentieth Century because of the innovations of modern dance and the acting techniques of Mime.

In the 1980's modern dance and mime based theatre has become part of a bigger theatrical movement - "physical theatre".

In Dance, this lineage goes back further than we think and probably also draws on many now forgotten collaborations.

Martha Graham initiated theatre not just in her now familiar dance style and technique but in her collaborations with Isamo Noguchi (scenographer) and Jean Rosenthal (lighting design) which gave an integrity and status to what were then subordinate roles in the theatre. She once described Jean Rosenthal's lighting as being in line with her compositions *raison d'être*... "its inner pulse". This pulse referred to the contorted torso contractions and spirals so evident in Graham's dramatic movement technique which she evolved from observed styles of

"emotional catharsis", for instance, in wailing and grief.

Rosenthal (who came herself from a Vaudevillian background) went on to train top American lighting designer Jennifer Tipton, who worked with Twyla Tharp, American Ballet Theatre and New York City Ballet.

It is generally accepted that from Graham's emotional pogrom came Merce Cunningham and Erick Hawkins, both originators of their own dance techniques and the first men in her company during the 1940's.

The BBC's recent dance programme DANCING described Cunningham as being "trained" by Graham. This is inaccurate as both men were trained ballet dancers, touring George Balanchine's *BALLET CARAVAN* in the USA in the 1930's. Both men utilised balletic qualities of movement and spirals in their respective techniques but these are also anatomically similar to the vertical utilisation of epaulment and aplombe found in the Russian Vaganova Academy which influenced Balanchine. Agrippina Vaganova herself rebelled against the incumbered training of classical dancers in the early Twentieth Century especially the sexist stereotypic expectation of women to be "coquettish" or to "flirt" with their audience.

Cunningham's collaborations included avant-garde artists like Jasper Johns, and Robert Rauschenberg and the musical genius, John Cage. He explored all theatrical entities as separate, to be utilised and subordinated in any order of the theatrical mosaic.

In the late 1970's and early 1980's, the exploration of possibilities of modern dance resulted in "New Dance". This explored feeling, emotion, and a new political awareness and concerned itself with the scenic environment of the body (Graham was concerned with the inner landscape).

It could be argued that Cunningham's work should now be described as ballet. And

that the *raison d'être* of London Contemporary Dance Theatre, founded in the 60's to promote the style of Martha Graham, is to be a repertory company celebrating a particular style and dance technique (as with the Royal Ballet). Contemporary dance, with the influence of New Dance and the explosion of groups like DV8, AMP and The Cholmondeleys now needs to be redefined.

The lineage of explorations in modern dance in the Twentieth Century have paralleled and often crossed the great innovations in Mime.

Later, collaborations and changes have created a hybrid genre called Physical Theatre, which in its many forms can be seen to have innumerable influences, which also include Japanese Theatre and New Circus.

**BRENDAN STAPLETON writes on the progression of Dance in the Twentieth Century and how the influences of its collaborations have contributed to theatrical change and the creation of a new physical theatre**

For performers today there is a much greater and broader opportunity for developing corporeal movement performance. Practitioners skilled in the many aspects of physical, movement, and other performance work are willing and ready to come together in collaboration to explore possibilities and create new vocabularies. ■

Your work seems to demonstrate a relationship between what one might term "traditional" theatre forms and what one might consider to be more experimental ways of devising. Could you talk a little bit about this relationship and in what ways it informs your work?

Founder member of  
Impact Theatre and Director of  
Insomniac Productions, whose  
current productions include  
**L'ASCENSORE (THE LIFT)**  
and an interpretation of  
Buchner's **WOYZECK**

# Pete Brooks

... with **SARAH DAWSON**

**PB:** First of all my background was actually in English Literature, and post-graduate research into Literature, so I've always had a firm grounding in text and I've always been interested in traditional theatre forms. I would say I am as interested in traditional theatre forms as an audience as I am in new work, but as a maker there are a number of challenges involved in making new work that I don't personally find in traditional arenas. Also I feel that what we call the traditional theatre form is itself a result of several thousand years theatrical experimentation so I am reluctant to see a dichotomy between these two areas. I see the avant-garde experimenting in form in exactly the same way as Stanislavski, Chekhov, Strindberg and Ibsen did at the end of the last century... it's all part of an ongoing process of extending the range of theatrical language. I think it's important for people working experimentally to be successful, and I think it's important that we consolidate our successes. Where I am experimenting now is in much more private places. I am no longer convinced that researching in front of a paying audience is the best way of encouraging audiences to come back to a venue, or of doing real experimentation.

**What do you perceive to be the relationship between text and performance physicality?**

**PB:** Physicality of performance was something which I almost took for granted. This thing about text based theatre lacking in visual physicality or dynamic physicality is not really true, once you broaden your focus beyond the 20th Century bourgeois English drama. What is happening now is a return to a more normal, synthetic art form that theatre always has been... from the Greeks onwards.

**When you approach a theatre text, it seems that you find an alternative, specific journey through the work. Once you have established this (vision), how much is then dictated / directed by the personalities / physicalities of the performers involved in the devising process?**

**PB:** I like the creative freedom of making my own work. I'm not interested in realising a writers' vision. I also think it's pointless taking a play which is about one thing and forcing it to be about something else. With *Woyzeck* I did have a specific journey through it, but it was a critical reading of Buchner's text, rather than me forcing it to be something else. Enormously... is the answer to the performers' involvement. I am pleased if the show doesn't look directed. A happy process should be the director accommodating as much as the performers can give. If someone in the company comes along with a better idea than me, I am pleased. My ideal company is a company of highly intelligent, highly creative, excellent performers.

**Obviously, every performance that you create has its own physical language/ meaning, but do you believe there is a more general audience response to overt physicality in performance?**

**PB:** It's about what I would call erotics. There is an erotics of performance based 'in the body. I came to understand this when I saw a lot of contemporary dance in the early 70's... I realised there was an erotics that you can't get in film. It's also to do with presence, with the erotics of presence and the proximity of the body in performance. I think the success of a company like DV8 is

to do with its eroticism. I think theatre has to say to itself "what can we do that no-one else can do?"... what it can do is create that kind of erotic tension... because it's dealing with real people doing real things in front of a real audience. Hovering around that, is this whole idea of sexuality, and sexual charge... Women, gay men and lesbians have found a voice to discuss their sexuality, but because it's still a patriarchal culture you need to have a very sly view, a very crafty view to deal with issues of being a heterosexual man.

**It seems that it's very difficult in performance these days to deal with issues around sexuality which might seem to be criticising minority victimised groups, when what you want to do is deal with your own realities.**

**PB:** Ideology always flattens so much out... that's the problem with ideological art... what art has always managed to do is deal with differences between people but at the same time create a sense that we are bounded by our common humanity... there's the whole thing about political correctness... you are disenfranchised unless you are a victim of some sort... the best art is problematic, but once I start dealing with problematic areas of my sexuality it seems totally unsound.

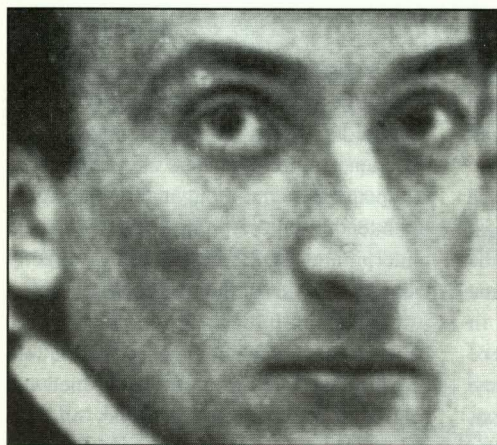
**Your work seems to fit into a variety of different contexts / venues in which do you feel your work to be the most suited?**

**PB:** I am an amateur by nature and the word amateur comes from the word "to love", I like doing very different things. If a project's interesting, it's interesting. I have been asked to direct shows at more mainstream theatres... for me, there's no problem with that. The only problem is finding a piece I want to do, and that the theatres also want to do... it's about congruence of interests. I'd also love to do another children's show. There's lots of things I'm really interested in... so people often don't know how to read me.

**Are you interested in working in different forms / media in the future?**

**PB:** Yes I'd love to make movies... but doesn't everybody! ■

# Frère Jacques



Jacques Copeau

**B**orn in 1879 and brought up on what he thought was mediocre Victorian melodrama, Jacques Copeau was an "amateur" in the French sense (one who loves the art, not one who makes a living out of it). Outside the mainstream theatre of the day, he could see flaws and inconsistencies hidden to people inside the theatre professions who found it impossible to distance themselves. Alongside collaborative "brothers" Audre Gide, Audre Saures and Charles Peguy, Copeau felt theatre needed a "rebirth" of objectives to create a "Supreme Art" able to educate the public out of moral and intellectual decadence.

In his early years he attended Antoine's theatre, became a literary and drama critic, failed at managing an ironworks and became a sales clerk in an art gallery, meeting many great artists of the time. In 1909 with Gide, Henri Gheon, Jean Schlumberger, Audre Ruyter and Michel Arnaud, Copeau founded the Nouvelle Revue Française, symbolising classicism of form, through purity and harmony between discipline and freedom. He then later founded his own Theatre of the Vieux Columbier (1913) and also his own school. His most famous adaption and direction in the 1930's was the *BROTHERS KARAMATZOV*.

Copeau's philosophy to save the theatre was to go back to go forward. This renovation would happen by returning to the noble glories of Ancient Greece through to the Elizabethans (Shakespeare and the Commedia dell'Arte) which had, according to Copeau, degenerated into popular

amusement. Actors mainly expressed themselves almost entirely through voice and facial expressions and even in melodrama the body remained relatively inexpressive and decadent.

The problems of the "rebirth" were set. Copeau, influenced by Arthur Waley's "The Noh Plays of Japan" dating back to 1464, decided first of all to revert back to the Greek stage and have no proscenium. This in turn influenced lighting, like the natural lighting in Ancient Greek theatre where the footlights were abandoned for projected lighting from above. Thus Copeau along with collaborators Louis Jouvet (scenic artist and performer) and Adolphe Appia (lighting) had changed the rules of contemporary theatre for years to come, adding a forestage over the orchestra pit and building steps to the audience. Also the "physical" expression of the actor had now to tackle and vibrate the extra space. Other "brother" collaborators helped in this area: Gordon Craig (Commedia and Masks), Charles Dullin and Jacques Dalcroze.

French Prime Minister George Clemenceau sent Copeau's company to the United States during the Second World War to influence public opinion, and especially to counteract German theatre companies and plays in New York. This however frustrated Copeau whose visionary zeal was becoming more religious. He did not wish to compromise his ideals.

After the war he returned to France to set up a school away from the confusion of contemporary bourgeois theatre. He had the aim of producing a new kind of actor for a new kind of theatre. This would be more experimental and less production orientated. In 1924 he closed the Theatre to concentrate on what was to eventually become more important to the development of modern mime than to theatre.

Copeau religiously concentrated on the balletic quality of gestures and focussed on training that would emphasise unusual significance and allow performers to be natural and spontaneous. He innovated ensemble work by introducing the almost unheard of "improvisation".

Classes were held in voice production, classical ballet, ordinary diction,

declamation of classical chorus, study of the Japanese Noh plays, singing and sculpture, history of mime, costume, philosophy, literature, poetry and corporal mime.

Here corporal mime was to utilise both gymnastic mime and dance for flexibility. It was referred to by his students as the "Mask". The body was almost nude with only a scarf covering the face to diminish its focus (the rest of the body having to take on the role); this genesis of modern mime was later extended by Decroux. The study of the actual mask was a technique first (in the West) developed by Copeau, influenced by Japan. Decroux later said to Jacques Lecoq, when he took over the school from him at the Piccolo Teatro in Milan, that he wanted his students to move like Japanese actors.

