

# total theatre

The magazine for mime, physical theatre & visual performance

Volume 8 Number 4 Winter 1996/7  
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## THE RULES OF HAPPINESS

**Slava Polunin in conversation**

## BEYOND TALKING PICTURES

**Theatre of the Moment and  
Company Paradiso**

## PHYSICAL ABILITY

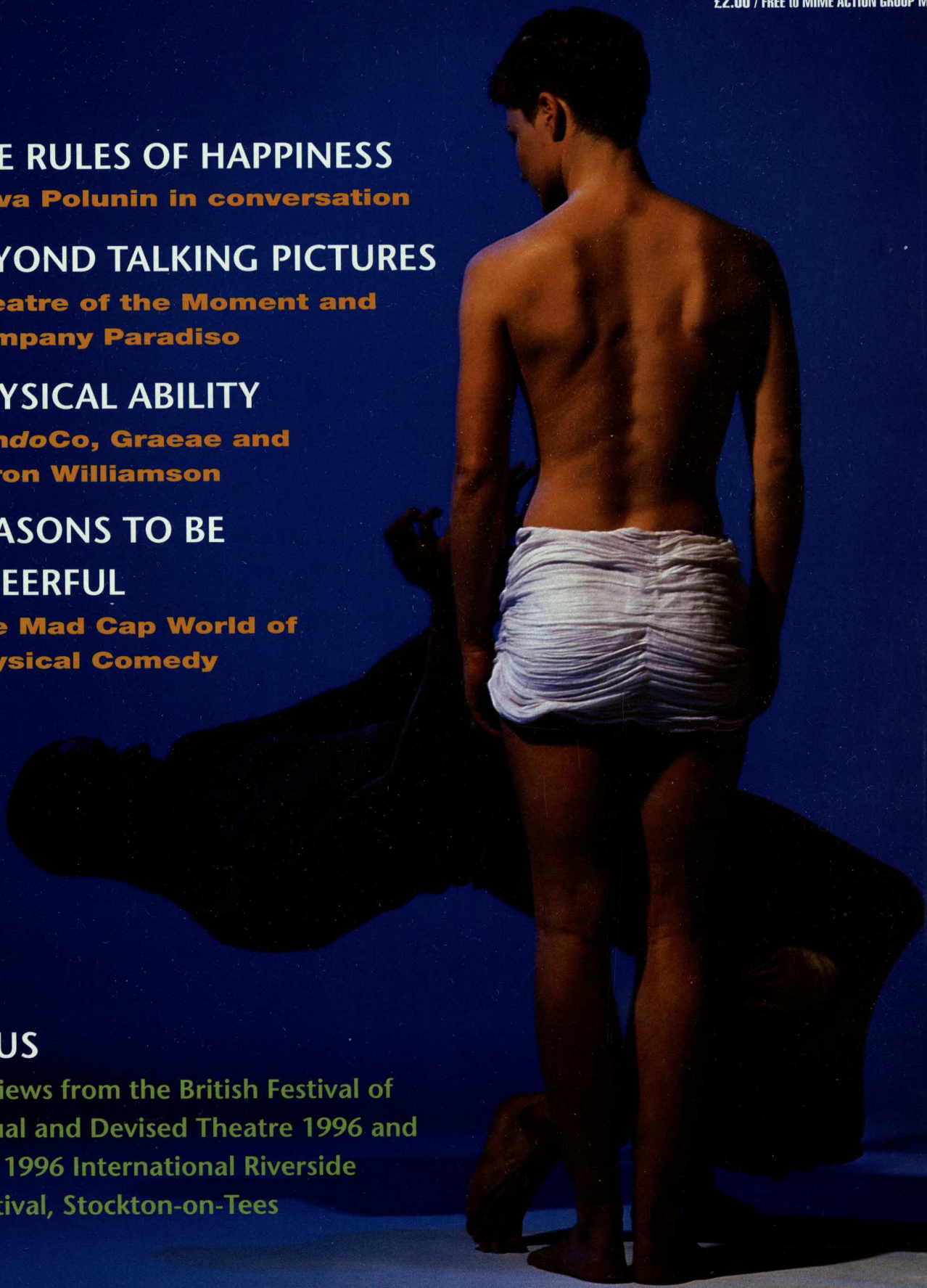
**CandoCo, Graeae and  
Aaron Williamson**

## REASONS TO BE CHEERFUL

**The Mad Cap World of  
Physical Comedy**

## PLUS

Reviews from the British Festival of  
Visual and Devised Theatre 1996 and  
the 1996 International Riverside  
Festival, Stockton-on-Tees





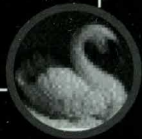


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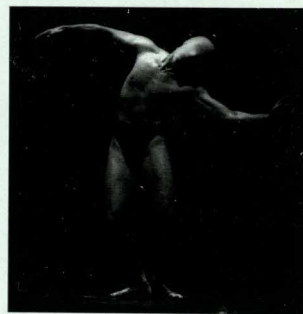
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1997 starts with the prospect of some changes for Mime Action Group. A resolution to change the organisation's name will be put forward at MAG's AGM on January 25. The move to change the name of the organisation is in part a reflection of the success MAG has achieved. Currently, there are a plethora of physical based performance companies touring their work this Winter. The *London International Mime Festival* continues to go from strength to strength, *The Cambridge Festival of New British Performance* this month features the work of 5 companies, all of whom are MAG members. This is followed in February when the *Moving Parts '97 Festival* Kicks off at MAC in Birmingham. An array of companies are now touring the circuit who have trained in physical performance but who would hesitate to call their technique 'mime'. A new name for MAG would not signal the end of the organisation's advocacy for mime but would rather reflect the breadth of performance styles which now make up the sector.

To have your say, make sure you attend the AGM on 25 January. It is followed by the 'Critical Practice 2' discussion on New Work in physical based performance. The event is chaired by Claire Armitstead of *The Guardian* - proof that this type of performance is now getting some serious media interest. All in all it's an exciting start to the year and don't forget that with the advent of ACE's *Arts for Everyone* (A4E) Award Scheme there could be a new opportunity for hard-to-find funding to develop your work.

In the meantime I hope you enjoy this issue. We have Slave Polunin in conversation, we take a look into the mad cap world of physical comedy and there are a collection of articles on physical based performance and disability. Plus 5 pages of reviews and comprehensive listings. Remember *Total Theatre* is your magazine and relies upon your contributions to survive.

JOHN DANIEL, *Editor*

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The magazine for mime, physical theatre & visual performance

Volume 8 Number 4 Winter 1996/97

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**total theatre** is published quarterly by **mime action group**, at The Circus Space, Coronet Street, London N1 6NU.  
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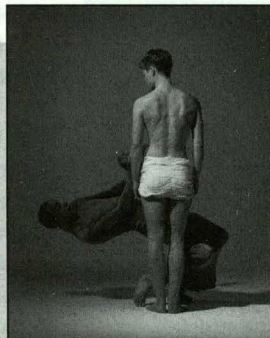
Melissa Alaverdy 01246 274 326

**Printed by** Multiprint 0171 733 9971

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Total Theatre Issn 0960-6106  
Registered Charity No. 1052358



**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.

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Cover: CandoCo: ACROSS YOUR HEART Photo: Hugo Glendinning

## 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 Spring issue is February 14th 1997. The next issue will cover the period April to July 1997.



Russian clown Slava Polunin lives in London and has toured his hugely successful SNOW SHOW — across the UK. **EMI SLATER**, of Perpetual Motion, caught up with him to learn more about his philosophy of clowning

# The Rules of Happiness

## **What is a clown?**

A clown is another version of a human being, or maybe an anti-human. He stands against the ordinary - he expresses those things which normal human beings hide. A clown is a second I. There are many different kinds of clowns. The first is a clown-child. In childhood we are free to fantasize, but soon reality forces us to close doors. A child is open for contact with the world. A clown-child expresses that which has become hidden. He will run if he hears a noise, he will dance even if no one else is dancing. A child is natural, he does not want to live according to the rules. He wants to break down all the barriers that are ahead of him. This type of clown could be called the clown-anarchist. Then there is the clown-lunatic who is always dreaming, or thinking of impossible things. Or there is the clown-madman who thinks there are no other problems but his own. They are all very different but they all act according to their own logic. For example, if a clown is late to catch a bus, he will climb into it through the window rather than the door if the window is nearer. This is how we would all choose to live if there were no chains holding us back. If we pour all these things into a very large sack we would see before us a clown in big trousers. However a clown is impossible to define because a clown is as endless as our dreams.

## **Why did you decide to become a clown?**

I did not decide - someone else decided for me. I don't know, my mother, or God - someone put the idea in my head and I could not resist.

## **You have said that a clown must live according to the 'rules of happiness'. What are they?**

Each person has one main aim and that is to be happy. As Tolstoy put it "to be happy means to give maximum happiness to others". I think it is very important to try to help people elaborate the dreams which they have lost. There are people who have lost their dreams due to the difficulties of life. I am trying to make them remember themselves as a child, to find what they want in this life. Following your dream is one of the rules of life, another rule is to give people happiness.

## **You have also said that a clown must 'capture time' - what does this mean?**

A clown is unlimited, he is the most simple and the most complicated thing at the same time. He understands his time. A clown can capture the way people live. The best clowns capture the most important moments in history in order to help people move in the right direction in life.

## **What do you mean when you claim that 'the best art is the art of association'?**

During my performances I love it when the audience become 'playing people.' I encourage them to free their imaginations, to be like children - living not in this world but in a place of fantasy. My aim is for us to be together. It is not me acting, it is them. I am only giving them the push, they are working themselves. Ideal theatre for me is when I provoke the audience to think for themselves. To achieve this it is important not to do all the work myself. I must find

the right buttons to push in order to let the audience do the rest. My aim is not to persuade my audience that I am an artist, but to give the audience the possibility to be artists themselves.

## **What is your attitude towards teaching workshops?**

Firstly the concept of a workshop for me is wrong. I can do only one thing, I can meet people. Workshops give me the opportunity to meet people, to have a chat, and to provide a chance for people who are interested in my work to come and live with me. I had my own school in Russia. For a whole year students came to be in the theatre but I did not allow them near the stage. First they had to become part of the theatre and only then could we begin to talk. In principle I never taught any methods. For me the most important thing is the liberation of the person from his system. In the childhood of my theatre career there was so much movement. As one gets more experienced one learns that the minimum movement gives the maximum meaning and not the other way round.

## **Is it possible to 'teach' clowning?**

No. But it is possible to find out some methods of clowning. A clown is a philosopher, but philosophy is an attitude to life, and I cannot 'teach' my attitude towards life. I can work with a student for a minimum of 2 years, but this does not mean that I would teach that person anything. They would learn themselves and if they are active they will capture everything quickly. Anton Adassinski (of Derevo Theatre Co.) for example, was active. Everyday he came to me with a new mask, and each time I told him "it



doesn't work" and it was only after 2 years that he suddenly found his character. But he did not invent this character, it was simply that at last he understood himself.

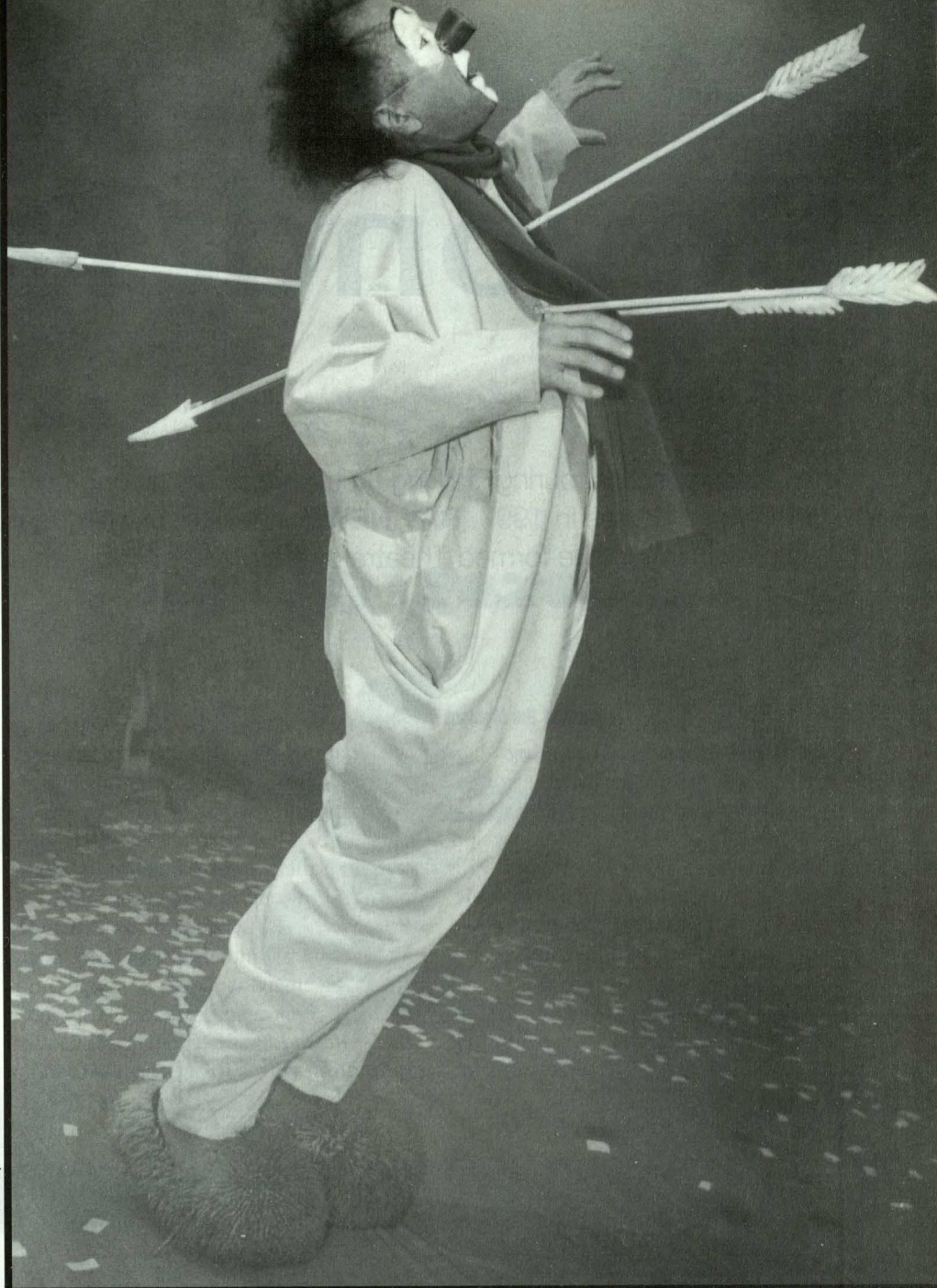
### **Did you study at an academy of clowning yourself?**

No, I spent 5 years in the library from morning till night reading everything on clowning I could find. Then I started to go to see films, to watch all the comics of the world. I absorbed all this information without knowing how it would come out. But my way was very long. It took me 15 years. It is possible to study and listen to teachers and then spend 4 years or so doing it yourself. There are a lot of good teachers of clowning who can give you the professionalism but not the philosophy. The masters who understand the philosophy are very few. There are maybe 10 in the world who have opened up new ideas in clowning.

### **What do you think about British theatre?**

It is very important to me, that is why I am here. I have travelled a lot in many countries. I feel I can develop as an artist here. I was in America for two years, I lived in Montreal etc. Things are only beginning to happen in these places. Theatre in America is a desert, they have no feeling for it. They treat it as a leisure activity. The only place in America where an actor can truly work is in New York. Maybe 10 years ago American theatre was more alive with the Living Theatre etc., but right now it is very quiet. I also lived in France for 2 years - I got many ideas from there, but I cannot get any more. In France there is an active avant garde - lots of effects, but a bit false. Now people are saying that there is a crisis in British theatre however there are a huge amount of directors and both small and big theatres doing very interesting things. It is possible for me to see something in a tiny theatre here which can make a strong impression. In other places if I see a good play once a month it is already a big event. If only the economical problems here could be solved there would be huge theatrical inventions in Britain. Here there are a lot of people who are able to make theatre.

Photo: Nick "Spike" Liseiko



Slava Polunin at the Hackney Empire

### **How has fame affected you?**

I was one of the most famous people in Russia. I achieved the highest level of popularity but it is already behind me - to be famous is no longer my aim. Success brings confidence - as soon as a price is fixed on what you do you can relax. I do not need that anymore. The pleasure of popularity is interesting the first time round, but then you get used to it and it becomes unimportant.