Copeau's belief in the need for the theatre to have the utmost democratic integrity with full collaboration of director,

**BRENDAN STAPLETON profiles  
Jacques Copeau - a seminal figure in  
the development of European mime  
and of whom Decroux once said  
"Copeau ignited  
us so well that  
those of us who  
left him took fire  
with them"**

play writer, and actors revolutionised twentieth-century theatre. Dullin, Jouvet and Decroux all had a common "dynamic immobility" about their work which can be attributed to the influence of Copeau.

Their work directly, and many other "collaborators" in later generations, gave Copeau a voice. His innovations and artistic ideals are still with us today; his language; his speech; and "the blossoming of both his interior state and of the bodily expression which translates it". ■

# Provision for Physical Theatre Training at Middlesex University

John Wright

**T**he dominant model for training in higher education today is the Modular System where students, under supervision, select a series of short courses or modules from a wide range of choices available to them. The system ensures a breadth of study and enables the student to pursue a personal line of interest. In this system flexibility and breadth of study are the prime concerns.

The B.A. in Performance Arts at Middlesex University is an excellent example of this kind of course. The B.A.P.A. is an inter-disciplinary course involving a comparative study of dance, drama and music. Here students follow a core course of aesthetics and criticism plus their main study of either Dance, Drama or Music plus a choice from a vast range of supporting studies from all three subjects and including six modules dealing specifically with physical theatre topics.

Each intake produces its own Physical Theatre specialists. Without B.A.P.A. it is unlikely that a company such as Trestle would have evolved. Certainly the range of skills required to make the theatre of Trestle would have been unavailable in a conventional single study drama course, the breadth of vision that the modular philosophy brought enabled Trestle to become the company it is today.

Now, twelve years on, times have changed. What was once considered exotic has become mainstream. The "new discipline" of Physical Theatre demands not only a larger platform but a more cogent training programme to serve the needs of a theatre for tomorrow.

The key word here is "training", and theatre training demands a sequential and linear framework where skills can be explored and applied, then re-explored and re-applied within a programme of evolving sophistication. A composite modular degree course training in this sense is impossible. The principles of breadth and flexibility seriously inhibit continuity and sequential development and produce a timetable of such conflicting demands and bewildering complexity that it all too often destroys the very flexibility that it was originally designed to create.

Non-sequential modules give students "experiences" not "training" and although there is a vital place for short inspiring and innovative encounters these do not add up to a wholesome empirical understanding of a new discipline. Joseph Seelig said that for him, some of the most exciting work in the London International Mime Festival came from artists who had no background in physical theatre at all. "They were engineers" he said with characteristic irony. Great! At Middlesex, in theory at least, such a divergent range of interests can be accommodated; but if physical theatre is to shake off its "exotic" label and begin to make a deeper and more fundamental contribution to the theatre of tomorrow, we have to:

- See ourselves as an essential part of theatre and not some latter day "enfant terrible" available only to those who are "visually illiterate".
- Provide teaching strategies that are more rigorous and more integrated with the highest criteria of good theatre practice.
- Devise teaching strategies that can attract, sustain and develop the work of the established artists who have already emerged and give them a clear structure to work in.

At Middlesex, Leon Rubin and myself are evolving a vocational B.A. Honours Degree in Acting which we feel goes a long way to realising the above. Our aim is to bring together the best of classical, text-based theatre with the best of physical theatre practice. By working from opposite ends of an axis we want to ensure a catholic and pragmatic approach to theatre training that demands a clear application, whilst avoiding the worst excesses of insularity and doctrinal teaching. By working from both ends of the axis simultaneously we feel can cross-fertilise two apparently divergent approaches to theatre and produce something of immense value for the future.

The course will be entirely product orientated. In other words, the emphasis will be on performance rather than process. Seventy-five percent of all the assessment to be based entirely on performance in accordance with carefully laid down criteria.

This is something of an innovation in higher education pedagogy. The conventional practice is to focus on process which, in my experience at least, renders the performance a hypothetical after-thought. By placing all the attention on the product, the theoretical underpinning of the course grows directly from the analysis of the work done on stage.

This point brings us to the relationship between the theory and practice. Grotowski in a letter to Eugenio Barba likened the relationship between the theory and the practice of theatre to the image of a train running on rails. In his analogy Theory and Practice were the rails and Theatre was the train. The strength of this analogy lies in the implication that Theory and Practice level the ground and lay down firm, secure concepts that enable Theatre to sit perfectly on both rails and be led to a specific destination smoothly and with confidence. It would of course be a disaster of British Rail proportions if theory and practice were ever to meet or cross, and certainly miraculous if either theatre or British Rail actually knew where they were going.

In reality the vast amount of so-called theatrical theory is in fact history. When "theory" becomes "practice" it cancels itself out and becomes "process". Every actor or director has a personal process, which may or may not be informed by a number of theories. The main thrust of the work of an actor in training is work on every aspect of the self. In my experience the vast majority of theatre artists working in this country are dedicated pragmatists working from hunches, private enthusiasms or personal vision doing their best with the conditions of the moment. The prime function of our new B.A. Acting Course at Middlesex will be to facilitate the discovery of this personal process and to guide our students to appraise their own work in a climate of intellectual curiosity and awareness.

Our aim is to give our students a number of keys that can open up a range of possibilities that will enable them to find their own way.

A fitting analogy for my work is eating a banana. The peeling is the process; the flesh is the product and the sound the skin makes as it hits the floor is the theory! ■

# UK Mime and Physical Theatre Training Directory

**C**ommissioned by Mime Action Group with funds from the Training Department of the Arts Council of Great Britain, the Directory is the first ever attempt to bring together the range of Training opportunities for Mime and Physical Theatre in the UK.

The Directory marks the publication of information gathered during the Mime Mapping UK Research undertaken by Neil Blunt of Arts Training Programme at Du Montfort University during April and May this year. The Training Directory will cover both training for Performance and for the application of Mime and Physical Theatre skills. It will identify how far courses offer learning opportunities in Devising,

**The first UK Mime and Physical Theatre Training Directory will be launched on the 12th August 1993 at BLITZ MIME - a day of Mime and Physical Theatre, part of the Ballroom Blitz Festival taking place on the South Bank**

Directing, Workshop skills, Writing, Research and Development, Pedagogical approaches, Training, Education, Community Education and Management and Administration. Key to the Directory will also be listing how accessible Courses covering Mime and Physical Theatre are to Deaf and Disabled students.

After the Directory is completed the information will then become part of MAG's Mime and Physical Theatre Data Resource. This will enable MAG to easily update the information listed in the Directory, add information as and when necessary, and enable specific enquiries to be answered.

## MIME BLITZ

**Thursday 12th August ■ Ballroom Blitz Festival ■ Royal Festival Hall, South Bank, London**

**BLITZ MIME will be a full day of Workshops and Performances focussing on Mime in Education and Training in the UK. There will be a Seminar on aspects of current provision and a Reception to mark the Launch of the first UK Mime and Physical Theatre Training Directory.**

### WORKSHOPS

Peta Lily will be taking a Physical Comedy and Clowning Workshop for practitioners and those with workshop experience.

Martin Coles and Martin Gent of dA dA dUMB will lead "From In to Out" - an exploration of physical narrative and dialogue drawing on their unique approach to theatre and their Heatwave '93 Commission for the Serpentine Gallery.

For 7-11 year olds, Amanda Wilsher from Trestle Theatre will take a Mask Workshop, and for older and retired people Nola Rae will lead an Introduction to Mime Workshop.

All workshops take place in the Purcell Room and where possible will be accessible to Deaf and those with disabilities.

Booking places for the workshops is through the South Bank Box Office.

### PERFORMANCES

The Performances kick off at Lunchtime with THE OLYMPICS, performed by Inside Out Theatre Company. The Glee Club then perform an abridged version of their acclaimed childrens show, THE TALE OF THE CAPTAINS T-SHIRT followed by performances from Students of Desmond Jones School of Mime and Physical Theatre. Inside Out make a return appearance with their action-packed JAMES BOND SHOW and the day culminates in a performance by Peta Lily of HIROSHIMA MON AMOUR.

All performances will be held in the Ballroom in the Royal Festival Hall and are open to the Public.

### SEMINAR

#### Mime and Physical Theatre Education and Training in the UK

The Seminar will look at aspects of Education and Training in the UK. Those giving Presentations include Jac Wilkinson, Education Officer, Arts Centre, University of Warwick, and Dick Matchett, Chair of the International Workshop Festival. The seminar will be chaired by Denise Wong of Black Mime Theatre. A short discussion will follow the presentations.

### LAUNCH

#### The first UK Mime and Physical Theatre Training Directory

Mel Jennings, Chair of MAG will introduce Neil Blunt, of Arts Training Programme, Du Montfort University and the Author of the Training Directory. This will be followed by a short Reception.

For tickets to the Reception, please apply to MAG at Sadler's Wells - see below.

For further information on the TRAINING DIRECTORY and BLITZ MIME contact Mhora Samuel, Administrator, MIME ACTION GROUP, Sadler's Wells, Rosebery Avenue, London EC1R 4TN. Telephone 071 713 7944.



Peta Lily in FRIGHTENED OF NOTHING

# TALKING mime

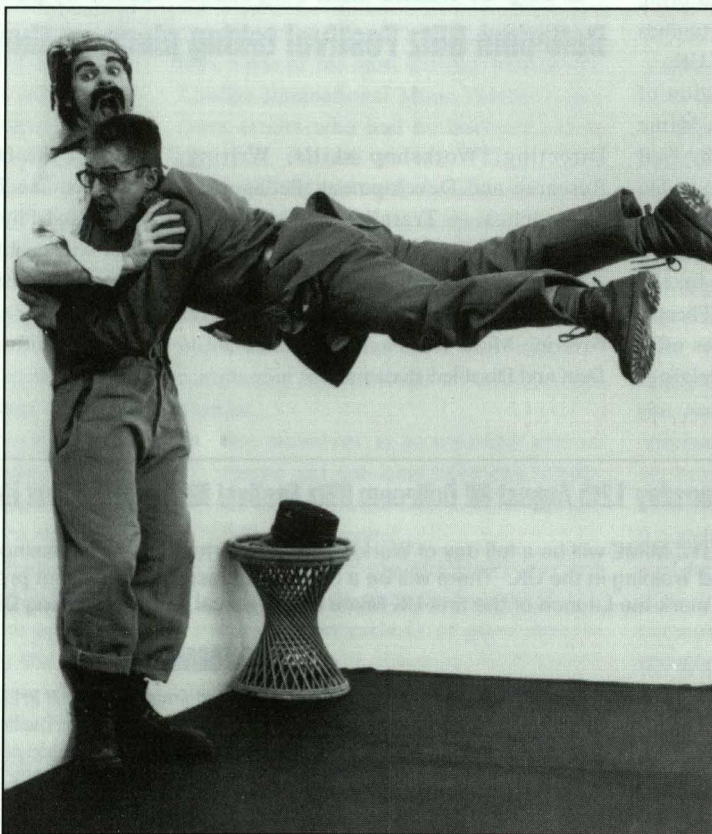
**T**ALKING MIME was held at Salisbury Playhouse on Saturday 6th March this year. It was set up as a Southern Arts initiative to help promote and develop mime activity in the region. It aimed to raise an awareness of mime as a developing performance artform and equally, as one which has its own particular qualities and appeal for education, personal development and communication skills across all areas of creative arts activity.

With Mime Action Group's recent publication, the Blueprint for Regional Mime Development, written by Jac Wilkinson as the launch pad, I set out in pursuit of my brief to organise for Southern Arts a rendezvous of all interested parties with the aim that together we could start to map out a mime development strategy for the region. It was soon evident, in the process of my research for TALKING MIME, that my own perceived notion of mime was somewhat outdated. Illustrating the true picture therefore became a vital ingredient for the day's programme.

The Right Size, a regional success story, were to premiere their new work, PENNY DREADFUL at the Salisbury Playhouse in March and, following the swiftest of negotiations, the Playhouse management turned over to us, for a day, their remaining available spaces to accommodate over sixty people talking, watching, listening, eating, drinking and doing "mime".

It proved to be an animated and invigorating exchange of information, aspirations, energy and resources. A spirit of intention and motivation was bubbling refreshingly high and stimulated much participation from delegates and presenters alike.

Nearly a third at TALKING MIME were professional artists practising the artform in some way. In spite of the stylistic differences of their work, one notable feature seemed to unite the majority. Namely, an active boycott of the word "mime". Indeed, it would appear to be the case that to saddle oneself with the term "mime" is to invite unwelcome categorization and even



The Right Size in PENNY DREADFUL

misguided presumptions about the work. This predicament has therefore given rise to the adopted and designer labels of physical theatre, comedy theatre, visual theatre, new circus, and other pseudonyms. A confusing state of affairs! Take for example, physical theatre - the idiom has been in existence as the alternative descriptive term for any breakaway theatre activity for decades. Does it now simply embrace another state-of-the-art crossover? Are we talking about a renaissance of a hybrid?

Kenneth Rea sought to relieve our bemused state and deftly illustrated the evolution of this phenomenon with his whistle-stop tour of theatre history and the mime-family tree. Via Commedia dell'Arte and other much loved figures of the mime genre came the revelation that over the past decade and more, most of our trainee

performers and artistic directors have hopped across the channel for their artistic enlightenment. In the absence of any equivalent home alternatives they have studied with the likes of Decroux, Boso, Gaulier and Lecoq who have nurtured their proteges to enjoy the freedom of their imaginations and craft their own styles of physical and visual communication. These masters have bred a proliferation of individual thinkers and ideas people who have returned here to roost and enthusiastically present their wares to our generally unsuspecting and often wary audiences.

In time, some individuals and groups find their niche and dedicated following whilst others discover that the obscurity of their work negates earning a realistic living, and that for most means recognition. So, not surprisingly,

many have little choice than to return to the rest of Europe, to where political will and cultural enlightenment have traditionally offered a protective wing under which to survive and flourish. But these countries too are falling victim to radical political and economic upheaval and such circumstances may well beget severe implications for everyone's cultural futures.

The range of product in the UK is immensely broad and as with contemporary dance in the 90's, experiment is the key to artistic satisfaction. Some companies like Trestle and The Right Size have found their own particular genre of work and are marketable. Their work is highly visual and often very entertaining - a promoter's dream. Other groups are less categorizable and highly experimental, an audience's challenge yet a British promoter's nightmare.

What TALKING MIME really impressed

In March this year, Southern Arts in association with Salisbury Playhouse and Salisbury College of Performing Arts and with the support of Mime Action Group organised TALKING MIME, a day for those actively involved in Mime and Physical Theatre in the Southern Region.

LESLEY CREWDSON,  
Co-ordinator for  
TALKING MIME gives her  
own report on the event

upon me was that in whatever form the work appears it is well and truly here. In order to stay, it needs the means and the opportunity. Many of mime's more established exponents in this country encounter the same struggles as artists of all disciplines but their endurance continues to be remarkable. Their ranks have been swollen by a new generation and there pervades a genuine sense of camaraderie and a rumbling determination to do something to change their lot.

Money issues aside (they were given a tacit taboo) all of the regional artists represented considered that there was no danger of competing stylistically. More importantly, put together, their combined teaching skills, experience and range of projects make up a formidable programme of potential activity for the region.

One element of TALKING MIME was the screening of videos. The objective being to give delegates some idea of the range of work currently available. Companies from both outside and inside the region had been invited to submit videos of their work and we ended up with thirteen very different examples. Different both in content and quality and this gave rise to discussion about the role that video can play for promotion. By far the most successful were those specifically shot as short, sharp "promos". It transpired that this need not necessarily take up a great deal of time and a large chunk of already spoken for budgets. What is required however is that companies are clear in their intention, involve themselves in detailed planning and have a sympathetic film team to work with. Most importantly they should be present at the editing stage to

ensure that their intention remains intact in the creative process of final production. It was suggested by a venue programmer, frequently besieged by videos, that in the absence of any customised "promo" an untreated recording of a performance, or the equivalent, is better than nothing.

### Blueprint for Regional Mime Development Discussion Group

Teachers in schools and promoters needed little further evidence to recognise that mime did indeed offer something to cover all tastes, whether it be in performance or a workshop situation.

The group discussing the Blueprint welcomed it as an excellent starting point but went on to talk about some of their concerns about the realities of putting it into practice. Teachers spoke of their frustration with the constraints of current educational systems. Financial backing and the lack of will to help were the major considerations. The demands of the curriculum frequently caused problems with releasing pupils to take part in workshops. Understandably there was also a need to see a company's work first, presumably to avoid aggravating the situation by taking appropriate risks. In this instance, tapping into an information resource involving the RAB, MAG, LEA Advisors and venues would be a useful service and help to alleviate some of this concern. Furthermore they expressed a desire that companies should be better informed about the restrictions of working within the Educational system and take this into considerations when planning their workshop and performance programmes. Invariably, it is more cost effective and fairer to pupils to present performances in school than to organise an outing to the theatre.

Venue promoters, whilst accepting that devised theatre still creates anxiety were keen to try and implement some promotional schemes to entice new audiences. Examples cited were those already in place such as "Pay for What you Think it's Worth" at Battersea Arts Centre, "Seeing is Believing" at Warwick Arts Centre and "Danger - New Work" at South Hill Park, Bracknell.

Multi-artform residencies are a proven success for venues and schools alike and it was hoped that they would be encouraged.

### The Artists' Forum Discussion Group

In the meantime, the artists were also talking about doing something to make the most of

having now met each other. Their immediate aim was to set up a self-training day to exchange some of the wealth of regional skills and to experiment with ideas, different working methods and styles. It was thought that this sharing of work could well lead to possible future collaboration in a production. Earlier in the day many of them had taken part in a workshop conducted by Hamish McColl and Sean Foley of The Right Size from which it was clear that they were genuinely grateful for having the opportunity to work together as well as having a lot of fun. A specifically structured training session would be immensely beneficial and productive and the obvious next step forward.

At the Artists' Forum there were also several representatives from community theatre companies. These companies are well established with buildings and administrative support at their disposal and operate an impressive performance schedule and educational programme in the region. It was immediately obvious that here was a relevant and willing source of help and advice, as well as generous offers of spaces in which to host training days and possible future administrative assistance.

TALKING MIME was successful in that it did not set out to dictate a set agenda but encouraged the day to be in the hands of its participants. It did not turn into yet another "What is Mime?" debate but moved on to acknowledge that all that was covered could be considered mime and it can make a rich contribution to the regions' artistic life.

Contacts were made, enthusiasm generated and projects planned. An invitation to continue "talking mime" was extended to all by Lynn Maree, Dance and Mime Officer, Southern Arts, who now awaits a plethora of ideas to come to her from the region. Above all the day instilled a sense of optimism, that in spite of the all too obvious realities everyone will keep on talking until words move into action. ■

### Contacts

Bouge-De-La 0865 771653  
Lesley Crewdson 0985 217060  
Dorothy Talk 081 806 5327  
Kala Chethena Kathakali Troupe 0703 420114  
Jonathan Kay 0962 863966  
Kneedeep Dance Project 0635 37000  
Newbury Dance Dev. Project 0653 248163  
Tony Davies, Pegasus Youth Theatre 0865 722851  
Right Size 071 713 6500  
SCAT Theatre Co 0705 826592  
Snowball Arts 0983 567825  
Solent People's Theatre 0703 443943  
Trading Faces 0234 365842  
Watson & Co 0962 864291  
Whisper and Shout 0590 672325  
Lynn Maree, Southern Arts 0962 855099

# Rejects Revenge

## Theatre Company

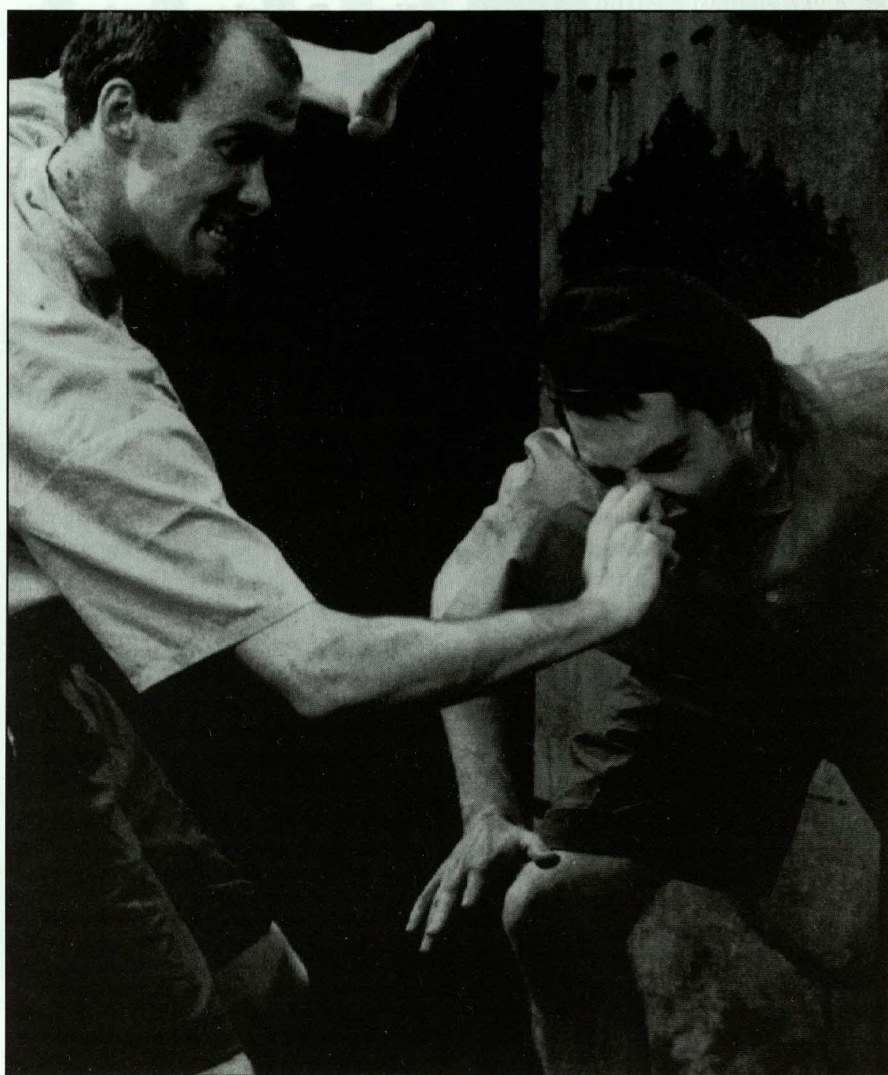
It was some time after Ann Farrar was auditioning at the Liverpool Playhouse and, on the whim of a director, was on all-fours delivering lines "in the style of a sex-starved cat"; and David Alison was passing a film set on Falkner Street realising the film being shot was the one he had auditioned for but was still waiting to hear from; and Tim Hibberd, BA(Hons), was being turned down for jobs in sweet shops, that Rejects Revenge Theatre Company was born - vowing to wreak havoc on the theatrical world that had left them on the dole in Liverpool.

**A focus on theatre companies that have been performing for more than two years in the world of physical theatre**

In June 1990 The Rejects produced their first show: STAGING THE REVOLUTION, a satire on the new Europe created by the events of 1989. It was a quick-fire comedy relying heavily on the physicality of the performers and Tim's script. The show set the scene for the company's subsequent touring productions which have all been

comedies depending on research, vast numbers of drafts and constant discussion and devising. This is a process that has allowed the three Rejects to retain tight hold of the overall product whilst inviting new elements (such as the singing in their "warped" version of A CHRISTMAS CAROL) to be integrated from an early stage.

The company is dedicated to the idea of mime and physical theatre as a means to an end in their work. With the bonus of scripted as well as devised work and with the option to include other elements such as live music, multi-media installations and dance, The Rejects are creating story-telling theatre, using the whole armoury of words and movement to make the stories as understandable, accessible and interesting as possible. This, though, has never stopped



Rejects Revenge

them challenging sobriety after shows and talking about "higher forms of theatricality".