### **How do you imagine Clowning in the 21st Century?**

With technological innovations, perhaps one day I will perform alongside a computer man. Its like the wind machine I use now - 10 years ago that would not

have been possible. The clowning which I do includes the theatre of Stanislavski, Tairov, Meyerhold and Grotowski. In the past a clown was much more simple, the principles of clowning and theatre did not come together. Clowning was only parody. Contemporary clowning merges clowning with theatre - for example Richard Wilson, Pina Bausch and Butoh theatre all deal with clowning. The same will happen in the 21st Century - there will be an avant garde within which clowning will not be an outsider. ■

*Slava Polunin performs the SNOW SHOW at Sadler's Wells at the Peacock Theatre, London, 9-30 January 1997. Box office: 0171 314 8800.*



# Beyond Talking

After seven years of touring, Talking Pictures has disbanded and two new companies are preparing to make their names in 1997. **RAY NEWE** met with ex-members Joy Merriman and Ezra Hjalmarsson who have formed Theatre of the Moment and with Jon Potter of Company Paradiso

## Theatre of the Moment

"Talking Pictures had been working together for seven years, devising work with invited directors. We had all come to the point where we wanted to develop in new directions," says Theatre of the Moment's Joy Merriman. "It had become apparent that these could not be realised

within the Talking Pictures structure." Joy is at pains to

physical devising style." This, they hope, will enable them to "hold onto artistic control and so develop the company's work from project to project."

Theatre of the Moment were attracted to Elias Canetti's novel because of "its' breadth of thought, extremes of life, extremes of characters who are frightened and wonderful and also its richness of story: the engaging theme of struggle between passion and intellect." Joy says that *Auto da Fé* has been adapted into script form with a strong focus on

performers of AUTO-DA-FÉ come from France, Sweden and Israel as well as the UK. It is Joy and Ezra's intention to create with this ensemble what they describe as "a living, heightened theatre that can keep life and make the most of each moment on stage." This emphasis on 'life' continues in their publicity which boasts, 'Theatre of the Moment lives in and maximises the moment.' Joy explains: "Theatre of the Moment acknowledges the fact that theatre is a live medium and so each moment on



## theatre of the moment

point out, however, that Theatre of the Moment is a direct continuation of the work of Talking Pictures. "It will build on experience and skills developed in Talking Pictures. It will continue with physically driven theatre and work in a European context, devising and developing regional links with the North West and Cheshire. Like Talking Pictures, it will remain a regional resource for performance and educational work."

Theatre of the Moment are currently working on a stage adaptation of Elias Canetti's novel *Auto Da Fé*. Ezra Hjalmarsson is directing using techniques learnt whilst assisting Mike Alfred's. AUTO-DA-FÉ sees Joy and Ezra working for the first time with that they call "an in-house direction and using a text specifically adapted for the company's

character, action and scenes of play. She adds "staging and set problems will be tackled during the devising process." Rather than follow a strict narrative, Theatre of the Moment feel at liberty to move in and out of the text as seems fit. Joy explains, "the text is a framework and support but allows enough space to employ devising skills. This way we hope to enjoy the advantages of both adaptation and actors' creativity. Similarly we wish to get the best of both ensemble productions and director-led performance. It is very exciting for us all and we all relish the opportunity to work in such depth and yet be able to use a wide range of hard earned skills! The actors are a mixed bunch from all over."

In keeping with Theatre of the Moment's pan-European vision the five

stage is unique, the moments that make up 'real life' are full of colour, nuance, energy, shade, light etc. We want to bring this 'life' into the theatre and thus maximise those unique moments."

For Joy and Ezra, physically based theatre work will always be central to their method simply because they say, "it is what we like to see - when it is done well there is nothing more inspiring or uplifting."

## Company Paradiso

For Company Paradiso's first show Jon Potter has adapted Heinrich Boll's 1963 novel *Ansichten Eines Clowns* as a play script entitled ENTER THE CLOWN. Jon wrote the script over the course of a year and began late last year to work on



# Pictures

## Company\*Paradiso

physically realising it. In the introduction he writes, "The piece is, of course, designed to be made by a group of creative performers inspired by the script."

"I worked for seven years with Talking Pictures, devising with a variety of directors, lots of different working processes but never with a written script in the hand of the company," says Jon. The decision to adapt *Ansichten eines Clowns* into script form was born partly out of frustration with the devising process. "I do remember from when I was involved in the devising process how we may find an effective moment and were then unable to find it again, it was a sometimes frustrating process of having to lose many good things. I think you can look at things more carefully, maybe more deeply, with a script." He adds, "but it is very important that the writing is appropriate to physical theatre and that is what we are trying to do with Company Paradiso - we're trying to find the right way of preparing a script for a physical ensemble."

The challenge Company Paradiso sets itself is to create a text that can accommodate a physicality that does more than illustrate the text's narrative. Jon explains: "I went to see *MOJO* at the Royal Court which is a very strong piece of new writing but it is not written physically - you can really see that. It was written with contemporary words, in contemporary language and then left to another group of people to physicalise. I am coming at the text very differently, a text that is conscious of the kind of

process it is written for.

There are many scripts without physical space that might be wonderful for physical theatre, but for me, for the kind of theatre that I search for, that would come out of a creative group of performers. The performers should have a creative investment in the work that they create and therefore the text has to find ways to make that happen. So the text must know where it is unchangeable and where it can offer itself up to the creative processes of the performers."

In the time spent on developing the script Jon has enjoyed the mentorship of Helen Edmundson who adapted many works for Shared Experience and WAR AND PEACE for the Royal National Theatre. Jon remembers that time fondly saying, "that was incredible. You learn about the tremendous difference between a novel and a play - what a play wants, what a play needs, how it can work and how it cannot, what demands the stage makes and what demands an audience makes of a piece." Another important stage was time spent at the first MAG exchange workshop *Discovery 1: Into the Woods* last Summer at The Hawth in Crawley. Jon was able to try parts of the script out, as he says, "exploring how to write so that you invite a physical performer to come in and have a part."

So why did Jon choose to adapt

*Ansichten eines Clowns*? He laughs. "At one point in the story Hans Schnier, the clown, is told he should go and train in Brussels, Prague or Paris. I've always felt that he might have gone to Lecoq had it existed then." Like Joy Merriman and Ezra Hjalmarsson, Jon himself trained at the esteemed Ecole Jacques Lecoq. He adds, "looking at the touring and backstage life of a clown I've

always felt a connection. It is so far away - the Germany of the 60s that forms the novel's backdrop - yet it is also, possibly, about our theatrical tradition; in the sense that the clown is a social commentator, a satirist presenting material that is quite sensitive. We are telling the story of an artist and his social context, we are telling the story of what it means to be an artist."

It is hoped that North West Arts and other funding bodies will be able to find sufficient funding to support these two companies where there once was only one. If so then 1997 could well mark the beginning of a very exciting era for physical theatre in the North West of England. ■

*AUTO-DA-FÉ* by Theatre of the Moment will open in May 1997 and tour throughout Autumn 1997. Company Paradiso's *ENTER THE CLOWN* begins touring this month, see listings for details. Contact Theatre of the Moment on 0161 232 9412 and Company Paradiso on 0161 248 8826.





In October 1996 Triangle were established as permanent theatre in residence at the University of Warwick's Institute of Education. In a working response to the Arts Council of England's Green Paper on Education and Training, **JO TROWSDALE** explores the role of the artist in educating future arts teachers

# Artist in Education

**O**ctober 1996 saw the beginning of a new relationship between Triangle and the University of Warwick's Institute of Education. Drama staff recognised that access to the work of performer Carran Waterfield of Triangle offered an opportunity to illustrate an alternative model of practice to either the drama in education tradition or the conventional

is less important than making it." Carran is aware that many teachers cannot commit time to the training but she also knows that "the children they teach will love it if 'Miss' or 'Sir' join in. I want to give them the courage to join in."

The whole experience for student teachers working with artists is modelled on the process of devising work. Seeing Triangle's performance work, discussing it,

intuition. Believing you are good at it has nothing to do with skill and everything to do with exploration in the moment."

Through non-judgment and faith in the students, an atmosphere of trust develops. Carran thus establishes a heightened sensitivity vital to her psycho-physical approach. Through observing the discipline of the work students become conscious of the mind-spirit-body

**Today we are eight years old and we have finally found a home** Carran Waterfield

model of theatre most students experience through schooling. The artist-model Carran Waterfield presents offers student-teachers the potential for new understandings, both about theatre and themselves as arts teachers. As Carran explains, "at last we can abandon the 'hit and run' one night stand at least three times a year. In our new home the audience is allowed to talk about the work before and after the event. They can even affect the way new work develops."

Teacher training has no established tradition of artists working with student teachers. Where it happens, the traditional role is to pass on the skills of performance. Here a master and pupil model operates, where young people emulate 'one who knows'. Triangle begins from a different place, with the experience young people already have. In this new model, the artist plays a vital role in changing the philosophy of future arts teachers. Carran's approach breaks down pre-existing barriers. She challenges the often held assumption that those who can't achieve success as performers teach drama and that those who can don't. As she explains, "we are challenging another lie... that people who make and study theatre are more important and therefore to be taken more seriously than people who study education; that teaching drama

working to the same model with the artist and integrating it into other work is all part of the experience. The sharing of the full working process with others is itself unusual practice. But in sharing, Triangle ensure that the experience of the work is always central. Students remain in sharp focus whether spectator or performer.

Carran believes in the importance of finding a common ground with student teachers. "You have to find something of yourself in them - this is the common ground, the shared experience." By

relationship. As facilitator, Carran prompts students to look to their own instincts for guidance, to explore rather than obey rules. All work is conducted in a spirit of enquiry. The task is to discover what is significant within material. These are some of the significant qualities of Carran Waterfield's role as an artist within an educational setting. "I think it is all about respect for the other person - I worry that we do not respect young people enough and that we expect respect from them at any price."

**I worry that we do not respect young people enough and that we expect respect from them at any price**

starting with the personal, Carran prompts each student to bring themselves fully into the work. The space they work in becomes especially charged with their individual and collective energies and by Carran's utter conviction in their power and potential as human beings. The (re)discovery of their own capabilities is a very empowering experience. "Joining in requires conviction and presence. A child always knows if you do not mean it - they can detect a lie. You have to be 'good' at it and most of being good at it is believing you are, and the rest is trusting to your

The potential for this new role is profound. For artists interested in education, passing on their training is a relatively straightforward business. But this view of education and of the performer does not draw upon the essential processes involved in being a performer. Modelling the role of the artist in education upon the principles and processes of devising allows the performer to be instrumental in transforming attitudes. But it is a model that cannot be based upon the master and pupil relation. ■



# Mime in Schools

Mime Action Group's 'Mime in Schools' report was published last month and investigates the mime and physical theatre education requirements of schools in the London, South East, West Midlands and Northern Arts Boards Regions. **ANNA LEDGARD**, Arts Educationalist, compiled the report and highlights its key findings

**T**he 'Mime in Schools' report will assist Mime Action Group in their support of practitioners and teachers working with mime and physical theatre in schools. The research involved consultation with over 140 venues, companies, and practitioners, arts funders, arts educationalists and schools in the 4 regions selected for the study.

The report is published at a time of great opportunity for the arts in education. In September 1996 the Department of National Heritage published its strategy for young people, entitled *Setting the Scene - The Arts and Young People*. A new scheme for national lottery funding *Arts for Everyone (A4E)* offers the first opportunity for revenue funding to develop access and participation in the arts for young people. The first applications will be received in January 1997 for grants from April 1997 onwards. The Arts Council of England also published its Policy on Education and Training at the end of 1996.

This focus on resourcing the arts and young people is welcomed, if overdue. It comes at a time when it is recognised that whilst there has been an increase in arts education collaborations between artists and schools, the standard of practice has been variable. One of the DNH's proposals is to introduce an *Artsmark* aimed at recognising good arts

education practice in schools and arts organisations.

Mime and physical theatre has a place at all levels of education and across the curriculum as well as within dance, drama, English or the performing arts. As the opportunities increase for the involvement of artists in schools it is vital that practitioners are able to interpret the value of their work for young people and communicate to teachers how their work can complement and enrich the school curriculum.

This report aims to assist practitioners in this process. It reviews a range of education practice and gives a rationale for the inclusion of the art form in schools. It includes a summary of current education and arts developments and an analysis of the resources available both to practitioners and to schools in each of the four regions. A section on good practice is the result of a survey of the views of teachers, venues and practitioners and reveals that, while there is in general a deep understanding of the ideal conditions for successful collaborations, there is much frustration at the difficulty of achieving them.

The report suggests a series of strategies and projects to address the needs of both teachers and practitioners focusing on: teacher training; teacher inservice training and professional development; practitioner training and professional development;

provision of information; documentation resources and dissemination of models of good practice; regional networks, art form centred development centres and education forums; a framework for three pilot projects, identifying possible projects partners and locations.

There are obviously significant implications in terms of delivery of the report's proposals. Taking on a major developmental education role would affect MAG's priorities and need resourcing. In the short term the report recommends the establishment of an Education Working Group to enable MAG to prioritise the report's recommendations and put together a plan of action. The

appointment of an Education Officer would in future enable MAG to take a more proactive role and to deliver a national education strategy.

The report prioritises the recommendations so as to arrive at achievable routes to supporting practitioners and schools, as well as respecting the wealth of practical ideas and strategies which were suggested during the process of consultation. My thanks are due to all those who gave their valuable time to complete questionnaires, or take part in interviews or focus meetings. The bulk of the report is based on their views and suggestions and it is hoped that it be a key document in the development of MAG's national education strategy. ■

## The report's recommendations are underpinned by three key needs:

- ◆ to build on existing strengths, goodwill and resources
- ◆ to develop an infrastructure to achieve continuity and consolidated development
- ◆ to develop new resources

## The recommendations include:

- ◆ establishing a database with information about practitioners, venues and schools, accessible nationally through computer technology
- ◆ commissioning of articles on education practice and developments in Total Theatre magazine
- ◆ commissioning of resources outlining the value and place for the art form in education (video, CDROM, Packs)
- ◆ seeking training opportunities for both teachers and practitioners through placement, shadowing and skills exchange schemes and in-school inservice training
- ◆ establishing a framework of regional practitioner forums
- ◆ establishing meeting points for venues supportive to programming mime and physical theatre
- ◆ establishing the feasibility of a mime and physical theatre input into a national conference on drama in education
- ◆ undertaking a feasibility study for an education resource centre as integral to any future centre for MAG
- ◆ researching the feasibility of a scheme to provide a framework of regional development centres for the art form in education with the possibility of amateurs attached to some centres
- ◆ promoting practitioner input into teacher training
- ◆ researching the feasibility of a mime and physical theatre touring company located for six month periods in each region delivering an education, outreach and performance programme in schools, youth centres and small scale venues



Peepolykus were one of the hits of the 1996 Edinburgh Festival with *LET THE DONKEY GO* - an anarchic comedy rooted in physical theatre. At the same venue were a number of other equally anarchic sketch groups whose style relies heavily on visual gags. **JULI MAHR** asks whether the boundaries between comedy and theatre are blurring, and considers the emergence of a new force in performance

# Reasons to be cheerful

**T**here's nothing new about sketch shows or physical comedy *per se*. Sketch groups are as old as the hills and physical theatre naturally lends itself to comedy. What is new, however, is the increase in comedy groups who adopt a particularly physical style of performance. Among the sketch groups currently playing the circuit are Armstrong and Miller (the first sketch group to be nominated for a Perrier

Award), Parsons and Naylor, Mel and Sue, Girls with Big Jests, The League of Gentlemen and Curried Goat. All these groups use physicality or theatricality in some way. Girls with Big Jests, a female comedy duo, use costumes, props and sets. Their skits are framed by loud music and choreographed costume changes. The League of Gentlemen perform character based sketches. One is a spoof on a physical theatre company, Legs Akimbo, who perform in schools with their play *No Home for Johnny*.

These sketch groups are increasingly classed alongside physical performance companies like The Right Size, Peepolykus and Hoipolloi. The Right Size are perhaps the best known with their brand of absurd silliness. Their shows combine slapstick, acrobatics, magic and clowning. Peepolykus, who started on a more serious note, have only recently turned to the wacky with *LET THE DONKEY GO*. Strong parallels certainly exist between these companies. They are all entertainers: no hidden messages, no meaningful subtext; just a good night out. Will Ing from Curried Goat believes this is essential for the medium. "You can't put much of a message into a two minute sketch, it's hard enough to get the gags in. You want to be funny, be funny. You want to be meaningful, go write a play." Christine Gettins, producer of the Right Size, agrees. "Our priority is to entertain and not to give a message. It's not didactic and it's not meant to be. If messages do come

through, they've surfaced organically." These companies also share an index of influences which derive, almost exclusively, from television: Morecombe and Wise, the Marx Brothers and Jacques Tati are referred to time and again.

Then there's the physicality. This is used to evoke characters and to stretch situations into the absurd - anything to make people laugh. However the way in which this physicality is assimilated varies greatly. Physical comedy groups are acutely aware of movement and use it with precise technical expertise. They're trained and this unifies their actions. The sketch groups use physicality almost subliminally as a means to an end. As Will Ing of Curried Goat reveals, there's little interest in movement analysis. "Some of our sketches are physical or at least very visual... However it's school of Morecombe and Wise rather than Marcel Marceau."

There's a similar approach to theatricality. Physical comedy companies are theatre practitioners - they use designers, are aware of stage conventions and make use of narratives. Sketch groups don't abide by theatrical rules because what matters is the gag. Their shows tend to be comic episodes strung together. These differences seem to come down to training. Physical comedy practitioners, like the physical theatre community, tend to be workshop obsessives. They take part in an established culture of training which encourages craft. In contrast many sketch



Curried Goat: WHAT'S GOING ON?