The Rejects were recently granted a three-year Company Development Award from North West Arts, and even more recently the "Best New Talent in Theatre" title from the Liverpool Echo/Daily Post Arts Awards. They have already had a busy year, highlighted by performing the story of Pope Joan in Liverpool Cathedral in April. Now, besides re-touring their latest show THE WHEEL in November and December, including a visit to Hungary in June to take part in the Brouhaha International Youth Theatre Festival, they are looking forward to training with Phillipe Gaullier in London in July, working on A MIDSUMMER

NIGHT'S DREAM with school children in Redditch in September, performing a version of CARMINA BURANA at the Liverpool Everyman in October, and producing a new show in March 1994. They claim that by public demand, this new show will not be touring to Corby. ■

**Paul Vates**

For details of all activities of THE REJECTS contact

Tracy Aston on 051-708 8480

or write to her at

Rejects Revenge Theatre Company,  
68a Huskisson Street, Liverpool L8 7LR.  
(If your company has been performing for more than two years and you would like to be featured, speak to Mhora at MAG-HQ.)

## ■ Volcano Theatre

L.O.V.E

Riverside Studios, April 93

**V**olcano Theatre's attempt to bring Shakespearean sonnets up to date with a raunchy physical theatre treatment sounded promising. Two men and a woman grope and grapple together within the claustrophobia of a lustful 'ménage à trois'. Acrobatic lifts, throws and catches; punishing sequences repeated until exhaustion point and psychological game-playing are all reminiscent of DV8, whose Nigel Charnock directs L.O.V.E. Alongside the sweaty clinches, passages from the sonnets are recited, their occasional sloppy delivery leaving those unfamiliar with the texts none the wiser. The few sections where the text is less prominent tend to work better. For example, when one man is being teased by his female friend as they read a poem from his male lover, their friendly play eventually ending in a passionate embrace. The improvised dialogue here, allows room for the scene to evolve its own dynamic and begins to reveal the subtlety of personality, so intrinsic to any sexual relationship. For the most part however, the break-neck pace of the action leaves the quieter passages obscured, their potential for real dramatic and sexual tension unexplored. Despite energetic performances from the cast and imaginative direction from Charnock, this production has yet to erupt fully; the content molten but not red hot.

Jackie Adkins

## ■ Theatre de Complicite

THE STREET OF CROCODILE

Traverse Theatre, Edinburgh, April 93

**C**omplicite's CROCODILES at Edinburgh's Traverse on 17th April... 6 months into the tour and I've only 150 words... what to write that hasn't been said already by Billington, Wardle et al... Complicite performer Antonio Martinez is absent with broken ankle... the Company cover seamlessly, magnificently... sorry Antonio... a timely performance... two days before 50th anniversary of Warsaw Ghetto Uprising... Schulz was shot 6 months earlier... also two days before no Olivier Awards for Complicite... if the Traverse audience had been the panel they'd have won the lot... shame on your sterile imagination judges... who needs them... I am overwhelmed!... I cry... rare in theatre... for the vision, the imagination, for Schulz, for the laughter, for the playing, for the Company, for live theatre... for the dream... perhaps, perhaps one imaginative trick too many... no matter... like a spellbinding book you want to give to all your friends I shall buy 1000 CROCODILE tickets for everyone I've ever known... for my own father... already 20 words over limit... a "serious" review another time another place... thanks Complicite.

Simon Murray

# Reviews

from Mime and Physical Theatre Performances

## ■ David Glass

GLASSEYE and PIERROT IN LOVE

Purcell Room, February 93

**I** have yet to achieve full spectral mastery over David's work. In his constant urge to be different he falls into the trap of being the same. You know that what you see will be twisted, the dark side of imagination, reflections in a cracked mirror. The first part of the programme, GLASSEYE, was, to follow David's eponymous lead, more like Glassroom exercises. Really, what am I expected to get out of watching two bits of folded paper fall in love? What does that tell me about life or art or folded paper? A pair of talking feet did nothing for me, and a large sheet of extremely boring tin, less so. Nor did a disturbing, repulsive, dribbling tongue powdered face. A bit like those freak shows that display two headed sheep in pickle jars. So what? Curiosities at best, but ultimately pointless. David often confuses virtuosity with dramatic theatre.

But - PIERROT IN LOVE is a kettle of a different colour. For me it has the possibility of being a really new departure. It could be lyrical, it could be dramatic without being a nightmare. In

the end it is a series of extended jokes, with one penultimate hugely funny idea. But any time he runs the risk of being genuinely serious he laughs at himself dismissively, which is annoying. He re-animates Charlie Chaplin's bread-roll ballet, does a bit of over-long self-indulgent, not very good and dramatically unmotivated dance. And the final denouement is back to the cracked Glass. A pity, he shows what he could do with the idea but relies on his usual formula.

David is very talented and very frustrating in equal proportion. A new departure for him would be to do something dramatic, lyrical or funny that doesn't want to make you run out into the middle of Spaghetti Junction in rush hour for a breath of fresh air. That would be more challenging to him than constantly exploring the same side of himself, interspersed with bits of Music Hall virtuosity. I am still waiting for him to find a vehicle worthy of his talents. He gives hints of it here.

Desmond Jones

## ■ Faulty Optic

DARWIN'S DEAD HERRING

ICA, January 93

**A** text free animated exploration of theories of creation that seemed to come down as far on the side of Darwin as its ultimately nihilist absurd comedy would allow, DARWIN'S DEAD HERRING tells a Promethean tale of an aberration created in a bug-eyed God's cottage Creation industry by a disaffected lieutenant. This spanner in the quirky works leads to a sexual revolution reminiscent of the fall from grace of Adam and Eve; the collapse of a saccharine fluffy-bunny filled world

view; and the subsequent emergence of a truer humanity. It says a lot about the deep feeling for humanity in this show that our sympathies lie with the characters whose faces are stitched together like something from the Texas Chainsaw Massacre.

Unlike recent trends in the visual arts the hand of the maker is very much apparent and indeed a major theme of the piece. While the mass-produced bunnies were whirled and jerked by mysterious systems of mechanics the "Texans" were visibly manipulated by

puppeteers whose faces reflected the effort and emotion with which they imbued their creations. The awesome Godhead character who, cobbled together with a staple gun, reflected the methods of his makers whose stage environment is thrown together from jumble to form a whizzing, wheezing garden-shed- Blade Runner aesthetic. This stage picture is so idiosyncratic that it cannot satisfy every demand but it should provide plenty of wonder for any audience.

Jonathan Megaw

seen at ...

## ■ Second Stride

**FAST AND DIRTY '93 Workshops**

**Link Theatre, April 93**

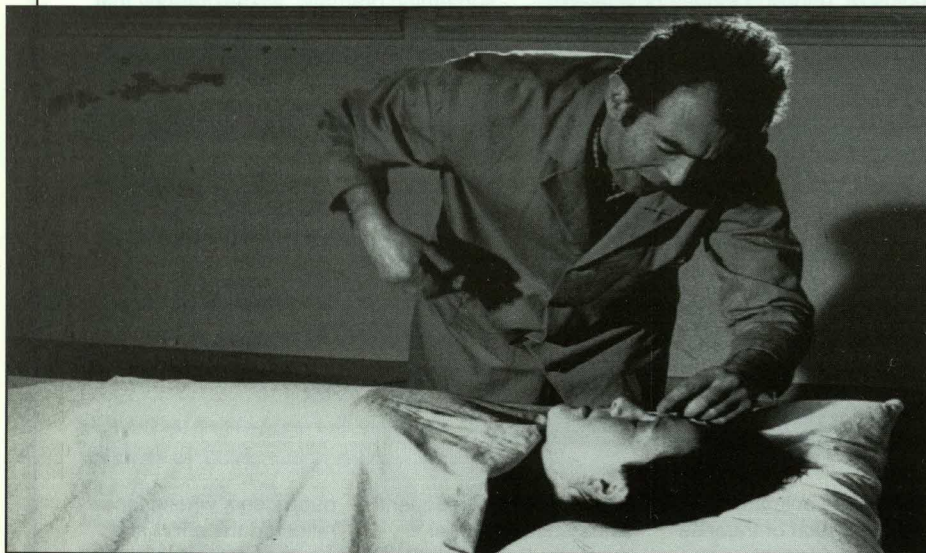
A project with collaboration and experimentation as its motivating force, artists working in different companies and fields (including Hilary Westlake, Claire van Kampen, Jane Wells, David Fielding, Tim Hopkins, Caroline Gawn, Aldona Cunningham, Lucy Bailey), came together to take part in a four week workshop, under the auspices of Second Stride and overseen by Ian Spink. Such an initiative is wholly relevant and welcome; giving artists the opportunity to experiment with ideas

and form without the pressure of creating a "successful" piece of tourable performance. Although only a fraction of the work was presented, what seemed to have resulted were experiments which attempted to bring together and play off text, movement, and music in an interactive form/structure.

Laying beneath the project however, I couldn't help detect an element of frustration from the practitioners involved. It appeared that so much material had been generated (some 70 pieces), with so many

people experimenting with so many ideas, that not one project had been taken to its full potential. Although the project wasn't about presenting finished pieces of work, I couldn't help but feel perhaps more risks could have been taken had the artists been able to concentrate on one or two pieces only. Such a project seems so vital to forward experimentation that perhaps it would seem beneficial to allow the opportunity to follow through more concentrated experiments within the Second Stride framework.

**Sarah Dawson**



Brian Lipson and Jackie Horner in FAST AND DIRTY '93

## ■ Talking Pictures

**LIARS, FAKERS AND PEOPLE BEING HONEST**

**BAC, January 93**

Talking Pictures presented a company of five performers including Dominique Grandmargin, Ezra Hjalmarsson, Jenny Hutchinson and Tristan Sharps. The ideas indicated in the publicity did not seem to express anything new, so it was in the content and the subject matter expectations were founded. Unfortunately the pace became monotonous in its consistency

and certain parts that displayed depictions of the human condition became stagnant pauses. The parallels of human behaviour at various stages of life, playing with the continuity of relationships, sadly never really got off the ground. The show seemed strangely lacking in depth for a company that by reputation promised more.

**Brendan Stapleton**

## ■ The Quarter Club on Location

**Part of MADE IN MANCHESTER, RIPPLE EFFECT  
ICA, April 93**

Christopher Wright and Hilary Jones (Public Eye); Michael Nolan; Hilary Bichovsky; James Pillar and Paulette Terry Brien, (with Laurence Lane, Sarah Dawson); Matt Wand and Matt Rudkin.

The performances shown in the Made in Manchester, Ripple Effect, represented work chosen from a platform held at The Green Room, Manchester in February where artists were invited to present any form of Live Art.

The open brief for performances suggested that the work shown could have taken any chosen form. Although this was apparent within the diversity of stylistic qualities present, there were many notable formal similarities between the performances - and most predominately that all pieces were solos. This one major link extended beyond the surface appearance of the work, to include similarities in the content and delivery of the solo; many using direct audience contact and derived from an implicit personal source.

The variety of the ways the material was dealt with led to a series of performances which were constantly engaging, accessible and personally relevant. How the performer presented himself/herself within his/her work became crucial - from the chaotic, raw engagement of Michael Nolan's DARK JESUS SOUL, through to the clear, deliberate quality of Hilary Bichovsky's DON'T.

A well presented evening of some exciting new work made in Manchester.

**Jane Peters**

## ■ Philippe Genty

**FORGET ME NOT**

**Sadler's Wells, March 93**

Everybody kept telling me to go and see Philippe Genty. Why? Doom kissed me as I entered the auditorium. Acres of white nylon billowing on stage. Perennial cliché. Signal of creative infertility.

The dancers were talented enough, acrobatic and watchable - for a certain amount of time. But the five set pieces went on far too long, including another ten minute sequence of theatrically useless nylon waving.

A chimpanzee in womans' clothes presided over all. Heavily symbolic of something or other. No point in looking for story, reasons or any kind of development. Genty was sharing his imagination with us. The arrogance! It cost me £15.

This is performance art of a particularly vacuous kind. Jan Fabre is bolder and arouses the emotions, Sankai Juku have a mesmerizing intensity. Genty has none of these. Unless you count mind-crippling boredom.

But he does have four pages of explanation in the programme. However, a certain section of the audience seemed to somehow identify closely with its insubstantial pretentiousness.

**Desmond Jones**

Photo: Richard Dean

## ■ Lymn Gaza

### THE JOY OF RETURN

Bluebell Railway, Brighton Festival, May 93

Most site-specific performance cannot help but question or bring attention to the nature or context. Whether this be deliberately integral or merely hinted upon simply by being placed outside of a "conventional theatre setting" a site always raises specific questions of situation. Lymn Gaza's *THE JOY OF RETURN*, set on the Bluebell Railway, in the heart of the Sussex countryside is no exception to this. *THE JOY OF RETURN* extends this question to include an examination of the journey to and from a performance.

The performance itself focuses on time: The Supreme Ticket Collector stealing time; The steam train's journey through time; and a use of a variety of period and histories.

How I arrived at the Bluebell railway and how long it had taken me, became crucial. The journey from London via tube, train and bus and the journey back via bus, train and taxi gave the performance an added weight. The mad rush to arrive on time and the mad rush home again gave an added significant to the suspended time of the steam train journey and the following performance. Although the actual performance had a few teething problems and some difficulties in its cohesion, it was an ambitious project that really managed to pose questions around our relationship to time through a clever and very specific choice of site.

Sarah Dawson

## ■ Footsbarn

### ROMEO AND JULIET

Seaford, Brighton Festival, May 93

A company of travelling troubadours in a tent, presenting a nine-casted *ROMEO AND JULIET* with lapping water on the cobbled beach at Seaford for background, gave the evening a special air of energy and excitement. Some of the performances were excellent, the physical comedy of the actors balanced well with their clowning sense of fun. However, the story is a serious one, and the tension of the play was let down by the lack of depth in the portrayal of the young lovers. Overall the company performed with an energetic rough and readiness which conveyed the essence of a medieval age when bawdiness, simple stories and well-timed action were the name of the day.

Fiona Mac

## ■ The Cholomondeleys and The Featherstonehaughs

### PRECIOUS

The Place Theatre, April 93

Undoubtedly one of Lea Anderson's better efforts to date with costumes collaboratively styled by "flavour of the month" designer, Sandy Powell. The performance started with an atypical flurry of movements that transgressed into colour tableaux. These seemed to indicate synoptic stages of existence (white for mirrored references to crucifixion), knowledge experience (an Egyptian essence of gold) and visionary fulfillment. Anderson herself, although at times appearing to be unclear both facially and bodily, displayed an upper thoracic spinal tilt that demonstrated intrinsic details of

the style. By wise collaborations which have included Powell's costume and Drostan Madden's sound, Lea Anderson has contributed to dance composition by compounding that the ultimate value of her work is its choreographic value and aesthetic "look"; anyone can do it from any background with direction for clarity of statement; and even just for that she will be remembered. The raw power not evident since *FLAG* (1989) and the relaxing repose not seen since *COLD SWEAT* (1990) combine here to create a clever inventive swansong of rare beauty.

Brendan Stapleton

# Comment

## Destination or Journey?

We seem to recognise that no man is an island. We acknowledge that to nurture, learn, grow and enjoy the exchange of give and take, human relationships are as fundamental to the development of an individual as times of introspective solitude. Why is it then, we are so blinded when it comes to translating this attitude into a professional artistic output?

In a confusing world, the need to create order is great. We do this by "pigeon-holing" early in life; at 18, one is supposedly to know without any prior knowledge or experience, the chosen career for life.

No wonder we have a society of dissatisfied students who feel

"trapped". This can be the only outcome when forced to develop at an unnatural rate and compete against fellow human beings.

Traditional British Drama training enforces this role; ego and competitiveness are encouraged in favour of teamwork, individual development and growth as a group. No wonder the British are accused of "from-the-neck-up" acting - how can the body ever be free or fluid under all that pressure!

We feel comfortable with artistic "labels" - writer, director, performer, musician, etc; in truth, many creative people feel they cross-over into a number of areas and a large number of physical theatre practitioners (which has after

all developed as a hybrid art-form) originally trained as actors, designers, musicians etc, not to mention accountants, merchant bankers and even air-traffic controllers!

Having a broader training over a number of years, creates more skills, more empathy with the work of others and an ongoing learning process where the journey has as much importance as the destination.

Where we land in trouble with collaborative work is when one becomes more important than the other. If the destination has greater weighting, then the final achievement looks like a "forced" process; a goal decided on before time is unlikely to produce an original

or truly evolved piece of work.

However, where only the journey is important, we fall into the problem of "artistic self-indulgence" which becomes so full of "introverted meaning" that the final piece fails to communicate to the audience at all.

Collaborations that stem from a natural empathy, development and enthusiasm and the unique contributions of all involved, can only be a step forward; we are in serious need of support and encouragement to make sure we are heading in the right direction. ■

**Shani Solomons**

## Management News

### ACGB Reviews

The ACGB are currently undergoing two internal reviews. A Management Consultancy instigated by the Department of National Heritage is being carried out by Price Waterhouse. Though exact details of the brief to PW are not known it is likely that they will be considering the role of the Arts Council and reviewing its structure and purpose. The other review taking place is an artistic review of funding policy prompted by the publication of *A Creative Future* and the threatened £5 million reduction in funding in 1994/95. New policy will be decided by the ACGB at a closed meeting in May. Grant allocations to clients (including RAB's) for 1994/95 will not be finalised until the ACGB's own grant is confirmed in Autumn and decisions not released until January 1994 due to the introduction of a new unified budget from Government.

### Devolution of SAC and WAC

The Government announced in March this year that as part of the Prime Minister's "taking stock" exercise, that funding of and responsibility for the Scottish Arts Council and Welsh Arts Council is to be devolved from the Department of National Heritage to the Scottish and Welsh Offices respectively. The decision has been taken but it will not take effect until April 1995 when all the details of transition will have been more firmly worked out. SAC Chairman Dr William Brown said, "SAC welcomes this announcement, which brings us closer to the decision making process and into line with other cultural bodies who are responsible to the Scottish Office. This will lead to a more coherent approach to the development of the arts as a whole."

### Barclay's New Stages 1993/94

This is the fourth year of these awards for which a total of £92,000 has been made available for UK based independent theatre companies. This year Barclay's are working with the Arts Council's Combined Arts Unit, who have provided £20,000 towards the scheme to include a regional festival of independent theatre. Barclays have also combined with Theatre du Manège, Mauberge, France, who have contributed funds of 40,000FF and will invite some of the award winners to the Mauberge International Theatre Festival in March 1994. For information on Barclay's New Stages contact them at 2 Portland Road, London W11 4LA. Tel 071 221 7883.

## Awards

### ACGB

#### Projects & Schemes 1993/94

*Successful companies in the recent rounds were:*

#### MIME PROJECTS

Theatre Sans Frontiers  
Gambolling Guizers  
Northern International Festival  
Talking Pictures  
London International

Mime Festival

Tottering Bipedes

#### SMALL SCALE TOURING

Wall Street Productions,  
Newcastle  
Live Theatre, Newcastle  
The Gate, London

#### EXPLORATIONS

Insomniac

Volcano

Zap Arts

#### ARTS & DISABILITY

Graae

New Breed

Show of Hands

Strathcona

#### NEW NATIONAL TOURING

Little Angel Marionette

Open Hand

Working Parts

#### NEW WRITING

Kneehigh

### The Mime Forum, Scotland

April was a very good month for The Mime Forum, Scotland. They received £15,000 from the Sport and the Arts Foundation towards running The Mime Forum, Projects and Training. They were also successful in their application to the Scottish Arts Council and were awarded £4000 towards their running costs and administration. More information from Pat Keysell on 031 312 8329.

### ACGB

#### Live Art Travel & Research Fund 1992/93

In the second round of applications for 1992/93, the Combined Arts Unit of the ACGB has awarded 16 grants totalling £10,000 for Travel and Research Projects. Projects awarded included: BUSH HARTSHORN, Director of The Green Room, Manchester, £450 to visit New York and Texas to view the work of US Performance Artists for promotion in the UK; PAUL MISKIN, Newcastle based artist, £750 to travel to festivals in Spain to undertake research and inform future projects, including a proposal for the Spanish Festival 1994; FIONA WRIGHT, Bristol based artist, £500 to visit the Plensni Theatre, Ljubljana, Slovenia to teach, and share information and skills with Slovenian artists.

### ACGB

#### Live Art Commissions 1993/94

The Combined Arts Unit of the ACGB has awarded 10 grants

totalling £75000 to promoters for the commissioning of new Live Art Work. The successful projects include The Serpentine Gallery, London, who have been awarded £8000 to commission Rose English, dA dA dUMB, Station House Opera, Bunty Matthias and Tom Dixon, as part of the "Heatwave '93", an annual Live Art event in June at the Serpentine Gallery. Other awards went to: Arnolfini Gallery £8000; Bluecoat Gallery £9000; Ferens Art Gallery £10000; Hull Time Based Arts £5000; ICA £12000; London International Festival of Theatre £2000; Picture This Film & Video £5500; Prema Arts Centre £10000; and The Showroom £5500.

### ITC Troubleshooters

Eleven companies have so far been successful in this ITC Programme which with the support of the Gulbenkian Foundation assigns consultancy support for small-scale companies. Companies receiving help so far are: Poor Fools Theatre Co, Boilerhouse, The Entire Company, They Wouldn't Productions, Rideout Theatre, Shiva Nova, Louder Than Words, New Wind Ensemble, Self Made Music, Out and Out Theatre and Ridiculusmus. More information on Troubleshooters from Deb Durrant, ITC on 071 403 1727.

### ACGB

#### New Collaborations Fund

A project based national scheme for inter- and multi-disciplinary collaborations. Awards are available as Research and Development or Project Production grants. The next deadline for Applications is November 1st 1993. Guidelines and further information are available from Combined Arts Unit, ACGB, 14 Great Peter St, London SW1 3NQ. Tel 071 973 6475/6.

### Round up of the Project & Schemes Awards in the Regional Arts Boards

#### EASTERN ARTS BOARD

##### Project Awards

Rolling programme for Project Applications. Applications should be submitted at least 8 weeks before start of project. Contact Emma Jackson, Dance and Mime Assistant. Tel 0223 215355.

#### EAST MIDLANDS ARTS BOARD PHYSICAL THEATRE PROJECTS

##### Drama Projects

Up to £3000 available. Open to non-Company based applications. Rolling programme for Project Applications. *Independent Theatre Companies* Up to £4000 available. Next deadline 8th September. For Drama Projects and Ind. Theatre Co's, contact Emma Gee,

Performing Arts Assistant (Drama). Tel 0509 218292.

#### Mime Projects

Rolling Programme for Project Applications. Contact Debbie Williams, Dance & Mime Officer. Tel 0509 218292.

#### LONDON ARTS BOARD

##### Theatre Production Fund

Next deadline Friday

12 November.

Contact Helen Carter, Assistant Drama Officer. Tel 071 240 1313.

#### NORTHERN ARTS BOARD

##### Project Awards

Rolling programme for Project Applications. Six week turn around. Contact Mark Mulqueen, Performing Arts Officer. Tel 091 281 6334.

#### NORTH WEST ARTS BOARD

##### Performing Arts Projects & Schemes

Two deadlines in the Year. 17th June and 18th November. Contact Paula Murray, Dance Officer. Tel 061 228 3062.

#### SOUTHERN ARTS BOARD

##### Project Awards

Rolling Programme for Project Applications (but main decisions are taken in January). Contact for Guidelines. Contact Lynn Maree, Dance & Mime Officer. Tel 0962 855099.

#### SOUTH EAST ARTS BOARD

##### Artists/Administrators Projects for Dance & Mime

Next deadline 30th September. Contact Maureen Salmon, Performing Arts Officer (Dance). Tel 0892 515210.