Photo: Cameron Duncan Press & PR

#### Peepolykus: LET THE DONKEY GO

groups come up through the Cambridge Footlights or Oxford Review. There's no training - only baptism by fire. Will Ing of Curried Goat had this to say about his training. "I think the main training we've had is a) as writers on a lot of shows, b) as stand ups, c) by doing loads and loads of shows together and gradually getting better."

Perhaps unsurprisingly these two circuits - one ruled by the cult of the personality, the other by companies - rarely mix except in Edinburgh and, on occasion, London. So while similarities do occur, differences are still profound and, for the time being, talk of a new force in comedy is premature. These companies could all move closer together in a general cross-fertilisation but they could equally move apart, especially as many of the sketch groups seem destined for television. However one thing's for sure - the comparisons being made are no bad thing for physical theatre. There is an audience out there which has long been lost to theatre but which still regularly attends comedy nights. In the early 80's comedy started to draw large crowds. Big producers rushed to label it the new 'rock and roll'. Stand-up with its tough talking,

rude and crude image suited modern audiences. They worked hard, lived fast and sought instant gratification. Today stand-up still draws large crowds, but the movers and shakers of the comedy world are already predicting its demise. The market has been saturated by second-rate comedians. Audiences are beginning to crave something new, something other than mere gags. They could easily turn to physical comedy.

Critics are already comparing physical comedy favourably with stand-up and even sketch. Catriona Craig writing for *The List* wrote this about *LET THE DONKEY GO*. "The next time you hear someone complain that the Fringe is dominated by boring stand-up, send them along to Peepolykus for a dose of real comic originality." Miles Kingston, in *The Independent*, wrote. "The two best shows I saw in Edinburgh this year were both terrifically funny but they were both terrific pieces of theatre which stand-up comedy never is." So the potential for a shift in audience allegiance is there, but it needs to be courted; the future success of physical comedy could come down to marketing. The Reduced Shakespeare Company have been internationally

successful with what is essentially a physical comedy performance. They may be tamer and more obviously commercial than most physical theatre companies, but they do point to a ready audience. Here are people who will rarely go to see fringe shows, let alone physical theatre performances, but who will go out of their way to see something that makes them laugh.

Some venues are actively encouraging this transition. At the BAC Festival of Visual Theatre this year John Hegley and Phill Jupitus were programmed alongside Hoipolloi and Peepolykus. In turn these shows sat beside more poetic pieces like Tmu Na's *DEAD HOURS*. Perhaps in the end audiences can be lured back to theatre through comedy. Companies like *The Right Size* and Peepolykus could be the one's to provide the essential link. "I'd love to see *The Right Size* in the West End," says John Nicholson of Peepolykus. "Undoubtedly people love to see this kind of work. We have lots of people say to us 'I haven't seen anything like it and it completely blows my ideas about what theatre should be.' I don't know why *The Right Size* haven't been in the West End - I think it's crazy." ■



# Physical

Physical based performance provides a particular set of challenges for performers with physical disabilities. The work of companies like CandoCo in contemporary dance and Graeae in theatre has created vital opportunities for disabled performers as well as attracting considerable artistic acclaim. Over the following pages **ADAM BENJAMIN**, joint Artistic Director of CandoCo explains the company's approach to teaching integrated groups and **CAROLYN LUCAS**, Training Development Co-ordinator of Graeae describes a workshop with Trestle Theatre Company. Finally performer **AARON WILLIAMSON**, a recent participant in the Chisenhale Choreographic Project, describes how his profound deafness has pulled him towards using gesture linguistically

## CandoCo Dance Company

**T**he term 'integration' has become something of a catch phrase in dance, a passport to the acceptability of project proposals and an often significant factor in securing funding. Sadly, some have come to take the presence of disabled people as the defining feature of an integrated project rather than the demonstration of a radical approach to teaching. The former it must be said, does not guarantee the latter.

Having created a group in which a careful and patient exploration of dance can begin to take place, it may seem something of a contradiction to entertain the idea of metal wheelchairs flying around amongst barefooted dancers at speeds in excess of twenty miles an hour. Nonetheless it has been the inability of those who lead community/disability dance groups to deal with this kind of energy that has kept some of the most exciting disabled dancers out of the field. (They're the one's you'll see playing basketball, skiing or running the marathon.)

What separates this work from dance therapy or from some areas of special needs dance is that those taking part take full responsibility for their involvement. It is up to each individual to provide important information ie., "I have a condition which means I should not tilt back suddenly", or "I have brittle bones so cannot take weight on my legs." In many dance settings in the past (and sadly in the present) this information is the cue for the

appearance of great psychological swathes of cotton wool which are instantly wrapped around the would be dancer, on to which might as well be added a label "This person is sick please do not move." It is therefore not surprising that many disabled people are reticent to talk about their bodies, or for that matter to think of dance as a serious physical pursuit. Without radical changes, community dance will continue to act as a buffer keeping the most gifted disabled dancers turned off dance and consequently out of the professional field.

The conditions of working in an integrated group require that information is shared but to a quite different end. The dancers agreement to participate might be expressed. "Having given you this information I now wish to be as fully involved as possible and to take whatever risks I choose providing all sensible precautions are taken to avoid injury to myself and others." In many cases when someone falls out of a wheel chair there is a greater risk of heart failure in those watching than of any serious damage to the person who has just

ditched. Accidents do happen, to disabled and non-disabled alike, whilst taking sensible precautions around students with fragile conditions or constitutions, we must weigh up the damage we do a student's psychological growth by precluding risk-taking as compared to the occasional bruise or abrasion they may receive from the dance floor.

It is not uncommon to see the most creative and energetic movement in younger disabled students vanish (or on occasion be banished) on the arrival of teachers and carers. It is always worth taking a look at how youngsters behave in their spare time or in the playground to gauge whether the programmes being offered come anywhere close to tapping the physical resources that the students actually possess. I have seen young blind

CandoCo: ACROSS  
YOUR HEART

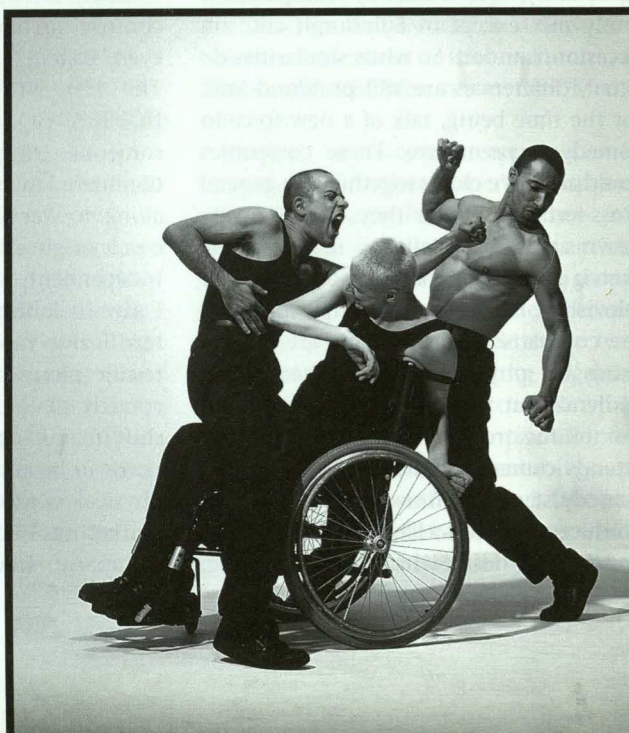


Photo: Chris Nash



# Ability

students tearing around with astonishing and delightful recklessness, bouncing off each other and the walls, only to be reduced to cautious, hand-holding uncertainty once dance class begins. When an accident occurs we need to be able to look, find out why, and encourage students to learn from what happened rather than forbidding 'speed' or 'risk' and retreating to a cosseted, dance experience where everyone can take part, but no one can excel. Some of the most exciting choreographic ideas used in the company have come from reconstructing the events that lead to an unexpected fall or collision... and then finding less injurious way of achieving the same result!

In CandoCo we have made a conscious choice to pursue the highest levels of physical achievement with our students, and to create an environment in which risks can be taken. This focus demands that those taking part have chosen to participate and must be able to meet the demands of co-operation and timing demanded. This does not rule out students with learning disabilities but does mean that we do not accept large group bookings of pre-established groups for people with learning disabilities. Within the studio context we try to ensure that every student is there in his or her own right as a performer (not as a facilitator or enabler) and receives equal attention, advice and tuition. This is the special provision that we must make for all our students as if we are to consider ourselves to be involved in integrated education and if every student (disabled and non-disabled) is to benefit equally from the experience.

The skill of teaching or choreographing integrated groups is in threading together very different levels of ability, strength and subtlety and in perceiving how these diverse elements can authentically share the same stage space without condescension or compromise. ■

**ADAM BENJAMIN, Joint Artistic Director,  
CandoCo Dance Company**

## Graeae Theatre Company

**G**raeae Theatre Company is Britain's premiere company of professional actors with disabilities and as well as touring nationally and internationally also runs community and youth training courses. Graeae has been in existence for 16 years and the tally of professional performers and interest in them has grown considerably during that time. Evidence of that is in the number of casting requests that come our way, mostly from TV and film where authentic representation is key, but also from theatre and radio.

Even now, disabled performers experience discrimination when it comes to theatre training, although attitudes are beginning to change. Lottery funding being contingent on the provision of disabled access may have something to do with it, though the concept of access is often understood as being about wheelchair ramps rather than facilitation in its widest sense. Graeae feels that it has a role in providing opportunities for high calibre training and has worked alongside the Royal Shakespeare Company, Beijing Opera, Radio 4 Drama, the Royal National Theatre and with Lloyd Newson, April de Angelis, Mike Leigh and other practitioners. It is through workshops such as these that actors extend their skills base.

As part of the training programme, 14 actors with physical and sensory disabilities joined forces with Amanda Wilsher from Trestle on a week's mime and mask summer school held at the Albany Centre during the Deptford Festival last Summer. Graeae had dipped a toe in Trestle's waters on a day course earlier in the year and the aim of this week was to explore more fully its brand of physical theatre skills. *PARK LIFE* was the outcome of the week's work, a half hour presentation to which family, colleagues and friends were invited.

The first stage of the process was the

Photo: Patrick Baldwin



Graeae Theatre Company: *FLESH FLY*

making of masks by the performers for themselves. These were moulded in clay, Vac Formed in plastic, sprayed and painted. Then the detailed work on characterisation began. This was based on the masks being of easily recognised stereotypes (weight, stature, walk, sex etc.). The characters were further developed using status and the relationships between them within the stories told. Themes were developed relating to a day in the park in which a host of characters met, made friends, fell out, played games, ate picnics and got into trouble. Each scene was carefully 'scripted', props and costumes were gathered together mostly from Deptford Market located conveniently outside the Albany's doors. The resulting end of week performance was polished and assured, a tribute both to Amanda's energy and



enthusiasm and to the concentrated efforts and talent of the performers.

The week with Trestle provided an exhilarating opportunity for participants to explore an unfamiliar theatrical language. For prospective workshop leaders, the introduction of mask work opened up new and effective ways of working. ■

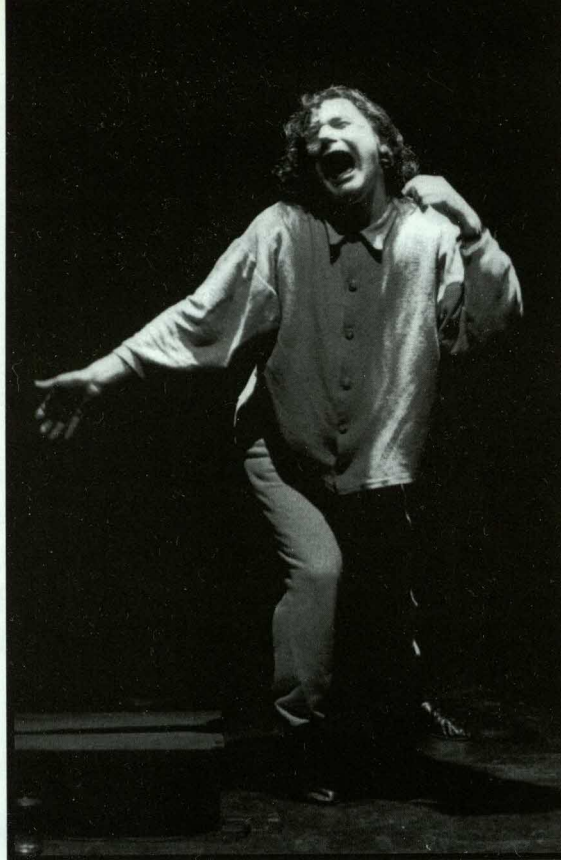
**CAROLYN LUCAS, Training Development Co-ordinator,  
Graeae Theatre Company**

### Aaron Williamson

**F**or the past 5 years or so I have evolved an increasingly physical approach to performing texts in live settings. The texts themselves are often composed in the memory, only reaching the page at a later stage. So the sequence between composition, writing and performance does not necessarily follow the traditional direction of a script. Hence, the language is not so much revelatory (a linear narrative or a plot) as a constituent of a physical presence which is activated through performance. Combining silence, utterance and movement into a bodily evocation of my own deafness, this performance becomes a prospect for the language of musculature, an excavation into the trace of language's carnal, affective impact.

Deafness positions me well to attempt this. I do not hear my own voice and I am pulled towards using gesture linguistically as with sign language. However, the gestural movement I explore rarely achieves a 'closure' as a sign - it is a marker, an expression of the body as and in space. Likewise, verbal language is radically disrupted by its treatment as social utterance coupled to movement. The subject of this language, what I attempt to invoke, are the energies and difficulties of communication itself. An appeal is made to our capacity for primal, paralinguistic articulations and understandings.

This approach is in every instant informed by my experience of gradually acquiring profound deafness over a period of time. My formative experiences were in a hearing world and I think of my work as 'deaf culture' largely in the sense that it represents my responses as a deaf person



Aaron Williamson

to a particular environment and set of circumstances and not a general linguistic experience *per se*. Thus, I rely on neither signing nor speech and approach the exchange of communication as an unfixed, negotiable realm of explanation, one which can never be transparent or primarily stable. My ongoing solo performances are entitled 'Mnemonic Responses' as I use the memory (of texts, of vocal sound and hearing) as a marker, an apparatus by which to reposition the body as movement and language through performance.

As this exploration develops I find certain contexts (for example poetry readings) increasingly inappropriate. As movement becomes more integral to the overall scope of the performance it needs to explore further the boundaries and qualities of performance space. Again, my approach to solo performance to date has been fairly instinctive through simply addressing the actual situation of an audience with some intention of delivering texts created and stored in the memory. I have no formal training in performance and have not previously engaged with rehearsing material.

To address these problems I am currently attending Chisenhale Dance Space's Choreographic Development Project. Working with a mixed group of hearing and deaf dancers - Angelique Cox, Marc Smith and Marie-Gabrielle Rotie -

my hope is that the opportunity to choreograph with and onto others may further the experiment of my own solo work. The opportunity to create a new work in the context of a piece of choreography is both timely and vital.

The agenda of the piece currently evolving is to investigate the production and reception of 'language' as a group and in a variety of forms, particularly through movement, silence and utterance. Our investigation of 'silence' does not reflect an idea of deafness (which is subject to tinnitus and the body is never a completely silent space in any event) but to the fictive 'silence' of an

expectant theatre 'audience' (a word which suggests 'listening'). Movement is treated gesturally and combined with vocal sound to resonate and produce strange and compelling 'utterances'. The vocals we are exploring relate to pre-verbal syllables built around the open, revealing sound 'HA'. We are conscious that, as voice-speech is the dominant medium of social communication, it is the main site of disability where hearing is impaired. Inevitably, the piece challenges aesthetic notions both of 'voice' and of 'dance'.

The contextual permutations - with a mixture of hearing and deaf individuals - are myriad and the choreography attempts to reflect the proliferation of situations for exchanging and producing language. The aim is to create a choreographic piece that addresses first principles: 'How do we even begin... to step, speak hear, respond, communicate, dance?' As such, we are not so much concerned with an expression of ability but of disability, with investigating the obstacles and problematic of communicating through negotiable arenas that present varying qualities of accessibility. ■

Photo: Tertila Longmire

*For information on the 1997 Choreographic Development Project with Beverley Glean and Shobana Jeyasingh, contact Chisenhale Dance Space on 0181 981 6617.*



Théâtre du Mouvement reached their 21st birthday in 1996. To celebrate they perform excerpts from their previous shows at the London International Mime Festival this month. **YVES MARC** and **CLAIRE HEGGEN** look back over the company's career and muse on the question of what mime means to them

In the 1997 London International Mime Festival, Théâtre du Mouvement are presenting excerpts from 8 of our previous shows, in an evening simply entitled *RETROSPECTIVE*. It was not hard to select the pieces for performance; we simply had to locate those fragments that are still living in our minds and bodies. Sadly, as Lucas Thierry (the creator of *LETTRE AU PORTEUR*) died last year we have had to adapt some pieces for another actor. We also wanted to incorporate into *RETROSPECTIVE* performers who have worked with us from the beginning of Théâtre du Mouvement, for example

us on *ENCORE UNE HEURE SI COURTE*, helped us to develop the relationship between music and movement in our work. In the same way our collaboration with Alain Gautre developed our skills in relation to clowning, emotion and narration.