#### SOUTH WEST ARTS BOARD

##### Small Projects

Rolling Programme for Project Applications. Applications should be submitted at least 8 weeks before start of the project.

##### Major Projects

Two deadlines 15 September and 15 March. Prospective applicants should first of all discuss their application with the Officer. SWA have an Information Pack which gives full information. Contact Mary Ann De Vlieg, Performing Arts Officer (Dance). Tel 0392 218188.

#### WEST MIDLANDS ARTS BOARD

##### New Work and Production Awards

Next deadline 8 September.

Contact Doreen Foster, Performing Arts Officer (Dance & Mime) or Mick Yates, Performing Arts Officer (Drama). Tel 021 631 3121.

#### YORKSHIRE & HUMBERSIDE ARTS BOARD

##### Project Awards

Four deadlines during the Year. 1 July, 1 October, 1 January, 1 April. Contact Mileva Drijaca, Dance & Mime Officer. Tel 0924 455555.

# Around the Country

## Northern Arts

### CONSULTATION MEETING ON NEW WORK 18th March 1993

Last March, practitioners, venue managers, promoters and RAB officers based in the Northern Arts Region came together to look at ways of developing the provision for New Work. This was one of a series of open meetings being held by Northern Arts looking at restructuring drama provision in the region. In the context of the meeting, New Work was seen as anything which was non-text based, non-naturalistic or "traditional plays".

The meeting discussed a range of issues. These included the tendency for companies based in the region either to leave after a number of years due to lack of support, or to simply "burn-out". It was felt that strategies needed to be devised that would allow for a nurturing of artists in the region. Suggestions included closer connection between artists making new work and the more established, larger companies through residencies, partnerships and artists being brought in to work with the companies on specific productions. Suggestions were also offered in relation to funding of New Work. These included looking at shorter term relationships (2-3 year) being offered to a wider range of companies and projects.

For further information contact Mark Mulqueen, Northern Arts on 091 281 6334.

## The Mime Forum, Scotland

### TAKE ACTION

#### Traverse Theatre, Scotland, 17th April 1993

A very successful day was hosted by the Mime Forum on the 17th April. In the morning Annabel Arden of Theatre de Complicite presented a showcase of Scottish companies: Scaramouch New Circus; Golden Age Theatre; Theatre du Pif; The Silent Foundation; Moral Support; and Shiftwork. In the afternoon, during an open discussion on "The Best Way Forward" chaired by Tina Glover; Annabel Arden, Gerry Mulgrew and Ben Twist gave presentations which were followed by lively discussion that brought together ideas and considerations for an Action Plan for The Mime Forum, Scotland. An informal discussion also took place in the bar on Support Networks, Regional Mime Development, and European Networking, with presentations from Mhora Samuel and Simon Henderson of Mime Action Group and Ide Van Heiningan of the European Mime Federation. The day finished with an excellent performance of STREET OF CROCODILES from Theatre de Complicite. As a result of the day The Mime Forum have been asked to co-ordinate a similar day for Promoters in the Highlands and Islands at Inverness in November. For further information contact Pat Keysell on 031 312 8329 or Alan Caig on 031 332 1836.

## Yorkshire & Humberside Arts

### MIME AND PHYSICAL THEATRE FORUM 20th April 1993

The meeting focussed on looking at ways in which the work of artists in the region could be promoted regionally, nationally

and internationally. The main idea put forward was to produce a video to show examples of artists work to promoters both inside and outside the region.

Sally Dawson also gave feedback on her attendance at the Women in the Arts Symposium held in Birmingham. There is to be a Women in Dance Symposium at the Yorkshire Dance Centre in Leeds on 18th-24th February 1994 and it was felt that every effort should be made for Physical Theatre practitioners to have a strong profile at the Symposium.

The next meeting of the Y & HA Mime and Physical Theatre Forum will be held at Yorkshire Arts on 6th July, 3.00 pm.

At the Meeting there will be more detailed discussion of how the Mime and Physical Theatre Artists Video Project will be developed as well as a presentation by Mhora Samuel from Mime Action Group on the Blueprint for Regional Mime Development.

## South East Arts

### REGIONAL MIME DEVELOPMENT FORUM Hawth Centre Crawley, 24th May 1993

SEA invited those interested in contributing to the progression of Mime Development in the Region in 1993/94 to a meeting in May at the Hawth Centre. The SEA policy objective for Mime is to implement the major recommendations of Jac Wilkinson's Report of April 1992.

These were to:

- 1) Appoint a Mime Development Worker (part-time)
- 2) Fund two Mime Festivals
- 3) Fund strategic residencies in schools and the wider community.

For more information on the outcome of the meeting contact Maureen Salmon, SEA, 10 Mount Ephraim, Tunbridge Wells, Kent TN4 8AS.

Tel 0892 515210.

# Notices

## The Round Festival

### 14-18 July 1993 Wimborne

If you work in the Round then the organisers of the Round Festival would like to invite you to participate in the Third Round Festival. They are planning workshops and performances with the emphasis of the practice of performance-in-the-round. If you are interested contact The Round Festival, 43 Avenue Road, Wimbourne, Dorset BH21 1BS. Tel 0202 889669/883197 or 071 831 3385.

## Festival of New Mime Conference

### 1-7 August 1993 Philadelphia, Pennsylvania, US

This conference is being held as part of the 12th International Movement

Festival, U.S.A. from 20 July-20 August 1993. There will be 15 performances, showcases, symposia including a Lecture on Ancient Forms of Mime. Keynote speakers include Eugenio Barba and there will be photo exhibitions, films, master classes, cabaret and an open mike.

**Solo artists and troupes are invited to submit new works for the Showcase week to be held 1-7 August.**

For information phone + 215 382 0600 or write to: Westminster Theatre Festival, 3700 Chestnut Street, Philadelphia PA 19104, USA.

## Danish Mime Festival 1993

Unfortunately the Festival has had to be called off this year due to lack of

funds but the organisers are planning to hold a Festival in the summer of 1994. They would like to hear from groups with information on costs and fees in order to have detailed information on which to base their applications for funding. Contact Gert Pedersen, Mime Teatret, Vestergade 95B, 5000 Odense C, Tel 66 17 86 61.

## New Addresses!

DAVID GLASS NEW MIME ENSEMBLE, PETA LILY MIME THEATRE and DAVID GLASS MIME have moved office. Their new address is 6 Aberdeen Studios, 22 Highbury Grove, London N5 2EA. Tel 071 354 9200. Fax 071 354 0625. Administrator: Vicki Harboard.

ODYSSEY THEATRE can now be contacted c/o:

Theatre Management International, Suite 52, 26 Charing Cross Road, London WC2H 0DH. Tel 071 240 3779. Fax 071 379 6500.

RA-RA ZOO have also recently moved premises, they can be found at The Diorama Arts Centre, 34 Osnaburgh Street, London NW1 3ND. Tel 071 916 5268. Fax 071 916 5282.

## Holistic Massage

Feeling tired? Stressed? Your body aches? Too much time spent leaning over a desk filling in application forms? Treat yourself to an holistic massage. Rose Mary Harvey at Smart Arts is now fully qualified by the I.E.T.C. For more information or to book yourself a session phone on 071 637 2055. Days and times flexible.

## **Julia Bardsley and Tim Supple**

Are due to take up their new posts as joint artistic directors of the Young Vic in July. Among their first tasks will be to look at the Artistic Policy of the Young Vic. In the first year they will be directing separate productions and we can look forward to the first of those in September which will be directed by Julia Bardsley.

## **Black Mime Theatre**

Company members will be training with Sarah Brignall and Paul Allain in June, after which the Ensemble will be starting rehearsals in July for their new production on the subject of prisons. They are currently researching ideas for the project which will premiere in October.

## **Brouhaha**

Greta, Alison and Catherine of Brouhaha have taken on a new Administrator, Adrian Mealing. He can be contacted at The Croft, Old Church Road, Colwall, Worcs. WR13 6BZ. Tel 0684 40366.

## **Cambridge Theatre Company and David Glass Ensemble**

CTC and David Glass Ensemble will be presenting the World Stage Premiere of *LES ENFANTS DU PARADIS* by Jacques Prevert in an adaptation by Mike Alfreds and David Glass. It will be on tour from September 1993.

For further information contact CTC on 0223 357134.



Tottering Bipeds

## **Not Another! Theatre Company**

Have been in rehearsal recently with their new production *METAPHORMOSES*, an innovative play with character masks. For more information on their performances contact them at the Holborn Centre, London on 071 405 5334.

## **The E- Team**

The E-Team are Tim Eagle, Richard Naughton, Gareth Rowan, Lee Thompson and Paul Vates. They have been busy recently at Mme Tussaud's, the Llandudno Mayday Extravaganza, the Guardian Charity Fair 1993 and the World Zionist Organisation. The full Team will be working for Roger D Robinson between June and August at Lightwater Valley Theme Park in North Yorkshire and for Alternative Arts at "The Move It! Festival" on Victoria Embankment in June and the Rochester Food & Drink Festival in August plus squeezing in another summer season at Mme Tussauds!

## **Scarlet Theatre**

Is currently on tour with Cindy Oswin's *ON AIR* - a theatre piece set in a radio station. Earlier this year in response to an invitation from Nick Ewbank, the Director of The Old Bull Arts Centre, High Barnet, Scarlet Theatre moved from King's Cross, to become the venue's resident theatre company. For further information on Scarlet Theatre contact them at Instrument House, 207 King's Cross Road, London WC1V.

## **Dorothy Talk**

Last November, Dorothy Talk received enthusiastic support from the ACGB in the form of Development Funding from the Drama Department to work with a director experienced in devised physical theatre and an established writer used to being commissioned to write scripts. The idea was to come up with a process which would treat both text and image with equal value, whilst remaining firmly based in improvisation. The result is *THE WAY TO COOK A WOLF* - the Physical Theatre equivalent of the great Russian novel. This is an exciting collaboration between Hilary and Jude from



Photo: Sheila Burnett

Scarlet Theatre Company in ON AIR

Dorothy Talk, Alicyn Marr from the Northern International Festival of Mime, Dance and Visual Theatre, writer Bryony Lavery and performer, Louise Reiser. With London Arts Board support Dorothy Talk will be performing this new work in London in October before undertaking a National Tour in November. For more information contact Jude Winter on 081 806 5327.

## **Theatre De Complicite**

Following the National and International success of *STREET OF CROCODILES*, based on stories by Bruno Schultz, devised by Theatre de Complicite from an adaptation by Simon McBurney with Mark Wheatley, they received four nominations at the Laurence Olivier Awards in April: *STREET OF CROCODILES*, BBC Award for Best Play; Simon McBurney, Best Director of a Play; Marcello Magni, Best Choreographer; and Paule Constable, Best Lighting Designer. Congratulations to Theatre de Complicite for the public recognition of their work.

## **Wall Street Productions**

After a brief but highly successful tour last Autumn, *BARTLEBY* - a physical theatre piece adapted from a short story by Herman Melville - is re-touring nationally between 25th October and the 8th December 1993. Dates still available. *BARTLEBY* is directed by Simon Murray (Simon Henderson) with textual adaptation by Lee Hall. This production features Adrian Norman, Tony Rogerson, John Quinn, Kevin Alderson and Adrian Preatier. The 1993 Tour has received Small Scale Touring Subsidy from the Arts Council and is being administered by the National Dance Agency at Dance City in Newcastle.

Details: Nuritza Daglian on 091 261 4780/0505 or Simon Murray on 091 265 6895.

## The Right Size

The Right Size currently have two productions on the go. PENNY DREADFUL continues with its' National and European Tour while John Foley, Hamish McColl, Marie-Jo Billet, Stewart Lucas, Chris Lerner and Alice Power are over in South America for the British Council presenting FLIGHT TO FINLAND. In May they were in Argentina and for the whole of June they will be in Brazil.