For Théâtre du Mouvement, mime provides a framework within which the body can exist on stage and describe itself in all its dimensions and directions - expressive and impressive, organic and formalized, global and local, plastic and musical, narrative and abstract (if this is possible!) and so many more. Mime

interested in the fact that the same spectacle may be staged in a theatre, dance, puppet, clown, music or mime festival. This may appear provocative, but wasn't our teacher Etienne Decroux himself an anarchist? So we are proud to be 'in the middle and nowhere'.

In 1992 we initiated the idea of 'Les Transversales' - an exploration of the body, movement and gesture through the different performing arts. There has been a tangible continuity between our own work with Théâtre du Mouvement and with the Transversales project. The project grew out of many of the European

## 21 Years of Théâtre de Mouvement

Claude Bokhobza and Patrick Borgne. We were concerned that each fragment from our previous performances should exist within *RETROSPECTIVE* as a whole piece in itself. This was our greatest challenge.

It is not easy to explain how our work has changed over the years. We have a feeling of continuity in our work but are also aware of the different steps we have taken over the years. As we embark on each new period of research we begin a new adventure but we are always informed by the work we have made before. We are still passionate about the theme of animality which has been present in our work since 1975, and also of the musicality of movement which you can trace back to 1977. We have been travelling with a lot of luggage over the last 21 years and each new theme we explore is like adding an additional piece of baggage. When Théâtre du Mouvement began it was a challenge for us to direct a company of actors. As we worked, many of the performers we worked with influenced us tremendously. Also the various collaborative projects we have been involved with have shaped our development. George Aperghis and Richard Dubelsky, who collaborated with

provides a place where imagination, thoughts, movement process and emotion can exchange, fight and live. It is a platform from which the actor can be a creator carrying his or her own self into the world outside, and somewhere where dialogue with objects, words, texts, music and space can exist. Mime for us is an ambitious project! But in France mime as a recognised genre no longer exists or when it does it carries an out-dated image. Théâtre du Mouvement are really

contacts we had developed since 1975. This was the starting point, but since then it has gone on to acquire its own momentum. Théâtre du Mouvement is for the moment the coordinator of Les Transversales but in future the project will become more autonomous as it grows. In the meantime we continue to do the work we believe in. ■

*Théâtre de Mouvement at The Purcell Room, 21 January 1997. Call 0171 960 4242.*

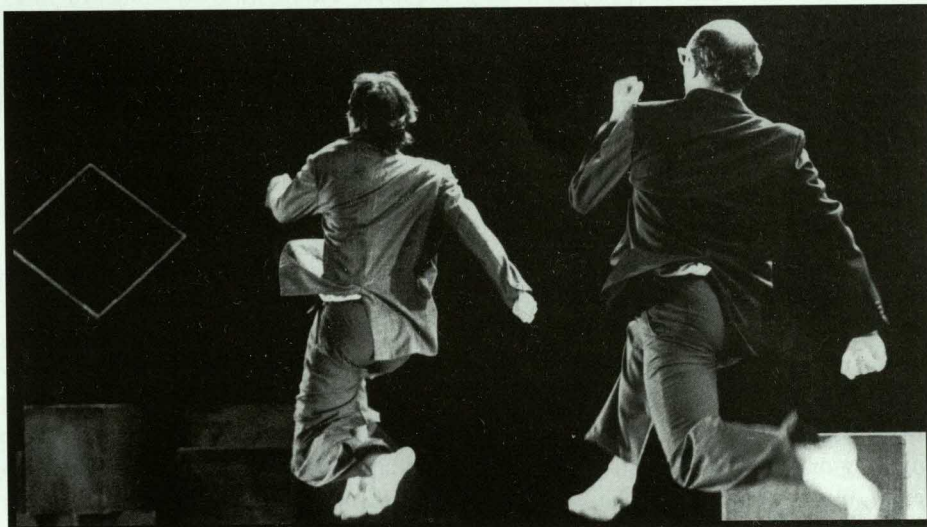


Photo: Didier Pruvot

Théâtre du Mouvement: *ENCORE UNE HEURE SI COURTE*



# All things weird and wonderful

Stockton-on-Tees was brought to life for a week of theatre, music and comedy last Summer. Performer **JONNY HOSKINS** was there to see the scores of colourful and wacky artists from around the world who converged for the Stockton Riverside International Festival

**T**here's no business like show business and there's no place on earth like Stockton-on-Tees. Put the two together and you've got a sure fire recipe for an unusual event. That this gritty North Eastern industrial town should be the annual host of such an event can only be a good thing. Despite a diverse range of events the Festival programme was unified by a shared appreciation of the weird and the wonderful. One shop window was filled with 4 identical bright blue men, you were

D Specs made against popular culture. Two characters made an escape in a mini which revolved 15 feet in the air, piled high with everything but the kitchen sink. All of which fell to pieces amidst flares and fire crackers whilst 8 television monitors on mechanical arms were raised to about 40 feet before being dropped to the ground!

Stiltwalking, fireworks and acrobatics became everyday sights in Stockton, emphasizing in many shows a lack of dramatic engagement both in

a 20 minute surrealistic film.

Three shows in the Festival stood out as excellent, each in its own way, but the common skill each company shared was their ability to bridge the gap between performer and spectator. Australia's Strange Fruit created moving and unforgettable images on top of 4 meter high flexible poles. The whole piece was sublime. Comedy duo acrobats Skate Naked split my sides with their quick fire anarchic humour, all the while performing extremely high standard tricks. For a finale they did handstands on cigar boxes on top of a tall metal frame, with sparklers up their bums! Teatre Biuro Podrozy from Poland performed in the municipal car park and had their audience in tears with CARMEN FUNEBRE, their tragic portrayal of war-torn Bosnia. Bold and unextravagant it was full of disturbingly appropriate images, absolutely beautiful and clear in their simplicity. The actors showed a depth of feeling, honesty, humility and presence I have only ever seen in Eastern European and Russian theatre. The experience, open-heartedness and belief they invest in their art gives a profundity and clarity of expression we can only strive to attain in the West. So much theatre seems unimportant by comparison.

The Festival closed with the crazy antics of Russian aerialist Ramon Kelvniks who performed high above the High Street, and the French group Plasticiens Volants (some of them dancing on stilts for 2 hours) led thousands of people through the streets with their 150 foot inflatable monster. You just had to be there! Maybe next time eh?... ■

**Stiltwalking, fireworks and acrobatics became everyday sights in Stockton, emphasizing in many shows a lack of dramatic engagement both in performance and in structure**

unable to tell which was the real one until he moved. Meanwhile, Legs on the Wall were abseiling down a block of flats, while the Fabulous Stiltoneers were playing music high off the ground, providing family fun with their silly hats and comic repartee.

Germany's Theatre Titanick had 4 years of funding to create TITANICK in which a ship was built and sank with 300,000 litres of water pumped from the Tees spurting through every part of the gargantuan set (which also caught fire). Unfortunately the whole piece was let down by the music and the vastly impressive technical aspect of the spectacle took precedence over any engaging drama between the characters. I very much enjoyed the highly flamboyant and gratuitous statement 3-

performance and in structure. Without a dramatic or at least a symphonic structure, a piece is no more interesting than a demonstration of costumes, skills and effects. The work of Scarabeus, I believe, is a prime example of this problem. They perform with technical brilliance and create beautiful visual images, but their work often lacks life. I longed for their piece to come alive but the performance remained purely technical. A calm oasis was Meggopolis, a fantastic inflated PVC structure you could get lost in. You could walk around or lie down in its many brightly coloured chambers and relax to ambient music. Another brilliant installation was Cinema Dada - two 15-seat cinemas inside a moving sculpture made out of a shipping container showing



The EMF (European Mime Federation) Conference and MAPA (Moving Academy of Performing Arts) Forum on Young Artists in Europe took place in Slovakia last October, bringing together young artists from East and West Europe to explore co-operation and co-production. **PHIL GUNDERSON** was there to attend the event which accompanied Bratislava's first ever festival of mime

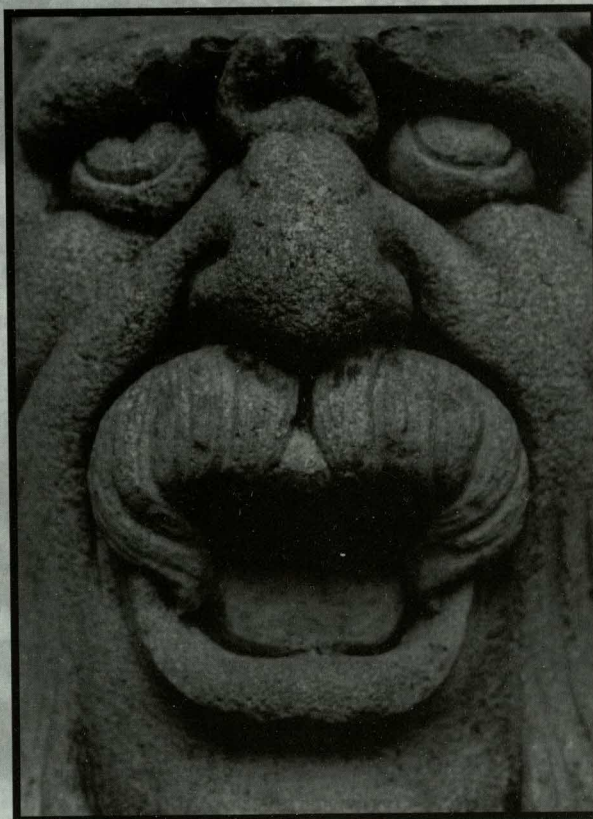
# B is for... Bratislava

## B IS FOR... BUTTERFLIES

We are gathered in the Zichy Palace. 51 delegates from 14 European countries. No-one has entered the hall as we cluster over thick black coffees in tiny cups. How do you describe these few days where everything is condensed into a short span of hyper-experience; conversations left in mid-sentence where every question begs another? Eugenio Barba writes in 'The Paper Canoe' that every language has a different word for Butterfly. I try this theory out and become a Butterfly collector. In our conversations we don't aim to define what the art form is, but marvel at the range and rich variety of patterns and colours. As we talk we also find many similarities and perhaps new solutions to old problems. Ineke Austen who is chair of the EMF talks about a 'fundamental orientation with respect to one's presence in the playing space.' I feel inspired.

## B IS FOR... BOGNER

It's 8 O'clock in the evening at the Arena Theatre and F.J. Bogner has begun his Dada-



Zichy Palace

like anti-performance clown show by showing two cables lying on the ground which supposedly control the lights via a switch until he shows you that one of them is not really attached at all. He alternates his performance between performing and not performing. It is at one and the same time riveting and frustrating. The evening ends

with the audience being told that they can go, but nobody dares to in case they miss something. The festival includes well known performers from around the world including Stibor Ruba (Czech Republic), Yllana (Spain), Yayoi Hirano (Japan) and from Britain Nole Rae with ELIZABETH'S LAST STAND. Her show is an

enormous hit and she fills the vast space with her compelling presence and brilliant timing.

## B IS FOR... BROCCOLI

After the show we look for somewhere to eat and find a very impressively decorated restaurant complete with chandeliers. It seems it is the only restaurant open, perhaps it has something to do with the casino which is open next door, hoping to attract foreign currency. The menu is really good value for those of us from the West and comes in a choice of Slovakian, German or English. We talk animatedly about the theatre and I continue to explore the other European words for butterfly that I have missed earlier. Then someone asks what Broccoli is in Slovakian. It is, apparently, the same in every language. ■

*The MAPA Caravan is a training & performance project between East & West Europe. It will travel between Antwerp, Bratislava, Budapest, Amsterdam and Berlin between February and October 1997. For information contact European Mime Federation and MAPA in Amsterdam. Tel: +31 20 623 51 04.*

Photo: Phil Gunderson



# letters

## Dear Total Theatre

**R**ay Newe's review of BOUY\*O\*LUX (TT Autumn 96) contains errors of fact both in descriptions of individual works and general comments. Newe says that all the installations were unpeopled. Claudia Kappenberg and Andrew James's installation

FURTHER, which unmissably filled an enormous warehouse, incorporated ongoing performances which were well publicised and seen by many. Newe himself apparently 'peopled' my own installation AKWELEEBRE in the gent's toilets. Ray is forgetting himself! Anyway, the peopling of installations is an issue on Newe's own agenda, not ours necessarily.

Newe's metaphor of the site as a deserted playground misses the point, I think. Trinity Buoy Wharf is a quiet, isolated, even desolate place, with a distinctive and, for many,

enchanting atmosphere. BOUY\*O\*LUX was a site-specific Festival and the work can reasonably be expected to draw on these qualities. The Earthworks Collective presented 17 artists, not counting a further two dozen or so additional performers and participating members of the public, utilising many diverse spaces. There were 10 performance-based works variously repeated throughout the Festival and 12 installations. Nearly all of this work was both new and site-specific.

The most important thing Newe missed was the motivation to engage with what was on offer.

For the record, in Nick Sandiland's work PERPETUAL INDECISION the relationship between the fans and the radio is not as Newe described. This relationship is the main point of the work and, it can be reasonably said, would be clear to someone who gave a few seconds of their time to look at the piece. Technical considerations meant that, unfortunately, this installation could not be running all the time. In that case the work would appear meaningless. However, I infer from Newe's description that he saw it running.

**ANDREW DOWNS**  
The Earthworks Collective



BUOY\*O\*LUX

Photo: Andrew Downs

## Dear Total Theatre

**I** returned from 4 weeks spent in Lithuania last September, where I taught at Kaunas university and made contact with a variety of theatre and dance practitioners. I did not find a real focus for my understanding of Lithuania's troubled history until I visited the Museum of the IX Fort. A castle, prison, interrogation centre, killing field and now memorial, it tells the history of the occupations, torture and massacres which only ended 5 years ago. The horrific events which most people lived through live on as memory and provide a context for the changes, difficulties and tensions which the country is now enduring. Visiting the fort was an awesome and humbling experience. Ideas and terms which for us in the

liberal West are part of a humanist aesthetic are heard and understood in a completely different way by students and practitioners for whom Marxism was a corrupt system of oppression not an alternative critical perspective. My teaching involved working with 9 MA theatre science students on 2 courses; recent critical and theoretical approaches in Western dramaturgy, and workshop sessions based on games and improvisation techniques as process for making work. This culminated in an adaptation and presentation of Beckett's QUAD, an event made more exciting by the last-minute inclusion of live body-based music by students working with one of the country's leading

radical composers who had trained with Grotowski. I was also able to meet with the director of the Dramatic Theatre and with the Dance company Aural and to have a number of sessions with the Pantomime Theatre both discussing and viewing their work and leading two workshops in current Western improvisation techniques. Their work would be considered traditional corporeal mime; non-verbal but using music, non-contact, illusionistic, coming close to dance in some respects. The technique and style is derived mainly from Tomaszewski and Marceau with whom the company have good contact. The artists were both intrigued and shocked by the verbal/physical/visual approaches common in

current Western mime and in some ways saw this as an affront to the traditions of mime. Such a reaction was a common one in a culture emerging from the strict parameters of the Soviet regime; which still rests and is reliant on the structures of that time yet which is anxious to embrace more modern techniques and approaches without losing its identity. Thus the Pantomime Theatre is hoping to host a mime festival in 1997 whereby contemporary work can be shown and approaches exchanged. See the notice regarding this on page 26. I have been invited back next Summer, to further develop the connections between the theatre of the Europes in which we now live.

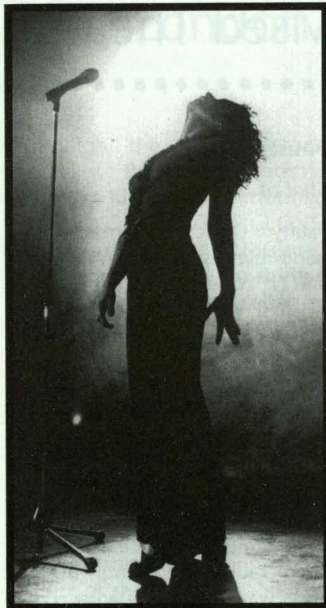
**JOHN KEEFE**  
Mosaic Performance Projects



## Wendy Houston

### Daunted

Dance Umbrella, ICA, October 1996



Wendy Houston

In this, the second in a trilogy of solo pieces, Wendy Houston affirmed her place at the cutting edge of contemporary dance theatre. DAUNTED was 20 minutes of 'stand-up' dance - in which Houston stood at a microphone and told jokes that were animated with simple dance phrases. This style neatly combined text with movement and wryly sent up contemporary dance at the same time. The gags were re-workings of the classic 'Englishman, Irishman, Scotsman' variety, except in this case they began - "There was this pirouette who went into a bar..." The odd juxtaposition of choreography and comedy was amusing. In typical observational comedy style, Houston talked about the peculiarly physical way in which the financial news is reported by the media. Illustrating through movement the 'rising and falling' of stocks and shares, for instance. And in unashamedly comic style, she sang Ce Sera, Sera - altering the words to hilariously catalogue her financial hopes and fears. The delivery throughout was off-beat and introverted as if the performer was close to the edge of breakdown. Towards the end, the visual comedy slipped effortlessly into more philosophical musings on alienation and the breakdown of community thus continuing the political thread of Houston's work with DV8 Physical Theatre. Particularly worthy of praise was the quality of the text which communicated so effectively due to its accuracy of observation. This piece did, however, feel a little inadequate. Rich in content, but brief in delivery; like a fragment of a more satisfying whole.

JOHN DANIEL

## The Plunge Club in association with Dance Umbrella

### Say a Little Prayer

Union Chapel, London  
October 1996

Rene Eyre collaborated with photographer Chris Nash to present a mixed-media, interactive installation and dance performance as part of this year's Dance Umbrella. The piece was rich in imaginative imagery. A giant bed dominated the stage. Two huge illustrated books stood either side and dancer Rene Eyre, dressed in a flowing white night gown, conjured memories of a previous age. The studio theatre of Islington's Union Chapel provided an inspiring setting for this trawl through the family stories of three generations of women whose lives form a cycle of abuse, betrayal and madness. The dance was performed to a wonderful score by Barry Andrews. Rene Eyre writhed amidst crisp white bed linen, pulled horse hair from inside a giant mattress and moved sporadically and sometimes manically through the space. The movement was interspersed with video projections in which the dancer's childhood memories were recorded. In the second part JUST A SONG AT TWILIGHT, time reversed to the end of the last century as the relationship between a mother (played with energetic authority by Bo Chapman) and her child was explored. There were moments of tenderness as well as of horror as the mother prepared for her own suicide. Unfortunately however, despite the appropriateness of the Victorian gothic setting, the sight lines in the venue were poor and thus the full visual impact of the piece was never fully realised.

JOHN DANIEL

### Green Candle

#### Tales from the Citadel

Riverside Studios, London,  
Dance Umbrella, October 1996

It's one of the truisms of the dance world that age doesn't pay. While other art forms value the accumulated knowledge of age, dance has an insatiable appetite for young bodies that can be flung and contorted. However lately two companies have performed in London that value experience over pliability. Compagnie Ea Sola, a Vietnamese ensemble of women mostly over 70, performed in this year's Turning World Festival. Their show was an astonishing accomplishment; every move was a record of a life, conveying emotional depth that younger dancers have little access to. More recently Green Candle, performed TALES FROM THE CITADEL at Dance Umbrella. This was essentially a protest piece on ageism in the guise of storytelling.

# reviews

# reviews

Why should they stop performing just when they have become masters of their art? Why can't the public appreciate the beauty of age? But, whereas Ea Sola produced an accomplished piece of theatre in its own right, Green Candle became so entangled with their message that the power of their show was all but lost. This was preaching to the converted and almost suffocating them in the process. We don't need to be told that there's beauty in older movement we need to see it. A shame, especially when one of the dancers was Jane Dudley, an octogenarian of exquisite poise and grace.

JULI MAHR

### Robert Lepage and Ex Machina

#### The Seven Streams of the River Ota

The Royal National Theatre,  
London, October 1996

THE SEVEN STREAMS OF THE RIVER OTA told the story of the Twentieth Century from the 1945 bombing of Hiroshima right up to 1997. The narrative, which at times would have made a soap opera producer blush, followed the intertwining lives of several characters, most of whom were western and all of whom were middle-class and internationally mobile. The story chugged along pleasantly enough, touching on issues as diverse as AIDS, Hitler's death camps and voluntary euthanasia - all, of

course, in the metaphorical shadow of Hiroshima's mushroom cloud. Economic, social, political or indeed any other type of context was ignored as the show barrelled along to its breathtaking conclusion: 'that in some way we are all like survivors of Hiroshima, aren't we?' To see these characters, jet-trash each and every one, claim as their own the suffering, strength and dignity of Hiroshima's survivors made this reviewer rather woozy. My feelings ricocheted from disbelief to disgust via amusement in the blink of an eye. It was a lengthy 7.5 hour journey along the seven streams of the River Ota, and to be served up garbled Zen and milky humanism at the end was an act of egotism seldom surpassed as well as an unbearable insult to the intelligence. However, the audience greeted it with a standing ovation. To be fair, there were visually ravishing moments and the staging was tasteful and frequently imaginative (though seldom innovative). The performances were all beautifully realised and first class - but isn't that the least an audience should demand of theatre?

RAY NEWE

### Nigel Charnock

#### Heroine

Riverside Studios, London,  
Dance Umbrella, October 1996

Much has been made of Billie Holiday's depraved life, it's almost impossible to treat her music on its own terms. There's the legendary childhood deprivation, the excessive lifestyle, the drugs, the booze, the depressions and the institutions. But Billie Holiday was far more complex than this limited image. HEROINE is a love poem to the total Billie Holiday. Set in a dingy nightclub - complete with the



Charnock Company  
Photo: Hugo Glendinning

smell of hash and fags, and spilt glasses of wine - the show charted her life and decline. Many of Charnock's trademark techniques are there - the chat, the forays into the audience, the flailing limbs. But this was primarily a work of pure dance. It was also a maturer, quieter piece than his other solo performances. Charnock usually crams every minute of his shows with revelatory banter and exhausting physicality that usually reveal very little. This show sat back slightly and was more effective. Time was given over to the music and space for the individuality of the dancers. Consequently there was greater emotional depth and humanness in the work. The show reached the sublime in the final quarter. As the mood changed to excessiveness and vulnerability, five crumpled and naked bodies sat and watched a film of the Lady herself singing the ultimate blues - Strange Fruit: a grim allegory of racial persecution.

JULI MAHR



# British Festival of Visual and Devised Theatre,

## Peepolykus

*Let the Donkey Go*



Peepolykus

If the reception they received at BAC was anything to go by, Peepolykus certainly live up to their name. Which is hardly surprising, as *LET THE DONKEY GO* was purely entertaining. Imagine the Young Ones meet the Goons and you are on the right track. Javier Marzan, John Nicholson and David Sant are all masters of the visual comedy routine and in this show they pulled out all the stops. There were plenty of gags, lengthy streams of repetitive word play and the sort of convoluted and contorted narrative techniques you expect from this form of theatrical tomfoolery. The experience was sort of like being at a Pantomime, except not as annoying. The story was simple enough. A renegade soldier is on the run from a fictitious South American dictatorship. But it is not the story the audience come to see this company for. It is to enjoy the sheer stupidity of their comic performances. In fact the stupider the better. The highlight was undoubtedly a fast paced scene in which Marzan and Sant stuffed Nicholson's mouth full to bursting with biscuits and then showered the crumbs upon his head. Peepolykus succeed in pulling this sort of material off for the simple reason that they are all so good at it, possessing consummate comic timing and a nice line in comedy moustaches. This show did not provide the sort of 'danger' that the BAC Festival promised. But it was a thoroughly diverting hour spent at the theatre and scored full marks on the laugh-o-meter.

JOHN DANIEL

## The Clod Ensemble

*The Metamorphoses*

Ovid's *Metamorphoses* was the basis for the Clod Ensemble's latest show. Nine performers and seven musicians blended a mixture of movement, text and music to tell eight stories from Ovid. In 'Leto and the Lycian Peasants' a mother who was refused access to the river curses the peasants who denied her water and then turns them into frogs. The transformation was great and good characterisation aided an understanding of the story. The set comprised a circle of sand reminiscent of a circus ring. The musicians sat to one side and on the other was an under-used silver staircase. But why the sand? It was only utilised once throughout the show, when sowing grain. The main strength of the piece was the outstanding music, composed by Paul Clark. It was unusual to see so many musicians integrated into a

devised theatre piece. During the telling of the 'Narcissus and Echo' story, a violinist was tastefully seduced, the music reflecting the moment. The seducer's wife entered, took the violin and with a pair of pliers snapped off the strings. Despite containing many powerful images and superb music the overall effect of *METAMORPHOSES* however, was pretentious, abstract and incomprehensible. The company also wrongly assumed that their audience would be familiar with Ovid's stories.

DANNY SCHLESINGER

## Bouge-de-la

*Under Glass*

*UNDER GLASS* was the story of a woman who lives alone in an attic. She gets ready for work every morning and returns in the evening. Her routine never waivers.

In her room she has everything she needs including her dreams pinned upon the wall - pictures and postcards of Switzerland. The everyday repetition is broken when a writer moves in nearby. His typing and reading aloud in Swiss German attract her attention. A friendship is clumsily struck up. Thus begins the battle between reality and fantasy. Dreams of what she would like to happen and what is actually taking place become increasingly blurred. The elaborate set, designed and constructed by the company, is a room in an attic. Complete with sloping roof and skylight there is everything to remind one of cheap bedsits; awful carpets and unmatching furniture. The use of the set produces surprises, especially in the dream sequences and gave a superb quality to the show. Lighting was also effective with the sun or moonlight shining through the skylight to represent time passing. Repetition is well utilized in action, music and lighting - allowing a magical atmosphere to be created and images inside and outside the central protagonist's mind to be developed. Lucy O'Rourke gave a superb and strong performance. Aurelian Koch, provided good support. Directed by Andrew Dawson, *UNDER GLASS* is a marvelous piece of magical and touching theatre.

DANNY SCHLESINGER



Bouge-de-la Theatre.  
Photo: Al Cane

## Faulty Optic

*Shot at the Troff*

Faulty Optic presented three performances with Gavin Glover and Liz Walker's excellent puppets. *ALL THE WAY AROUND* began the trilogy and was a tale of two boxers who discarded their boxing gloves in favour of frying pans. The two boxers played bingo on the sofa and disappeared to emerge as wasps. The boxing commentator was a great addition, although perhaps fuller characterisation and less gratuitous violence would have been more interesting. *BUBBLY BEDS* was the story of an everyday couple with terrible plumbing. The bloke searched for Aunty in the basement only to find she had left the tap on and flooded the place. He encountered various odd and peculiar characters who got more and more bizarre the deeper he went. The piece was projected via a video link; the basement comprised a tank full of water in which the puppets performed. The third mini-epic was *WAR AND PEAS* which commenced with a battle over the bedclothes between a plush duvet and a scrappy blanket. One character left for the front-line to fight a third puppet with a machine-of-war which catapulted peas. The story however, became disappointingly circular as different combinations of marionettes scrapped over the bedclothes. The puppetry and sets were imaginative and consistently excellent, creating a wonderful world. Jane Lawrence accompanied two of the pieces with live music which would have worked more effectively had the volume been lower and had it been better coordinated with the action.

DANNY SCHLESINGER

## Dynamic New Animation

*DNA Cabaret*

The evening's variety showcase of visual acts began with Don Giovonki, a guitar playing pub singer puppet (aided by Sandra Taylor and Chris Landon). Good music and great manipulation, only one note jarred - a woman's voice from a male puppet. Jason Maverick followed with mime and crystal ball manoeuvring. Although his technical ability and skill level



# BAC, London October & November 1996

were high, the material lacked originality. Before the interval Hannah Ringham performed **CLOWNING ABOUT PIGEONS**. Wearing a red beak she proceeded to tell her own poems and strutted amongst the audience pecking at cigarettes and scrounging beer. Absolutely great. Post interval started with a dark tale **JOHNNY'S LIVER** by Alison McGowan, with music by Clive Bell. Johnny has to buy liver for his tea but spends his mum's money on a dog. A cemetery provides the dog with the liver but with dire consequences for Johnny. A mixture of shadow and hand held puppets were used but the best was the headless ghost, a lilac glove with lace trimmings whose movements were superb. Frazier Hooper performed a variety of skills as a clown. The best routine comprised of two chairs, a plank and an audience member who by accident teetered magically into a levitation. Chris Duffy told the tragic tale of **LIFE AND DEATH IN MILTON KEYNES**. Text and puppetry were combined to produce a dramatic climax to the evening. Throughout the cabaret,

hosts Lenny and Morris (Ruth Glaser and Chris Cresswell) kept things moving with their own humorous blend of improvised interaction, wacky skills and expertise in eccentricity.

DANNY SCHLESINGER

## Dog Theatre

### *Milk and Blood*

This was a word-dependent piece which remained locked to its script. A retelling of *Snow White*, the script also used many other motifs from fairy tales. Whilst evoking some of the darker undertones of such tales, the script failed to develop or explore these adequately - thus in the representation of the female through the central motifs of 'milk' and 'blood' the oppression of women was reinforced rather than being explored and challenged. By default, such deeper issues remained negative in their resonances. I did not find the words and images especially dangerous or disturbing despite the claims of the festival. The words trapped what was potentially a strong piece of theatre; simple powerful images became clumsy illustrations of the words. The

richness of simplicity was lost in a cluttered staging. This undermined the work of the actors in creating a physical/visual vocabulary which, whilst still raw and weak in characterisation, used patterns of movement/physical images that started to capture the archetypal undertones. The piece seemed to epitomise the weaknesses of word-based physical theatre; clichéd script, the dominance of the word over the physical, the use of space given over to the illustration of the word without finding the unity of the verbal and physical. A piece of unrealised and missed potential.

JOHN KEEFE

## Tmu-Na Theatre, Holon

### *Dead Hours*

DEAD HOURS was the latest offering from Nava Zuckerman, an Israeli director with an idiosyncratic approach to devised theatre. The work was loosely based on a true story: a relationship between two very different women sharing the same prison cell in Israel - for which read 'Kiss of the Spiderwoman' or any number of protest plays of the 80s. Nevertheless, they managed to breathe new life into old content with remarkable verve and power. Sivan Horesh, a trained dancer, played the part of a woman convicted of murdering her abusive husband whilst Nicole Rourke portrayed a political activist held without trial for smuggling weapons with her Palestinian boyfriend. It was to the production's credit that political didacticism was mostly avoided and instead the play became a physical and poetic evocation of the women's inner-lives. Horesh and Rourke extracted very particular mannerisms (walks, talks and looks) which helped contribute to their convincing and fully-rounded character sketches. Sometimes the method did, however, draw too much attention to itself and certain mannerisms appeared foisted on the characters rather than organic to them. Like a lot of devised theatre it occasionally fell into the trap of over-indulgence and amateurism - a queasy example being the 'mad' scene when Horesh wandered about in a sheet, chanting Ophelia-like. The corroboration of the audience - we were served up plates of foul mash and bitter coffee which the actors then consumed - and the effective use of simple props was inspired and contributed to an ultimately

satisfying and, at times, profound evening's entertainment.

GARY REICH

## New Forms Theatre Stricht

### *Alice Point Love*



New Forms Theatre Stricht

Bulgaria's facing hard times. Recent political changes have wrought not only national insecurity but also cultural havoc. Where once theatre was cause for national pride its now an embarrassment. New Forms Theatre Stricht is a relatively young theatre company who have attempted to break the mould. Graduates of the puppetry course at Sofia's National Academy of Theatre and Film Arts they recently visited England (with an invitation to perform at Now96) to present **ALICE POINT LOVE**. This was their newest show, devised in collaboration with Nottingham choreographer Catherine Lyons. Based on improvisations, the piece lasted an hour and was divided into eleven acts. There was no narrative - simply episodes of 'play' performed by three women (dressed in white see-through lycra) who, with puerile girlish giggles, tugged and manipulated objects passed to them from the wings. These included a white lycra sheet, a hula hoop and a large triangle. The trouble was that not only was the piece sloppily executed but that it was presented as a major piece of innovation. Perhaps this is true in Bulgaria but over here we've seen it before... and how! This was the well-worn territory of Momix and Phillipe Genty with their huge budgets and reputations. Let's face it - bringing out the lycra has become something of a theatrical joke in this country. Forgivable for the Bulgarians perhaps but less so for a British choreographer. This was only the first step on a long road.

JULI MAHR

## Hoipolloi

### *Backwash*

All power to Hoipolloi! In **BACKWASH** the company pulled off the ultimate challenge and delivered a piece of devised theatre in which the joins were not visible. This could be because the show was developed from a play written by Sion Dale-Jones and therefore a water-tight structure was already in place. As a happy consequence, Hoipolloi were therefore able to achieve a satisfying unity of vision and approach. Jack played by Dale-Jones, has been working in his aging mother's clapped-out seaside boarding house for donkey's years. She sits on the kitchen stool and instills her motto 'politeness and efficiency' into her son like a mantra. He falls in love with the Swiss chambermaid (Stefanie Muller), wooing her with gifts of soap to eradicate the stench of fish which pervades the place. Their routine is disrupted when the old woman dies and Ed arrives to steal the girl's heart and turn Jack's simple life upside down. The ensuing comedy was off-beat and as gentle as a sea breeze. All three performers adeptly conjured a sense of place and mood and brought consummately observed physical characteristics to their roles. Although predominantly a text-based piece driven by a linear narrative, the company succeeded in enriching this winsome tale with disciplined and meticulously controlled physical performances. Add to this three sophisticated talents for comic performance and Hoipolloi easily recommended themselves as one of the highlights of the Visvak Theatre Festival.