## Tottering Biped

The ACGB Project Grant recently awarded to Tottering Biped will be going towards their new production - SATAN IN GREY, adapted by Katie London from a story by Isaac Bashevis-Singer. With a chorus of 9 actors and musicians it will tell the story of a village torn apart by the promise that the Messiah is coming. They have been invited to open it at the Festival Internacional de Ribadavid in

Galicia, Spain in early August and will then be going to the Edinburgh Festival Fringe. They can be seen at the New End Theatre in London in September and will be touring Britain in October and November before going to perform in Israel.

# Performances & Festivals

## Performances

### Bouge-de-la-Theatre:

#### ANGELS ON THE HEAD OF A PIN

July  
16-17 Pegasus Theatre, Oxford  
Details and further dates: Bouge De-La on 0865 771653.

### Cassani: YETS GETS UP!

June  
12 Turtle Key Arts Centre, London  
Details: 071 743 6116 or from Turtle Key Arts Centre on 071 385 4905.

### Martin Coles: THE ORDINARY COWBOY

June  
11-12 ICA, London  
July  
22-24 Chisenhale Dance Space, London.  
Also to be shown at this performance HELLO, choreographed by Martin Coles for the end of his residency at CDS.

Details: Martin Coles on 071 254 9497

### Commotion: NO MATTER WHAT

June  
16&17 Casablanca  
18 Meknes  
19 Rabat  
August  
16-29 Edinburgh Festival Fringe  
Details and further dates: Adrian Mealing on 0684 40366.

### da da dUMB: LISTEN WITH DA DA

June  
18-20 "Heatwave '93" Serpentine Gallery  
Details: Martin Coles on 071 254 9497

### Desmond Jones Advanced Students: WITHIN BRIEF CIRCLES

29 June-3 July  
Turtle Key Arts Centre, London  
Details: 0753 634422 or from Turtle Key Arts Centre on 071 385 4905.

### Faceless Company

June  
7-11 Scaffold Youth Project, Hastings  
12 Young People's Festival, Hastings  
17 Claremont Fan Court School, Esher, Surrey  
18-20 St George's School, Ascot  
21 Godalming College, Surrey  
22-24 Bournemouth School for Girls  
29-30 Swanmore Sec. School, Southampton  
July  
19 Abbey High School, Redditch  
August  
16-22 Jersey  
25 Cwmbran Shopping Centre, Cwmbran  
Details and further dates on 0924 830170.

### Ra-Ra Zoo: CABINET OF CURIOSITIES

June  
16 Palace Theatre, Westcliff On Sea

### Ra-Ra Zoo:

#### WHITE SNAKE RESIDENCY PERFORMANCE

August  
26-29 The Corn Exchange, Cambridge  
Details and further dates on 071 916 5268.

### The Right Size: PENNY DREADFUL

June  
2-5 Nuns Island, Galway  
8-9 Everyman Palace Theatre, Cork  
11-12 Brewery Arts Centre, Preston  
16 Colchester Arts Centre  
25-26 Spring Street, Theatre, Hull  
Details and further dates on 071 713 6500

### Third Estate: WALL TO WALL

June  
17 Grange Performance Centre, Ellesmere Port  
Details and further dates on 061 860 6512.

## Festivals

### NATIONAL REVIEW OF LIVE ART PLATFORMS

June  
3 Trent University, Nottingham  
5 Shaftesbury Hall, Cheltenham  
5 Prema Arts Centre, Uley  
12 Centre for Contemporary Arts, Glasgow  
15 Old Museum Arts Centre, Belfast  
17 Zap Club, Brighton  
July  
1 Midland Arts Centre, Birmingham  
2 Ferens Arts Gallery, Hull  
3 Green Room, Manchester  
5-6 Dartington College of Art, Totnes

For details contact Nikki Milican or Jill Scott on 041 332 7521.

### EARTHWORKS

London Wildlife Trust  
Camley Street Natural Park  
PERFORMANCES

July 24 & 25  
From early afternoon into the evening.  
Free.

### PROGRAMME

The Five Andrews directed by Andrew Barker: Movement Theatre.  
Strange Fluids directed by Felicity Croydon: Processional performance with sculpture.  
Agnes Folkestad: Series of tableaux culminating in performance.

### Stanley Hamilton: Meditative performance.

### Sharon Jacksties & Vicki Oppenheim:

Collaboration with storyteller and installation artist.

Infinite Productions with Louise Jones & Kevin Dawson: Ambient performance.

M.A. Longbottom: Installation of grass cutting

Rebecca Skelton, Susan Norwood &

Sarah Dawson: Performance with text, movement and sculpture.

Andrew Downs, Jackie Adkins & Sam Doyle:

Installation performance with lemons.

Jane Carr & Adrian George:

performance installation.

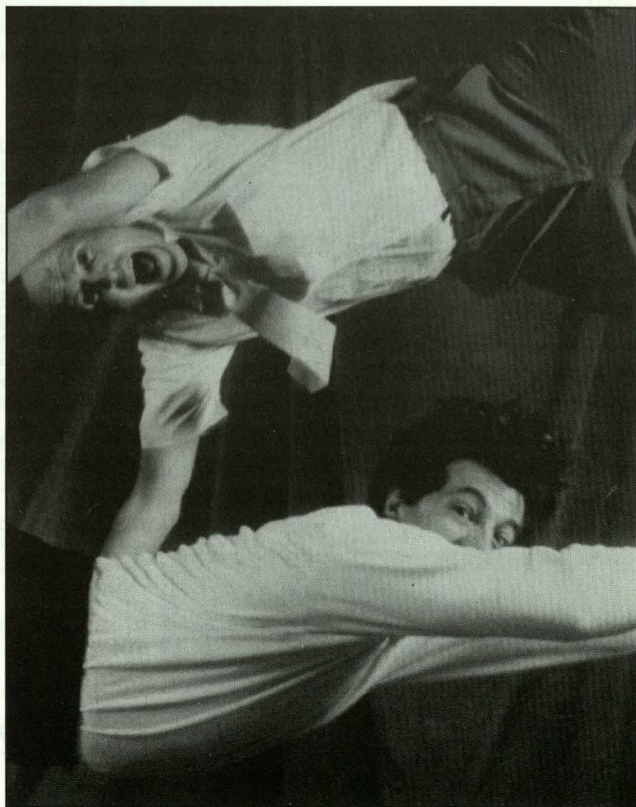
Further details from Nic Sandiland, L.W.T., Camley Street Natural Park, 12 Camley Street, London NW1 ONX. Tel 071 833 2311.

### FESTIVAL INTERNATIONAL DU MIME Perigueux

2-10 August 1993

At the time of going to press no details available.

For a brochure contact Perigueux, Centre Culturel de la Visitation/Maison du Mime, Rue Littre, 2400 Perigueux, France. Tel 010 33 53 53 55 17.



Commotion: NO MATTER WHAT

# Workshops & Training

## Performance

### London School of Capoeira

WORKSHOPS FOR BEGINNERS  
6, 13, 20, 27 June  
£90/£80 conc.  
Regular Classes  
Tuesday - Friday 7pm-9pm and  
Saturdays from 1.30pm Details:  
LSC, 3A Aberdeen Studios,  
Highbury Grove N5.  
Tel 071 354 2084

### Summer Training Workshops

7-25 June 1993  
Led by Common Ground Sign  
Dance Theatre  
Hanwell Community Centre,  
London  
Company members, both deaf and  
hearing, will be running a series of  
workshops as well as open  
company class.  
The training workshops are aimed  
at those working with young  
people in education or recreation  
seeking to increase their group  
skills and ideas for creative work.  
Details: Common Ground Sign  
Dance Theatre, Hanwell  
Community Centre, Westcott  
Crescent, London W7 1PD.  
Tel/Fax 081 575 1078  
Minicom 081 575 3973.

### Dancing With Masks

3-4 July 1993  
Led by Brige Bidell  
Holborn Centre for the  
Performing Arts, London  
A unique opportunity to learn how  
to dance a mask and allow it to  
draw emotions and characteristics  
out of the dancer. The workshop  
will include creative dance,  
improvisation, visualisation,  
awareness through movement,  
theatre games and ritual theatre.

Suitable for performers and non-  
performers.

Cost: £50/£30 concs  
Details from Brige Bidell on  
071 378 7933.

### International Workshop Festival

The 1993 IWF is a collaboration  
between 5 European centres of  
theatrical research. It will provide a  
unique opportunity for participants  
to travel to centres of creative  
exploration, experience the  
geographic context of the artists'  
work and participate in their artistic  
processes.

23 June -21 July  
Donato Sartori  
THE ART OF THE MASK  
Centre Maschere, Padua

31 July-8 August  
Theatre de Complicite  
THE CHORUS  
Actor's Centre, London

7-21 August  
Panthéâtre  
APHRODITE  
(MYTH AND THE THEATRE)  
La Chartreuse, Avignon

13-26 September  
Els Comediantes  
THE NATURE OF THEATRICAL  
SPACE  
La Vinya, Barcelona

Details: contact Dick McCaw or  
Kirstie Skinner, IWF, 52 Tottenham  
St, London W1P 9PG.  
Tel 071 637 0712.

### The Energetic Actor

12-16 July 1993  
Summer Course led by  
Desmond Jones  
Focussing on bringing vitality,  
freshness and excitement into the  
Theatre and the Actor.  
For contact details see  
Desmond Jones School of  
Mime and Physical Theatre.

### Physical State International

PERFORMING ARTS  
TRAINING, RESEARCH &  
DISCUSSIONS, DANCE,  
THEATRE, LIVE ART  
AND VOICE, MANCHESTER

18-24 July 1993  
7TH INTERNATIONAL NEW  
DANCE SUMMER SCHOOL  
Tutors include Nigel Charnock,  
who will be leading a series of  
workshops entitled "Safe Sex  
and Violence", dealing with  
power, responsibility and trust  
in relationships.  
Other tutors are Wendell  
Beavers, Erika Berland, Niamh  
Dowling, Rivca Rubin & Patrick  
Beelaert.

The summer school will run  
with two groups A -  
professional level, B - some/no  
experience.

9 - 13 August 1993  
5TH THEATRE SUMMER  
SCHOOL  
THE RIGHT SIZE

Robert Thirle  
A workshop designed to be an  
exploration of physicality in  
theatre, providing a safe place  
to learn through  
experimentation and play.

Jos Houben  
A fundamental workshop in  
Physical-Comedy  
techniques, starting with  
movement preparation  
followed by observing and  
relaying daily-life situations, rhythm  
and timing, playing with  
opposition, handicap,  
misunderstanding, stagefights,  
relationships, silly walks, basic  
acrobatics and eccentric dance.

26-27 June 1993

THEATRE WEEKENDS  
Jonathan Stone, RALF RALF  
PHYSICO VOCALISTS

A two day workshop in screaming,  
babbling, sweet talking, cajoling,  
gesticulating, weeping, giggling,  
bickering, stuttering, trembling and  
waltzing for serious comedians  
whether they be actors, dancers or  
musicians.

14-15 August 1993

Jos Houben, THE RIGHT SIZE  
There will be a small number of  
places available on this weekend  
for those who cannot join the full  
5th Theatre Summer School.  
Details: PSI, 60 Charles Street,  
Manchester. M1 7DF.  
Tel 061 272 7273.

### International Post Modern Dance Summer School

19-23 July 1993  
Chichester  
An exciting programme of classes,  
workshops, talks, discussions and  
performances including  
Improvisation, Physical Theatre  
and Cultural Exchange. Tutors  
include Nigel Charnock, Emilyn  
Claud, Katie Duck, Soile  
Landenbera, and Ria Higler.  
Cost: £130/£100 conc.  
Details: Sal Roberts,  
49 De Montfort Road, Brighton,  
BN2 3AW. Tel 0273 687628.

### Blitz Mime

12 August 1993  
South Bank Centre, London  
A series of 4 workshops during  
Blitz Mime as part of the  
Ballroom Blitz Festival.

PHYSICAL COMEDY  
AND CLOWNING  
Led by Peta Lily.

FROM IN TO OUT  
Physical narrative and dialogue.  
Led by dA dA dUMB.

MASK

For 7-11 year olds.  
Led by Amanda Wilsher,  
Trestle Theatre.