JOHN DANIEL



Hoipolloi. Photo: R. Heeps



## Trestle Theatre Company

### *Passionfish*

Purcell Rooms, London, September 1996



Trestle

This witty and beautifully observed piece opened with a shoal of fish swimming through the slatted backdrop of the stage. Expert use was made of other items of furniture and props, and the brilliantly designed elastic backdrop seemed to engulf performers sucking them into another time. *PASSIONFISH* moved fluidly through time and place to explore the life experiences of generations

of a family in two hours. The masks were a delight - simultaneously humorous and tragic. Here they also used two unmasked actors who were utterly upstaged by the masked ones. The weakness of the text spoken by the actors seemed only to underline the power of expression in the mask. The entire company performed with great energy and skill. The collage effect of the scenes was at first confusing and it was much more enjoyable to give up trying to decipher a linear narrative and simply watch aimlessly! Simon Grover gave a mesmerising performance as a love sick nerd who has a ghastly fishing accident. His progress through life was both tortuously funny and pathetically familiar. Throughout the show, the mother baked a loaf of bread while the performance shuttled backwards and forwards across time. This was a nice touch but when the resultant loaf was broken over the dead body of Mr Mayfly and divided between the family, I wondered if they had pushed the metaphor a little too far. Thankfully, the closing image was the return of that beautiful shoal of fish.

TARA KEMP

## Bare Essentials Youth Theatre

### *Vagrants*

University of Warwick, Coventry, October 1996



Bare Essentials

*VAGRANTS* explored the experience of power and disempowerment that is rooted in the adult-child dynamic. A group of disobedient children transgress parental rules, are sent away to summer camp and find themselves part of 'The Hansel and Gretel Weekend'. This story provided the unifying context through which various mythical, personal and contemporaneous sources resonated. The performers represented the oppressed and oppressors in themselves, as children

in Bosnia and more universally, as all 'Hansels' and 'Gretels'. In this way, they addressed a common understanding that the journey, however literal, is necessary and central to the condition of living and growing-up. Whilst *VAGRANTS* marked a serious journey, it was also a playful piece. There were humorous sequences but implicitly these children understood how opposites inhabit each other. So the fairground games which engender playful fear hold the seeds of terror. Hands held up by a roller-coaster ride translated darkly with the sound of machine gunning. Still, silent, moving and vocal, the presence of these young performers was striking. A haunting soundtrack created by Joel Kendrick underlined the incredible physical ease of the company, who are guided by Carran Waterfield of Triangle. Simple elements resonated, like sticks which signified weapons, playthings, or boundaries in both child and adult contexts. Such impact relied on the sense of ritual which infused actions like the carrying and laying of sticks. *VAGRANTS* celebrated the human capacity to journey for change. As the piece closed, the company combined in a doorway which opened onto yet another crooked path.

JO TROWSDALE

## Altered States: Theatre, Music, Film from the Baltic States

Watermans Art Centre, London, October 1996

The theatre festival consisted of 4 shows: *ESTONIAN GAMES*, *WEDDING* and *EPP PILLAPART' POTTERY* (Estonia), *RUTH'S BOOK* (Latvia) and *OLD WOMAN 2* (Lithuania). The pieces were very different. *WEDDING* was the most radical in form mixing computer-generated images with folk song and dance to tell the story of Estonia as a computer game. Whilst the images slowed down the storytelling its narrative was bolder than most UK theatre. *POTTERY* was the most traditional in text and narrative and the least interesting. The centre-piece was the making of pots on stage; original visually but it simply succeeded in strengthening the naturalism of the show. My favourite piece was *RUTH'S BOOK*, which told the story of Ruth as a pre-Christian allegory of community and altruism. The contemporary resonances were not fully explored but as a piece of theatre it was stunning. A cast of 20 women created a dance-theatre of ritual and pattern to give a female celebration of the female. The space evoked the 'orquestra' and the staging used words, character and action to give a filmic quality. *OLD WOMAN 2* used stories of Daniil Kharms within a surreal style to capture the atmosphere and nightmare of the original. This was physical theatre of a very East European kind in its use of body, soundscape and images. The Festival brought in a large Baltic audience which gave the performances a very particular and enjoyable flavour and has to be considered a success in showing work from an until recently closed part of Europe.

JOHN KEEFE

## National Youth Theatre

### *A Plague on Both Your Houses*

The Place Theatre, London, September 1996

Those who had seen Pete Brooks' previous cinema-inspired shows *L'ASCENSORE* and *CLAIR DE LUZ* could have been forgiven a sense of déjà vu as they settled down to watch *A PLAGUE ON BOTH YOUR HOUSES*. This version of Romeo and Juliet saw Pete Brooks' aesthetic writ large, in cinemascope if you like. The show represented the fullest realisation of his vision seen for some time. On a beautifully lit splendid-looking set the National Youth Theatre performers mimed to recordings of

the great and good delivering Shakespeare's words whilst the laconic, disembodied voice of Romeo's pre-Juliet affections, Rosaline, provided an ironic commentary on the teenage histrionics on stage. This device elevated to heroic status those who live in the margins, those whose demands are no less final and vivid but whose means are less teen-mag tawdry than those of the star-crossed lovers. Rosaline hints at a feminist critique rejecting the Romeo and Juliet romance as unpalatable male fantasy. Brooks and his youthful cast deconstruct the text in several ways: adding their own comment, pilfering quotes from other Shakespeare plays, merely printing the text and distorting it. What better way to tackle the great cultural monolith that is Shakespeare? In the past Pete Brooks' visually ravishing shows have suffered from a paucity of ideas but this production was swollen with intellectual possibility and looked simply fantastic.

RAY NEWE

## Triangle

### *Godiva*

University of Warwick, Coventry, October 1996



Triangle. Photo: Gaz Caulfield

"Hello, come inside...", the breathy voice of a peep show girl teased. Ripples of disturbance were felt amongst the audience as they entered the theatre and recognised themselves in the role of voyeur. It was this tension between discomfort and play which drove the piece. *GOCIVA* refused to offer its audience comfortable versions of either themselves or others. The piece does not offer a simple narrative structure, but a skeletal pattern, in which the elements recursively appeared and transformed as the piece unfolded. There is no doubt however about how the piece communicated. Gut responses were paramount to both

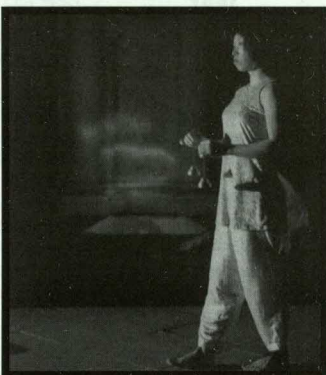


the intention and effect of the piece on the audience. Waterfield, a tiny figure, towered throughout the performance. She is a past master of 'slippage', moving physically, vocally and spiritually between characters, signalling the elemental connections. Through Godiva's task, Waterfield harnessed and recombined the energies inhabiting the different characters of Leofric, Godiva, Tom, Councillor, Alice (a contemporary Godiva procession candidate) and the horse. She transformed the pain, exhaustion and humiliation Godiva experienced into a new positive energy. On one level GODIVA might be the resolution of the story of Godiva's gift to the people of Coventry, but it was also universally relevant. It was an exploration of male domination (and humiliation) of female, of the fertility of female power, of the potential harmony in facing the pain and effect of human behaviours and then using that understanding to forgive and rebuild. The show was presented with a pre-performance workshop and post performance talk

JO TROWSDALE

created concurrently with the movement, the one helping to shape the other and vice versa. In the closing sequence, Mutoh seemed to transform into an old and ancient body and with a beautiful hand gesture seemed to pull the very breath of life from within herself, only for it to recoil back into her body - a truly magic moment in performance.

BILL GEE



Salamanda Tandem

### Tie-Break Theatre Company

#### *Almost Human*

Tristan Bates Studio, London, October 1996

ALMOST HUMAN was an evocative physical performance well acted and beautifully written. Commissioned by the Lynx Trust as a theatre in education show, the piece explored the full horrors of animal captivity and slaughter with courage and a script which was packed with irony, humour and shock. Two performers assumed a multitude of characters from hunters to circus masters and were high on energy and fast on their feet as they victimised Tarzan the ape who swung up and over a steel scaffold in a bid to escape. The nuances of animal behaviour were well observed. In the zoo where he was held captive, Tarzan was scared of peanuts being thrown at him, abused by the zoo keeper and sold to a TV promoter. On a shoot for a TV commercial, he causes an actress to become hysterical and at the mercy of his human handlers is beaten, humiliated and eventually tortured by men in white coats who strap him to the scaffold and attach electrodes to his brain. He is finally killed off, when his tormentors decide that he is too pathetic to be used for medical research and not fit enough to return to the jungle. The hour long performance was thought provoking and will communicate its animal welfare message successfully.

NATASHA KLUGMAN

### Vincent Dance Theatre

#### *Cthonian Pleasures*

Jackson's Lane, London, November 1996

This Sheffield-based company show a professionalism and maturity of style more akin to a company 10 years their senior. Founder, Charlotte Vincent, devised and directed CTHONIAN PLEASURES and the objectivity this afforded her paid off handsomely. The piece was a powerful, visually arresting portrayal of man's endless capacity for cruelty, especially



Vincent Dance Theatre. Photo: P Summerly

when trying to express or repress love. The clever casting contributed significantly to the overall effect. The two contrasting women - one small and Puck-like, the other tall, lithe and Amazonian - interacted with varying degrees of violence and sensuousness. Their differing emotional states were mimetic with the different shapes they made on stage. As a further contrast the muscle-bound, rough and featureless male dancer fitted somewhere between the two women, both physically and semantically. The playing area consisted of a huge circular mound of peat, 5 inches deep and dramatically lit at ground level, which further contributed to the sense that something elemental and not just symbolic was being played out here. And as far as physical theatre goes, Vincent Dance Theatre go further than most. Gone were the meaningless spatial gestures ubiquitous in this genre and instead we were confronted with brittle, emotionally charged idiosyncrasies which often erupted into a kind of clumsy, unbearable reality. All in all it was an unforgettable performance.

GARY REICH

### Forced Entertainment

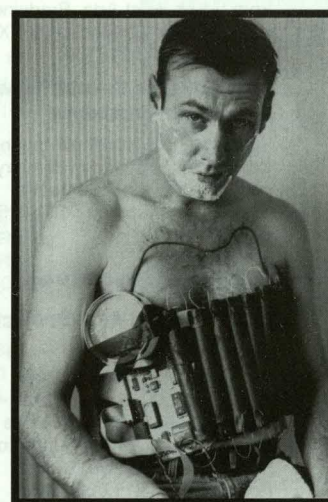
#### Showtime

Arena Theatre, Wolverhampton, October 1996

SHOWTIME draws the audience with a technique so skilled that the senses are seduced. Experts at giving us what we need whilst denying what we want, Forced Entertainment demand and receive empathy in response to transparent fakery. In this show they exploited tired contradictions between distance and engagement to a point wherein one felt quite literally lost and found in equal measures. As the performers stepped in and out of 'moments of emoting', the audience were carried with them. These were not so much examples of temporary representation as presentations of the performative selves, where truths were woven seamlessly into the fiction of

the text. Whilst representative performance thrives on an illusion of depth, SHOWTIME offers a world where depth is disguised as trivia. Cardboard trees, spaghetti guts and pantomime dogs provide visual banalities through which issues of performativity are articulated via blends of demonstration and description which are as unique as they are recognisable. SHOWTIME gives us self-destructing figures whose only wish is to have loved a little better, to have seen and done a little more. If it's a bleak world-view, like reading one's own dark autobiography, the tone is tempered by a humour and beauty which is forceful and fragile in turn. There are certain works one shouldn't miss, and SHOWTIME is one of them.

JOHN FREEMAN



Forced entertainment  
Photo: Hugo Glendinning

### Salamanda Tandem

#### *Lighthouse*

Wollaton Hall, Nottingham, November 1996

Co-commissioned by Dance 4 and the NOWninet6 Festival, LIGHTHOUSE was directed by Isabel Jones and drew inspiration from Wollaton Hall, a C16th Elizabethan Hall that is now an eclectic Natural History museum. Jo Fairfax designed clear perspex towers and trays with delicate piles of powder. These were complemented by two larger installations at floor level that were internally lit and covered in heaps of a salt-like mineral. The piece started as a large bell was sounded which conjured two dancers who flitted across doorways and took quick exploratory diagonals up and down stage. The performance was both entrancing and intriguing through to the final image. The dancers Naomi Mutoh and Tamami Yamada complemented each other through shared and dissonant choreographic patterns. Mutoh's complete concentration and immersion in her internal journey was externalised through the choreography and was fascinating to watch. Yamada's often lighter and faster style was essential and maintained a dynamic stage picture. Three vocalists (Vivien Ellis, Isabel Jones and Sian Croose) created an impressive sound world in which the dance often seemed to palpably hang. Duncan Chapman's sound had been



## Management News

### Mime Action Group AGM

Saturday January 25 1997, 11am at the Voice Box, Royal Festival Hall. Details: Mhora Samuel on 0171 729 7944.

### Arts for Everyone (A4E)

The Arts Council of England are making £20 million of lottery money a year available for new projects worth anything from £500 to £500,000, amateur or professional, subsidised or not. Emphasis is placed on new audiences participation/new work/young people/training. The scheme is divided into 2 parts: The principal one is for £5,000-£50,000 projects but there is also the *Arts for Everyone Express* which is for bids up to £5,000 for which you need to have a bank account, 2 referees, 10% of partnership funding and a good idea. This is a 6 month pilot scheme and its success depends on getting enough applicants. Cameron Mackintosh is giving £500,000 as a matching pool for performing arts projects which come forward with no money at all to go with their bid. For further information contact The Arts Council of England, on their hotline: 0990 100 344.

### Drama White Paper

Now available from ACE and the RABs. Key priorities identified are: High quality work; theatre infrastructure; audience development; contemporary work - including new writing, collaborations and co-productions; cultural diversity and education and training. Contact: ACE on 0171 973 6565.

### Integration of Development Funds

ACE have adopted Common Principles for the integration of Development Funds. For a full list contact Nicola at ITC on 0171 403 1727.

### Internet for Arts Organisations

Yorkshire and Humberside Arts are touring a Roadshow throughout the RABs with the aim to provide greater awareness of the benefits of the Internet for arts organisations, increased awareness of facilities provided by the RABs and to brief arts organisations about the regional on-line Lottery bid. Details on 01924 455555.

### The National Foundation for Arts Education

Have published *Priorities into Practice* for the Gulbenkian Foundation and the latest (and last) issue of *Arts Education*

magazine. Watch out for a new magazine *Arts Education Matters*.

### Public Liability Insurance Cover

Authorities now require performers to cover costs arising from action taken by a member of public for personal injury or damage to property. The National Association of Youth Circus suggest the following 2 companies to contact for insurance cover: John Torribles at The Royal Colonnade, 29 Great George Street, Bristol BS1 5QT, Tel: 01272 211806 and First Act Insurance at 27-29 Brighton Road, South Croydon CR2 6EB, Tel: 0181 686 5050.

### Management Services

#### Central Advisory Service for Trusts & Scholarships

Provides information and advice on sources of funding for performing arts undergraduate and postgraduate courses worldwide. Contact C.A.T.S on 0181 964 3615.

#### International Theatre Institute (Australian Centre)

A performing arts documentation centre and information service useful as a point of contact for companies touring Australia. Details: ITI, 4/245 Chalmers Street, REDFERN NSW 2016, Australia. Tel: +61 (0)2 9319 0718.

#### Skills for Small Businesses

Is a government backed scheme, delivered by Training and Enterprise Councils, which supports small organisations in developing their in-house expertise. 100% funding is available from TECs for organisations undertaking the programme. Contact your RAB for further information.

#### Lottery Information Sheets

South West Arts publish a selection of help sheets on Lottery applications. Available from South West Arts, Bradninch Place, Gandy Street, Exeter EX4 3LS. Tel: 01392 218188.

#### Scottish Arts Council 'New Directions' Roadshow

For details of Roadshow touring throughout Scotland in January and February 1997 contact Mandy Robertson on 0131 226 6051.

### Awards Received

#### ACE Combined Arts Project Fund 1996/97

Recent awards include: Blast Theory, £5,000; Bobby Baker - Daily Life Ltd, £5,000; Graeme Miller, £5,000; Towering Inferno, £5,000; Caroline Rye, £3,500; Rose English, £15,000; Derek Richards, £15,000; Keith Khan - Moti Roti, £20,000.

### ACE Lottery Dept

Recent awards include: BAC, £810,000; Broli Cymraeg, £1 million; ICA, £94,250; Interchange Studios, £4, 850,000; London Bubble, £48,916; Theatre sans Frontieres, £43,370; Solent People's Theatre, £36,622.

### The 1996 Prudential Arts Award

Was shared by LIFT and the Nottingham Playhouse.

### Awards and Commissions Offered

#### ACE Combined Arts Project Fund 1996/97

Is for the research and development and project production of innovative cross art-form works. Details: Daniela Karsten or Simone Hower on 0171 973 6475 or 0171 973 6512.

#### Apexchanges

Offers grants to encourage artists to work on European collaborative projects and joint initiatives. Priority is given to projects initiated in Central and Eastern Europe. Contact Apexchanges Coordinator, European Cultural Foundation, Jan van Goyenkade 5, 1075 HN Amsterdam, The Netherlands. Tel: +31 20 676 0222.

#### Artists Exchange Scheme

Offers grants to performing artists in Scotland to live and work abroad. Details: Anita Clark on 0141 287 0104.

#### The Baring Foundation

2 new funds support initiatives promoting art in education and the community: *The Small Projects Fund*, worth £100,000 per year, will support small-scale community or education arts events with a budget of less than £20,000. *The knowledge and Skills Exchange Fund*, worth £60,000 per year, aims to fund the exchange of knowledge, skills and ideas in education or community arts and offers grants within a range of £500 to £3,000. Next deadline for application to either fund is March 31 1997. Guidelines and application forms available from The Baring Foundation, 60 London Wall, London EC2M 5TQ. Tel: 0171 767 1348.

#### International Initiatives Fund

Aims to encourage and support events and programmes involving artists from abroad. Applications should be submitted at least 6 months in advance of the projects starting date. Deadline for applications: January 17 1997 and May 16 1997. Details on 0171 973 6573.

#### London Borough Grants Committee

Offer Arts Project Fund Awards to up and coming groups without previous LBGC funding or core funding. Emphasis is given to new and original activities that benefit Londoners or specific

communities of interest. Details: LBGC, 5th Floor Regal House, London Road, Twickenham TW1 3QS. Tel: 0181 891 0456.

### Shinkansen/Diva Pictures Ltd

Offer 2 commissions for new live art works made specifically for club floor contexts. Created between January and March 1997, the commissions will first be shown at a Club Research event planned for March/April. Proposals are invited for time-based work that explores the body and technology in relationship to the user/creator interface of the club environment. Contact Shinkansen, 12 Montague Road, London E8 2HW. Tel: 0171 254 9497.

### South East Arts Drama Production Pilot Scheme 1997/98

Is open to professional theatre practitioners, companies and venues in the region to explore the possibilities of creating a piece of theatrical work. Research and Development Awards of up to £5,000 will be given for setting up the artistic team; research into background; commissioning a writer; the devising process; workshops or work leading to a first presentation which will allow the company or artist to develop. Production Phase Awards up to a maximum of £15,000 are available for the presentation of new work and Major Investment Phase Awards of up to £40,000 are available for national touring works. For further information and application forms contact Linda Lewis, Performing Arts Officer (Drama), South East Arts, 10 Mount Ephraim, Tunbridge Wells, Kent TN4 8AS. Tel: 01892 515210.

### Lisa Ullmann Travelling Scholarships

Assist dancers by covering travel costs for practitioners undertaking research or study abroad. Deadline for applications: 25 January 1997. Details: 56 Salisbury Road, Carshalton Beeches, Surrey SM5 3HD.

### UNESCO

Offers grants to cover travel costs for young performing and visual artists. Contact Madelaine Gobeil, Director of the Division of Arts and Cultural Life at UNESCO, Bureau B10.29, Rue Miollis, Paris 75732, France. Fax: +33 1 45 66 50 62.

### Wingate Scholarships

Offer awards of up to £10,000 for individuals undertaking pioneering or original work. Deadline for applications February 11 1997, The Scholarship Committee will conduct interviews of short listed candidates in May '97. For details send A4 SAE (31p) to Wingate Scholarships, 38 Curzon Street, London W1Y 8EY.



# noticeboard

## Mime Action Group

Invite all MAG members to the 1997 Mime Action Group Annual General Meeting, 11.30am at the Voice Box, Royal Festival Hall, South Bank Centre on Saturday January 25. The AGM will be followed at 1.30pm by 'Critical Practice 2' a discussion on New Work in Physical Based Performance chaired by Claire Armitstead, Arts Editor of The Guardian. Phelim McDermott will be guest speaker. The MAG Report, *Mime in Schools* will also be launched. For details and to reserve a place contact Mhora Samuel at MAG on 0171 729 7944.

## Raising the Voice of Silence

There will be a free reception to celebrate and discuss 'Raising the Voice of Silence', the first Cambridge Mime Practitioner Development Project in the Gallery at BAC on Friday 24 January, 9pm. This follows the performance of Improbable Theatre's 70 HILL LANE. Details: Mhora Samuel on 0171 729 7944.

## Black Theatre Forum

Oscar Watson left BTF last November and is now the General Manager of Talawa Theatre Company.

## Blue Motif

Would like to hear from theatre practitioners with physical and/or mask skills with regard to developing forthcoming shows. Please contact Gary on 0171 700 4049.

## Events Production Manager

With 4 years experience in event and festival management, specialising in site-specific and multi-media performances and events, is available. Contact Nic Sandiland on 0171 267 2954 or write to 18 St Augustines Road, London NW1 9RN.

## Feldenkrais and Theatre

Jane Roberts is studying the Feldenkrais Method in theatre at Liverpool John Moores University and urgently needs to hear from theatre practitioners who use the method to help with her research. Please contact Jane at 24 Bennetts Hill, Oxtou,

Wirral L43 5RS. Tel: 0151 653 7858.

## Fragments

Is a monthly platform for emerging artists in Leicester. Held alternatively at the Y Theatre and Phoenix Arts, it is open to professional artists performing new work. Contact Phoenix Arts, 11 Newlake Street, Leicester LE1 5SS.

## The Individual Artist's Making Processes

John Freeman is currently undertaking research into 'The Individual Artist's Making Processes'. He would be interested to hear from artists in all forms of performance who would be willing to answer questions on this area. Contact John Freeman, Senior Lecturer in Drama and Theatre Studies, University College Chester, Cheyney Road, Chester SH1 5BJ. Tel: 01244 375444.

## Kaunas Mime Festival, Lithuania 1997

Kaunas Pantomime Theatre are looking for UK practitioners and companies to participate in the Kaunas Mime Festival, Lithuania in September 1997. KPT hope to offer accommodation and hospitality plus opportunities for workshops, classes and discussions. Participants have to find their own travel and living expenses. Contact John Keefe, Mosaic Performance Project, 168 Dukes Avenue, Ham, Surrey TW10 7YJ.

## Mouth & Trousers

Are looking for performers to take part in a research project for a new ensemble theatre company. Workshop selections will be held in February for 7 performers to research a performance piece over the Easter break working with members of Bodily Functions. A 'demo' showcase event will be held at Komedia, Brighton. Write expressing your interest in movement and ensemble work to Mouth & Trousers, c/o Phil Gunderson, Flat 2, 16 Lansdowne Street, Hove, BN3 1PQ.

## Oz Cam

Is a video production service for musicians and

actors, offering single or multi-camera video recordings for both live performance and scripted productions.

Director/cameraman, Danny Vandine, has been working in the broadcast TV industry for over 7 years. Call 0973 524135.

## Stoke Newington Midsummer Festival 1997

Invites artists and performers who wish to be involved in this years festival to send ideas and proposals by January 31 1997. Contact 59 Kynaston Road, London N16 0EB. Tel: 0171 923 1599.

## Theatre de Complicite

Is desperate for a new rehearsal space of 5,000+ sq ft. All offers are welcome. Call Shân on 0171 700 0233.

## Time-Based Events

Specialise in visual and performance theatre and are looking for artists with special skills for openings, parties and public events. Also actors who speak foreign languages. Send full details to Time-Based Events, 20 St Albans Place, London N1 0NX. Tel: 0171 354 0208.

## Vincent Dance Theatre

Is looking for performers to join the company for a research and development project in Spring/Summer 1997. Send a CV and photo to VDT, 103 Harcourt Road, Sheffield S10 1DH. Tel: 0114 268 7348.

## Change of address

## Neil Blunt, Arts Training Centre

31-33 The Hollins, 16 New Street, Leicester LE1 5NJ. Tel: 0116 242 5202. Email: artstc@di.al.pipex.com

## Peepolykus

c/o Adrian Mealing, The Croft, Old Church Road, Colwall, Worcs. WR13 6EZ. Tel: 01684 540366.

## Shinkansen

Bedale Gallery, 4 Bedale Street, London SE1 9AL. Tel: 0171 357 0824.

## Skalmac Dance Theatre

54 Ditton Walk, Cambridge CB5 8QE. Tel: 01223 414268.

# PUBLICATIONS

## Animations

Glyn Edwards is the new Editor, succeeding Phyllida Shaw.

## A.P.T. Directory

Professional Theatre for Children and Young People. Directory contains details of 112 companies in the UK. To receive a copy of the Directory absolutely free send an A4 SAE (£0.92 1st class, £0.73 2nd class) to: Directory, A.P.T., Unicorn Arts Theatre, Great Newport Street, London WC2H 7JB.

## The Arts in England: Facts & Figures 1996/97

For a free copy contact the Press and Public Affairs Unit of ACE, 14 Great Peter Street, London SW1P 3NQ. Tel: 0171 973 6565.

## International Theatre Institute (Australia)

Publish the following: *Physical Contacts*: Agents, companies, festivals and training in physical/movement performance, with a European and North American focus, \$25; *Butoh Contacts*: Comprehensive contact list, glossary of terms, profiles and historical landmarks, \$20; *International Fringe Festivals*: Contacts for 41 events in 12 countries, \$18. Send cheques or money orders to ITI, 4/245 Chalmers Street, REDFERN NSW 2016, Australia. Tel: +61 (0)2 9319 0718.

## London Arts Board Annual Report 1995/96

Available for £5.00 from LAB, Elme House, 133 Long Acre, Covent Garden, London WC2E 9AF. Tel: 0171 240 1313.

## To Travel, Hopefully

A guide to travel grant opportunities for overseas visits by UK arts practitioners Contact the International Arts Bureau, ACE, 14 Great Peter Street, London SW1P 3NQ. Tel: 0171 973 6565.

## Arts Training Newsletter

Is a collaboration between the RABs, ACE and the Arts Training Network for artists and arts managers interested in training and development. For details call 01823 334767.

## Directory of Professional Puppeteers 1997/1998

Includes descriptions of over 100 companies and individuals plus information on training and funding and support agencies. Price £7.50 from The Puppet Centre Trust, BAC, Lavender Hill, London SW11 5TN. Tel: 0171 228 5335.

## The Puppetry Handbook

A useful reference work available from The Puppet Centre, BAC, Lavender Hill, London SW11 5TN. Tel: 0171 228 5335.

## Thinking Aloud

Indispensable reading for amateurs, dance artists, policy makers and anyone involved or interested in dance. Send a £3.50 (inc. p&xp) cheque payable to Foundation for Community Dance to 13-15 Belvoir Street, Leicester LE1 6SL. Tel: 0116 275 5057.

## England's Regional Arts Pages

10 RABS have established a web site where artists, art organisations and administrators can communicate, share information and work together. Visit the site to find out more: <http://www.poptel.org.uk/arts>



# company update

## performers &

### **bouge-de-là**

Are currently touring their latest production *UNDER GLASS*. Following their success at the British Festival of Visual and Devised Theatre, they have been invited back to BAC in London for three weeks from February 18 to March 9. The company are currently working on an outdoor show *IN THE EYE OF THE STORM* (working title) for Summer '97. This will be a collaboration with designer/director Julian Crouch. For further information call 01865 749583.

### **Brouhaha**

Have just completed the 1996 tour of *BLUFF* with Allison Cologna, Stephen Harper and Catherine Marmier. Next, Allison and Catherine join with Jane Guernier and designer Alice Power to make *THE OPIUM EATERS*, drawing on elements of Thomas de Quincey's *Confessions of an English Opium Eater* and Sergio Leone's film *Once Upon a Time in America*. The show previews at the 1997 Edinburgh Fringe and tours from September '97. For details call Adrian Mealing on 01684 540366.

### **The Clod Ensemble**

Received the 1996 Christopher Whelan Award to assist them in their latest production *METAMORPHOSES*. The award, established in memory of Christopher Whelan (1927-93), who was involved in musical theatre in the broadest sense, is intended to draw attention to the varied and creative role that music can play in dramatic productions of all kinds. Contact the Clod Ensemble on Tel: 0171 354 3864.

### **Company Paradiso**

Will tour their new show *ENTER THE CLOWN*, directed by Ramin Gray, in the Spring and Autumn of 1997. The company have grown out of Talking Pictures which came to a natural end in Summer 1996. Jon Potter is Artistic Director. They aim to create movement based theatre from scripts written specifically for their physical style. Simon Murray will write a case study designed for performing arts and theatre studies students and staff describing the devising process. The work pack will include task orientated and thought provoking questions and is designed to broaden understanding of the process of theatre making. Company Paradiso will host a work session for lecturers and teachers in Manchester in March '97. For details call Jon Potter on 0161 248 8826.

### **Cross Border Arts**

Is the new company name for Puppetworks, whose work since 1990 has gradually widened to encompass more of the purely visual arts. The name Puppetworks will be reserved for their puppetry projects. Lorraine van

Gehlen is Artistic Director and has also been recently elected to the post of BrUNIMA General Secretary. Details contact Cross Border Arts (formerly Puppetworks) on 01733 234583.

### **Dog Theatre**

Were established in 1995 as a result of a collaboration between graduates of the Central School of Speech and Drama and a residency with Theatre de Complicite which culminated in a production at the 1995 Edinburgh Fringe. The company performed their latest show *MILK AND BLOOD* at the British Festival of Visual and Devised Theatre at BAC, London in October '96. For further information contact Anat Raphael on 0181 365 2269. Fax: 0181 442 9578.

### **First Bite**

Theatre in Education Company toured *INSIDEOUT* in schools and youth clubs in former Lothian, Strathclyde and Central Regions, Fife and Dundee last November. The 50 minute production uses mime, movement, acrobatics, text and original music to explore the themes of alcohol, smoking, illegal substance use, the link between alcohol and teenage pregnancy, attitudes towards the opposite sex, decision making and negotiating skills. First Bite was formed in 1988, is based in Edinburgh and Liverpool and works with approximately 35,000 young people every year. In addition to working in schools and youth clubs, First Bite runs annual special needs projects, teacher 'INSET' workshops, drama workshops for young people in care and six Youth Theatres. For further information call Rebecca Kilbey on 0131 225 7993.

### **Floating Point Science Theatre**

Is a major force in the promotion and teaching of Science and Technology in schools. Each of the company's shows are performed by graduate scientists and engineers. They have performed 3,357 shows to schools in the UK over the last 5 years, giving some 700,000 children the chance to participate while being taught national curriculum science and technology. Floating Point combine mime, drama and audience participation. For 1997/98 Floating Point will be creating a new show on sound. They would like to hear from organisations that would be interested in commissioning or sponsoring such a show. For information call 0181 313 3832. Fax: 0181 313 3853.

### **The Glee Club**

Won the Manchester Evening News Award for best small scale production with their last show. *LOCOMOTIVE*, is the company's tenth national touring project and consists of 2 shows - *MOTHER GOOSE EXPLODED* aimed at

primary aged school children and *BEATRICE ON THE FRANKFURT EXPRESS* for adults. The Glee Club are touring their new shows from January to June 1997. Details contact Rachel Sharman on 01422 251204 or 01706 50676.

### **Hoi polloi**

Have been working towards their new production *DEAD ON THE GROUND*, a black farce about a man accidentally killed by a novice angel. This piece has been commissioned by Cambridge Drama Centre and will be the first time the company will work with a composer on an original sound track. *DEAD ON THE GROUND* will open at the 1997 Edinburgh Fringe and tour throughout Autumn '97. The company will be re-touring *HONESTLY* throughout February before a 2-week run of the show at the Young Vic Studio March 24 - April 5. During this time Hoi polloi will be organising open workshops to meet performers and designers for future projects. Details: Chenine at Bhathena-Jancovich on 01223 460075.

### **Jonathan Kay**

Of Attic Theatre Company, is known for his unique fooling style. His most recent performance *SARAJEVO* is based on his experiences in Bosnia and premiered in Winchester last year to a full house. In this new show, Jonathan brings to life the stories of Sarajevo and explores the pain, pleasure, joy and tragedy of a people united by life and death. Jonathan also directed a production of *THE TEMPEST* which premiered at Marwell Zoo in June '96 and continues to teach workshops in Fooling. Details: Sarah Peverell, Attic Theatre Company, 86 High Street, Winchester SO23 9AP. Tel: 01962 863966. Fax: 01962 855344.

### **Laffa Jaffa Productions**

Was founded in 1994 as a non-profit distributing company by graduates of Bristol University and Ecoles Jacques Lecoq. Their first production *FRENCH KISS* toured nationally in 1994 and had a 3-week run at The Etcetera Theatre, London in 1995. The production was sponsored by MEBP Architects and was BSIS matched under the ABSA 'Pairing' Scheme. Laffa Jaffa are a member of the Absa Development Fund (ADF) which is committed to the establishment of links between arts organisations and business. Their latest production *LIFE ON MARS?*, was at Riverside Studios, London in October 1996. Details: Penelope Solomon on 0171 733 6032. Fax: 0171 738 4750.

### **John Lang**

Will be touring from February 1997, following successes in Europe last year with *THE HOLY FOOL* and a new



performance *THE LOST BRIDGE*. His workshop residencies will include the Spring Clowning Festival in Wakefield, the Lawrence Batley Theatre, Huddersfield, Collage Teatralny, Sanok, Poland and projects in Germany and the Czech Republic. For details call 01904 764891.