INTRODUCTION TO MIME  
For older and retired people.  
Led by Nola Rae.

Details: Mime Action Group  
on 071 713 7944.

### Ra-Ra Zoo

White Snake!  
RESIDENCY & PERFORMANCES  
August 1993

The Corn Exchange, Cambridge  
Ra-Ra Zoo, with the assistance of  
Liu Fusheng and Lu Zhao Fang  
from the Peking Opera School in  
China, will be in residence in  
Cambridge leading workshops in  
all elements of creating a show.  
They are looking for Actors, and  
Artists, Book-keepers and  
Cobblers, Martial Artists,  
Majorettes, Musicians, and Massed  
Choirs, Miles of Silk, Sewers, Stilt  
Walkers, Jugglers and  
Gymnasts.....  
If you have time to spare and are  
interested in being in the

production which be held from  
26th-29th August and will have the  
majestic scale of opera, the  
dynamic visual skills of circus and  
contemporary dance, original  
Chinese fight techniques and a  
specially commissioned score and  
libretto then call Ra-Ra Zoo in  
Cambridge on 0223 463363 for  
more information.

### Desmond Jones School of Mime and Physical Theatre

Autumn Term begins 20 Sept 1993.  
Three month intensive Foundation  
Course/Four Term Course.  
Afternoons only. Monday to Friday.  
Certificates awarded.  
Course includes Mime Techniques,  
Mime Acting, Masks, Verbal &  
Physical Improvisation, Commedia  
dell'Arte, Story telling, Stage &  
Body Dynamics and Acrobatics.  
A thorough grounding in the  
excitement and creativity of  
modern visual theatre, in one of the  
main schools of Mime and Physical  
Theatre in Europe. The school is  
international and one of the largest  
of its kind. School performances  
are held at the end of every term.  
Brochures available from :  
The Registrar, 20 Thornton Avenue,  
London W4 1QG. Tel 081 747 3537

## Management and Administration

### ITC Training Courses

CONTRACTS:  
London: 24 & 24 June  
MANAGING YOUR COMPANY ON  
THE ITC/EQUITY CONTRACT:  
Manchester: 8 July  
COPYRIGHT: London: 15 July

### Directory of Social Change Training Courses

Midlands and North

- |       |   |
|-------|---|
| June  |   |
| 17    | NEGOTIATING SKILLS,<br>Liverpool            |
| 24    | CHARITIES AND VAT,<br>Birmingham            |
| 24-25 | MANAGING PEOPLE,<br>Leeds                   |
| July  |   |
| 6     | RAISING MONEY FROM<br>TRUSTS, Manchester    |
| 7     | RAISING MONEY FROM<br>COMPANIES, Manchester |
| 15    | INTRODUCING<br>APPRAISAL, Leeds             |

For more information and a full list  
of courses contact DSC on  
051 708 0117.

## Overseas

### Trielle

SUMMER COURSES  
August-October 1992  
Artistic Directors: Claire Heggen  
and Yves Marc  
Courses include:

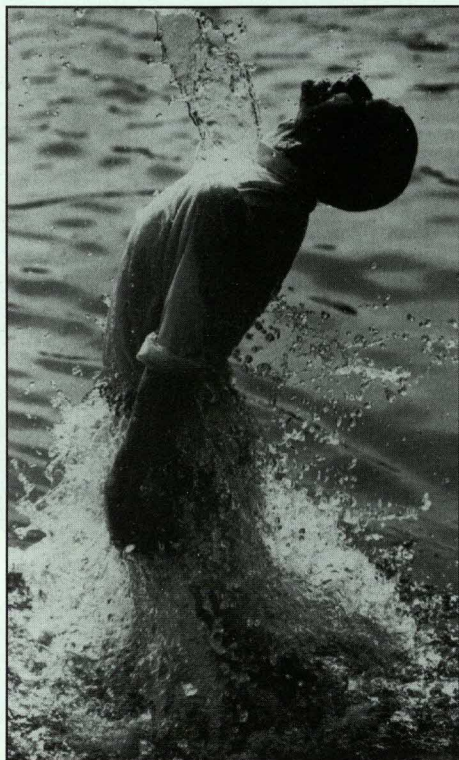
24-28 August 1993  
Theatre du Mouvement  
THE ACTOR: MOVEMENT AND  
THE IMAGINARY ANIMAL

4-8 September 1993  
Jacques Templerad  
OBJECT THEATRE

13-26 September 1993  
Alain Gautre  
THE GESTURE OF MOLIERE

Details: Trielle, 15800 Thiezac,  
France. Tel +71 47 01 64.

Photo: Hugo Glendinning



Nigel Charnock  
(see Physical State International and International  
Post Modern Modern Dance Summer School)

# Publications...

# Publications...

## Journals

### State of Mime

The European Mime Federation has launched the first issue of its new quarterly magazine, *State of Mime*. Edited by Loek Zonneveld, its aim is to inform EMF members about the current EMF Projects and pan European developments in the theatrical field of Mime, Physical Theatre and Theatre of Gesture. The first issue contains updates of "Transversales" - the three way project between Paris, Berlin and Amsterdam, the New Dramaturgy for Mime Project and the Moving Academy of Performing Arts. There is also a personal view of Decroux from Kari Margolis and an interview with Ide Van Heiningen. Details: EMF Herengracht 168, 1016 BP Amsterdam, The Netherlands. Tel +31 20 623 51 04.

### mime international

This will be a new quarterly magazine published by K + M Kultur Medien Gesellschaft, the publishers of many European and International magazines and journals. It is to be written in both English and German and if it comes up to the same standard as their well known "ballett international" (which contains essays, studies, portraits and interviews, reports, reviews and international news), it will be a very welcome addition to the European Mime and Physical Theatre scene. Details: K + M Kultur Medien Gesellschaft mbH i.G., Ebertplatz 2, W-5000, Köln 1. Germany. Tel (49) 221 13 47 45.

## Mime & Theatre

### Mimesis and Alternity

*Michael Taussig*

A history of the mimetic faculty using anthropological theory and the ideas of Benjamin Adorno and Horckheimer. The author analyses mimesis across time and cultures. Cost £12.99. Details: Lloyd Reynolds, Routledge Theatre Studies, 11 New Fetter Lane, London EC4P 4EE. Tel 071 583 9855.

### The Actors Way

*Erik Exe Christoffersen*

An account of personal and professional development in the theatre. Under the unique direction of Eugenio Barba, four experienced actors talk about the secrets and practical realities of training. Cost £35.00. Details: Lloyd Reynolds, Routledge Theatre Studies, 11 New Fetter Lane, London EC4P 4EE. Tel 071 583 9855.

### Critical Theory and Performance

Edited by: Janelle Reichelt, University of Michigan Press, Michigan 1992. A collection of essays which present a broad range of critical and theoretical methods and apply them to contemporary and historical genres. ISBN 0472 064 58 4. Copies available from Waterstones Booksellers.

## Publications

### Charter for the Arts in Scotland

*Scottish Arts Council*

The charter seeks to identify the main challenges and issues facing the arts in Scotland today, though does not set out a strategy for the various funding bodies and organisations. It concludes with a statement of principles and a policy framework to enable detailed strategies and plans to be formulated. The Charter for the Arts in Scotland is available from HMSO bookshops. Price £11.50.

### Bluff your way in NVQ's

*Huw Champion*

West Midlands Arts has produced a short guide to National Vocational Qualifications which provides a succinct and digestible explanation of how NVQ's are being developed in the arts and media sector. Available from WMAB Information Office, 82 Granville Street, Birmingham. B1 2LH. (Please send a self addressed envelope with a 36p stamp).

### Facts about the Arts

*An Introduction to Arts Funding in Britain 1993 Edition*

*National Campaign for the Arts*  
NCA have just published their 1993 edition of this publication. It contains useful statistics and information on Central and Local Government funding and support from the private sector and income from earned income. Available from NCA, Francis House, London SW1P 1DE. Tel 071 828 4448.

### Dance In schools

*ACGB*

In this practical document there are clear guidelines for teachers, governors, and advisers. The report defines five career strands: Artistic; Teaching; Management; Academic; and Technical and takes a multicultural approach emphasising that dance is important for physical and cultural expression. Dance in Schools is available free from the Dance Department, ACGB, 14 Great Peter Street, London SW1P 3NQ. Please send an s.a.e. (The ACGB requests that you use

a 1st Class stamp and an A4 size envelope).

## Networking & Contacts

### Performing Arts Yearbook for Europe 1993

Your essential guide to the performing arts in Europe. With up to 10,000 listings this directory can help you plan your European Tour and make the right contacts in Europe. Cost £29.00. Available from Arts Publishing International, 4 Assam Street, London E1 7QS. Tel 071 247 0066.

### ACGB Press and Mailing Lists

The Arts Council press office has completed the updating of its mailing and press contacts for 1993. Both lists include national and regional newspapers, television and radio, periodicals and specialist publications. Cost £22 for both - including postage and packing. Cheques payable to The Arts Council should be sent to The Press Office, The Arts Council, 14 Great Peter Street, London SW1P 3NQ.

### A Guide to the Major Trusts Volume 2 1993

*Edited by Michael Eastwood and David Casson*

This is a second volume to the already existing Volume 1. It covers a further 700 trusts, many of which have never appeared in print before. Available Summer 1993. Cost £14.95. Details: Directory of Social Change Radius Works, Back Lane, London NW3 1HL. Tel 071 284 4364.

### DSC Publications List

The Directory of Social Change produces a Publications List which covers all its currently available Directories and Guides. For a copy contact the DSC at the address above.

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Management News  
and Awards,

Noticeboard, Conferences,

Performers and

Company Update,

Performance & Festivals,

Workshops and Training,

Publications

Put us on your  
mailing list now!

# mag

representation? opportunities?  
profile raising? campaigning?  
information?  
publishing?

## mag...

- is the UK Umbrella Organisation for Mime and Physical Theatre.
- represents performers, technicians, administrators, directors, writers, companies, venues and mime audiences.
- seeks to widen and develop training, educational marketing and funding opportunities for the Mime profession.
- seeks to raise the public and professional profile of mime, physical theatre and related arts.
- campaigns and lobbies on behalf of its membership, provides information on Mime, Physical Theatre and related disciplines.
- produces publications and research.
- maintains an up to date Mime mailing list and is developing a Data-Resource for Mime and Physical Theatre.
- publishes the quarterly magazine **total theatre**.

**mag** can only provide these services and support if we are supported by you.

**SUBSCRIBE NOW** and play an active part in the development of theatre.



Tottering Bipeds

**m**ime  
**a**ction  
**g**roup



## Application for Membership

(Photocopy this form to keep your **total theatre** intact)

NAME \_\_\_\_\_ ADDRESS \_\_\_\_\_

PHONE (day) \_\_\_\_\_ (eve) \_\_\_\_\_

ORGANISATION (if applicable) \_\_\_\_\_ POSITION / ROLE (if applicable) \_\_\_\_\_

Type of Membership required: (Please tick)

Individual £11.50 ☐ Company £15.00 ☐ Corporate £40.00 ☐

Involvement / Interest in Mime \_\_\_\_\_

I enclose a cheque/postal order/international money order for £ \_\_\_\_\_. Payable to MIME ACTION GROUP.

Signature \_\_\_\_\_ Date \_\_\_\_\_

Individual Membership – for individuals, earning their living partially or entirely in the profession (but not a trading company); those just starting in the profession, students, low waged, unwaged, supporters of those who work in the profession and members of the public £11.50 per year (abroad £15.00).

Company Membership – for trading Mime and Physical Theatre companies and soloists £15.00 per year (abroad £20.00).

Corporate Membership – for larger organisations such as RAB's, Local Authorities, Colleges, Venues, National Organisations, and Libraries £40.00 per year (abroad £50.00).

Post, enclosing monies, to: MAG, Sadlers Wells, Rosebery Avenue, London EC1R 4TN

**If undelivered please return to: Mime Action Group, Sadler's Wells, 179 Rosebery Avenue, London EC1R 4TN**