## **Moon Theatre Company**

Is a new company formed by this Summer's Circomedia graduate Bärbel L. Frank. Her work aims at the creation of strong visual images and the integration of clowning, animation, mask and manipulation skills into innovative pieces of physical theatre. Her first solo show *STRAIGHT TO WATERLOO* will take audiences on a woman's quest for the proof that the world is really round. The show is directed by Bim Mason and Helen Crocker and will be on tour in the South West April-June 1997. For details call 0117 039 8913.

## **Peepolykus**

Continue to tour the critically acclaimed *LET THE DONKEY GO* until June '97, with forays to Hong Kong, Switzerland, Australia, New Zealand and Stornaway. Their UK tour continues into '97 with a short re-tour planned for May/June. Peepolykus are moving to the South East Arts region with strong affiliation to Komedia in Brighton. Their forthcoming show entitled *I AM A COFFEE* will open at the 1997 Edinburgh Fringe and tour from September '97. Details: Adrian Mealing on 01864 540366.

## **The People Show**

Have recently expanded to encompass the skills of the practitioners who have worked on the last few shows. The aim is to use the collective clash of art forms and ideas to create a mix relevant to new and existing audiences. The company tour *PEOPLE SHOW 103* from March - May 1997 in venues across England, Scotland and Wales. The piece will take the form of four simultaneous stories made up of individual mixed-media performances/events taking place in various spaces throughout each venue. *PEOPLE SHOW 103* will be shaped live, using the information being generated at any moment during the event. For more information contact Jane Martin on 0171 729 1841.

## **Rejects Revenge**

Toured Israel with *PEASOUPER* October - November last year. The tour was a huge success with a total audience of over 3,500 with 6 of the 12 performances selling out. The company gained national press, radio and TV coverage. Further information on 0151 708 8480.

## **Reflective Theatre**

Perform their new show *I AM (THE*

*SPACE)*, directed by Gari Jones at the White Bear Theatre January 29 - February 16 1997. This intensely atmospheric piece, inspired by Gaston Bachelard's *The Poetics of Space*, explores perceptions of space and environment and how they shape thoughts, memories, emotions and dreams. Details: Gari Jones on 0181 459 2486.

## **The Right Size**

Tour their new show *DO YOU COME HERE OFTEN?* throughout February and March '97. The company's ninth show combines the performing and devising talents of Artistic Directors Sean Foley and Hamish McColl with those of regular collaborators, director Jos Houben, designer Alice Power and Artistic Director Micheline Vandepoel. For further information contact 0171 713 6500.

## **Ta Ta Di Di Teatro**

Are a new international visual theatre ensemble of seven performers from Brazil, Ireland, England, Scotland and Spain. Their current show *DR ZINGARO'S SECRET* has been re-worked with direction from Micheline Vandepoel (*The Right Size*) for the London International Mime Festival and beyond. In their show, *Ta Ta Di Di* recreate the silent film-era through melodrama, clowning and live musical accompaniment. Details from Arriane Amarantini or Colum Pettit, 19a Evershott Road, London N4 3DG. Tel: 0171 561 1450.

## **Théâtre sans Frontières**

Toured their current show *LE MOULIN MAGIQUE* to packed audiences for 8 weeks in the Autumn. They perform their Celtic show *PIG BOY* in Belfast in February '97 in the opening festival of the new Waterfront Hall Theatre. Following this they will be in London for 3 weeks with the '95 production *LA TULIPE NOIR*. The company will tour their next show *A CHANGE IN THE WEATHER* from Summer '97, and will premiere their new production of *THE MARRIAGE OF FIGARO* at the Queen's Hall before embarking on a national tour. Any performers with a physical theatre background and fluent French who are interested in working with the company should call Sarah Kemp (Artistic Director) or Kay Ocock (Administrator) on 01434 606787.

## **Theatre of the Moment**

Are a new company founded by Ezra Hjalmarsson and Joy Merriman formerly of Talking Pictures. The company aim to create accessible, entertaining and original physical theatre that lives in and maximises the moment. Their first production *AUTO-DA-FÉ* is an epic tragedy about a scholar consumed by his passion for books. The show is adapted, from the novel of the same

name, by Ezra Hjalmarsson and devised by the company. An international cast includes Joy Merriman and Dominique Grandmougin. *AUTO-DA-FÉ* tours in May 1997 and again in September-November. Details: Helen Cole at hâb on 0161 232 9412.

## **Third Estate**

Premiere their new show *THE TELLING ROOM* at the Met Arts Centre, Bury in February. The performance integrates dance, video and film to explore the nature of memory that shapes man's action, history and the future. Also featured is an original soundtrack by Alex Bradley whose band *Avatar* has just been signed to record label Schtumm for two albums. Details: Helen Cole at hâb on 0161 232 9412.

## **Triangle**

Premieres its new production *MY SISTER MY ANGEL* at the Festival of New British Performance at the Junction, Cambridge on January 6 1997 prior to a national Spring tour. During March and April, following an ACE and West Midlands Arts Stagewrite award, Carran Waterfield (*Triangle*) and Debbie Isitt (*Snarling Beasts*) begin a period of research and development towards a new work *RUBY'S SLIPPERS*. The award allows for exploration between the artists' different ways of working within the form of physical based performance. The new work is being created with the support of the University of Warwick, Coventry, where Triangle is now based. Details: Triangle on 01203 362210.

## **Trickster Theatre Productions**

Are based in Manchester and run workshops which include: Archetypes as a tool for characterization; Mask; Yoga Massage and Perfect Performing - which pushes the limit of stance, rhythm and tension to create the perfect performance. Details: Trickster Theatre Productions, Unit 17, 41 Old Birley Street, Hulme, Manchester M15 5RF.

## **The Ukrainian Mime Centre**

Is a non-commercial organisation established by the Theater JART (Kiev), European Mime Federation and Ukrainian Theatre Maker's Union for creating an infrastructure for movement theatre in Ukraine. In 1997, the Ukrainian Mime Centre will co-ordinate the Festival of Ukrainian Arts in Utrecht, Holland in March; the International Festival of Mime and Movement Theatre in Uzhgorod in May; the Spring workshops of MAPA and EMF teachers in Kiev and Uzhgorod and an Autumn workshop by Prof. Thomas Leabhart of the USA. Details: Alex Chayka, Theater JART, Ukrainian Mime Center, Iprinska, 2-86 Kiev-142, Ukraine. Tel: +38 044 444 6606, e-mail: chayka@serv.biph.kiev.ua



## Performance

### Bouge-de-là: UNDER GLASS

#### JANUARY

- 5 The Junction, Cambridge
- 16 Marlborough College, Wilts.
- 18 Fairfield Arts Centre, Basingstoke

#### FEBRUARY

- 3 Jellicoe Theatre, Poole
- 14-15 The Rondo, Bath
- 18-9/3 BAC, London

#### MARCH

- 14 MAC, Birmingham
- Details: 01865 749 583.

### CandoCo: ACROSS YOUR HEART

#### FEBRUARY

- 7 Chalon-sur-Saone
- 10 Queen's Theatre, Hornchurch
- 18 White Rock Theatre, Hastings
- 28 St Polten, Austria

#### MARCH

- 1 Linz, Austria
  - 5-8 Warwick Arts Centre
  - 22 Warande, Antwerp
- Details: 0171 704 6845.

### Commotion: GET OUT OF HERE!

#### FEBRUARY

- 19 Southwell Minster Comp., Notts.
- 20 Ashcroft Arts Centre, Fareham
- 21 Forest Arts Centre, New Milton
- 22 Fairfield Arts Centre, Basingstoke
- 25-8/3 BAC, London

#### MARCH

- 10-14 Nottinghamshire Consortium
  - 18 Tameside College, Ashton Under Lyne
  - 19 The University Theatre, Colchester
  - 20 MAC, Birmingham
  - 21 Southport Arts Centre
  - 24 The Pier Theatre, Bournemouth
- Details: 0629 823806.

### Company Paradiso: ENTER THE CLOWN

#### JANUARY

- 28-29 Arden Studio, South Manchester College
- 30 Darwen Library, Darwen, Lancs. (tbc)

#### FEBRUARY

- 12 Jellicoe Theatre, Poole
- 19-20 Derby Playhouse Studio
- 21 MAC, Birmingham
- 25 Portsmouth Arts Centre, Southsea
- 27 Accrington and Rosendale College

#### MARCH

- 1 Fairfield Arts Centre, Basingstoke
- Details: 0161 248 8826.

### Glee Club: BEATRICE ON THE FRANKFURT EXPRESS (BOTFE) and MOTHER GOOSE EXPLODED (MGE)

#### JANUARY

- 16-17 BAC, London (BOTFE)
- 28-31 BAC, London (BOTFE)

#### FEBRUARY

- 1-2 BAC, London (BOTFE)
- 4-9 BAC, London (BOTFE)
- 11 Courtyard Theatre, Ashton-Under-Lyne (BOTFE)
- 18-19 Purcell Room, SBC, London (MGE)
- 20 Axis Theatre, Crewe (BOTFE)

#### MARCH

- 1 The Met Theatre, Bury
- 6 Clifton Arts Theatre, Lytham St Annes (BOTFE)

- 7-8 Green Room, Manchester (BOTFE)
  - 9 Green Room, Manchester (MGE)
  - 13 Pegasus Arts Centre, Oxford (BOTFE)
  - 14 Chapter, Cardiff (BOTFE)
- Details: 01422 360502.

### Phil Gunderson: WOLF AT THE DOOR

#### JANUARY

- 10 The Junction, Cambridge
- 15-16 College of North West London
- 21 Bridgwater Arts Centre
- 28 Redbridge Drama Centre (Teachers Workshop)

#### FEBRUARY

- 10-18 Hanover, Germany
- Details: 01273 723079.

### Jonathan Kay: FOOL!/SARAJEVO

#### JANUARY

- 31 Bridgwater Arts Centre, Somerset (FOOL!)

#### FEBRUARY

- 2 & 10 The Kings Head Theatre, London (FOOL!)
  - 3 & 9 The Kings Head Theatre, London (SARAJEVO)
- Details: 01962 863966.

### Momentary Fusion: STUNG

#### JANUARY

- 21-22 South Hill Park, Bracknell

#### FEBRUARY

- 6 Stahl Theatre, Oundle
- 8 Trinity Arts Centre, Tunbridge Wells
- 13 Alsager Arts Centre, Crewe
- 28 Uppingham Theatre

#### MARCH

- 6 The Mill, Banbury
  - 12 Swan Theatre, High Wycombe
- Details: 01223 460075.

### John Lang: THE HOLY FOOL/THE LOST BRIDGE

#### FEBRUARY

- 21 Lawrence Batley Theatre, Huddersfield (THE LOST BRIDGE)

#### MARCH

- 6 Lawrence Batley Theatre (THE HOLY FOOL)

Details: 01904 764891.

### Peepolykus: LET THE DONKEY GO

#### JANUARY

- 5 BAC, London
- 6-15 Dairy Theatre, Hong Kong
- 17 Hope Centre, Bristol
- 18 Bryanston Arts, Blandford
- 22-23 Yvonne Arnaud, Guilford
- 24 Take Art, Somerset (Rural Touring)
- 29 Stamford Arts
- 30 The Theatre, Chipping Norton
- 31 Merlin Theatre, Frome

#### FEBRUARY

- 3-8 Switzerland
- 9 Phoenix, Leicester
- 10 Melton Theatre, Leicester
- 13 West End Centre, Aldershot
- 25 Wakefield Arts Centre
- 26 Roadmender, Northampton
- 27 Ashcroft, Fareham
- 28 Willetton (Rural Touring, Take Art)

#### MARCH

- 1 Charltons (Rural Touring, Take Art)
- 6 Colchester Arts
- 7-8 Drama Centre, Cambridge
- 14 Blackfriars, Boston

- 15 St Johns College, York
- Details: 01684 540366.

### Rejects Revenge: PEASOUPER

#### JANUARY

- 7 Hurtwood House, Dorking, Surrey
  - 8 Bideford College, Devon
  - 9 Palace Theatre, Paignton, Devon
  - 10 Bedford Arts Centre
  - 11 Atherstone Memorial Hall, Warwickshire
  - 13-18 Unity Theatre, Liverpool
  - 21 Studio Theatre, North Westminster, London
  - 22-25 Komedia, Brighton
  - 28 Chester Gateway Theatre
  - 28-30 Mercury Theatre, Colchester
  - 31 The Gantry, Southampton
- Details: 0151 708 8480.

### The Right Size: DO YOU COME HERE OFTEN?

#### FEBRUARY

- 6-8 Pegasus Theatre, Oxford
- 11 Phoenix Arts Centre, Leicester
- 12-15 Komedia, Brighton
- 20 Bridgwater Arts Centre
- 21 Salisbury Arts Centre
- 23 Colchester Arts Centre
- 26 Weymouth College
- 28 Blackpool Grand Theatre Studio

#### MARCH

- 1 Blackpool Grand Theatre Studio
  - 6 The Hawth, Crawley
  - 8 Bowen West Arts Centre, Bedford
  - 10-15 Bristol New Vic Studio
  - 19-22 The Tron, Glasgow
- Details: 0171 713 6500.

### Théâtre sans Frontières: PIG BOY/LA TULIPE NOIR

#### JANUARY

- 4-5 Belfast Waterfront Hall (PIG BOY)
- 6-7 Garage Theatre, Monaghan (PIG BOY)
- 8 Down Arts Centre, Downpatrick (PIG BOY)

#### FEBRUARY

- 17 Donald Roy Theatre, Hull (LA TULIPE NOIR)
- 18-8/3 Turtle Key Arts Centre, London (LA TULIPE NOIR)

#### MARCH

- 10 Christ's Hospital Theatre, Horsham (LA TULIPE NOIR)
- 12-13 Mercury Theatre, Colchester (LA TULIPE NOIR)

Details: 01434 606787.

### Triangle: MY SISTER MY ANGEL/TALES FROM THE SCRAPBOOK

#### JANUARY

- 6 The Junction, Cambridge (MY SISTER MY ANGEL)
- 13-14/2 Coventry and Warwickshire Schools and Colleges Tour (MY SISTER MY ANGEL)

#### FEBRUARY

- 6 Weymouth College (TALES FROM THE SCRAPBOOK)
- 7 Dorchester Arts Centre (MY SISTER MY ANGEL)
- 18-19 Avon Drama Studio, University of Warwick (MY SISTER MY ANGEL/TALES FROM THE SCRAPBOOK)
- 20 Derek Newton Theatre, North



# performances

Cheshire College (MY SISTER MY ANGEL/TALES FROM THE SCRAPBOOK)

MARCH  
8 Powerhouse One Theatre, Wakefield (MY SISTER MY ANGEL)  
14 Old Town Hall Arts Centre, Hemel Hempstead (MY SISTER MY ANGEL)

Details: 01203 362210.  
(Total Theatre apologise for any inconvenience caused by errors in Triangle's Tour listings in issue 8.3)

## Festivals

### Cambridge Festival of New British Performance

5 - 10 January, The Junction, Cambridge  
JANUARY

5 Bouge-de-la: UNDER GLASS  
6 Triangle: MY SISTER MY ANGEL (Premiere)  
7 Scarabeus: FATA MORGANA - VISIONS OF THE SKYWALKERS  
8 Thin Line: SHAVING MADONNA  
9 Double Bill: Phil Gunderson: WOLF AT THE DOOR/Hoipolloi: BACKWASH

Details: The Junction on 01223 511511.

### London International Mime Festival

January 11-26 1997

Purcell Room

11-14 Moussoux Bonte: THE LAST HALLUCINATIONS OF LUCAS CRANACH  
15-19 Les Cousins  
20-21 Theatre du Mouvement: RETROSPECTIVE  
22-26 Gavin Robertson and Andy Taylor: FANTASTICAL VOYAGE

Royal Festival Hall, Foyer

16-19 Pyramide: PHOTO ROMAN  
Details: Royal Festival Hall on 0171 960 4242  
ICA  
13-15 Stephen Mottram's Animata: THE SEED CARRIERS  
15-18 Faulty Optic: SHOT AT THE TROFF  
Details: ICA on 0171 930 3647;

BAC  
10-12 Teatro del Carretto: BIANCANEVE  
14-15 Theatre de L'Ange Fou: MEMORIES OF UNKNOWN TIES  
14-16 Ta Ta Di Di: DR ZINGARO'S SECRET  
14-19 Ezechiel Garcia-Romeu: LE MAROTOSCOPE  
16-17 The Glee Club: BEATRICE ON THE FRANKFURT EXPRESS  
17 AT HOME WITH PUNCH & JUDY  
18-19 Jeremy Robbins: PRIME OBJECT: LOVE AND SLIPPERY WHEN WET  
18-19 Tantalus: SEVEN AGES  
18-19 Barabbas, The Company: STROKEHAULING  
20-21 The Shaman: AMINE  
20-23 Odd Bodies: THE TRUE TRAGEDY OF RICHARD III  
22 Guy Dartnell: BOTTLE (A VOIDANCE)  
23-26 Improbable Theatre: 70 HILL LANE  
24-26 Ernst Fischer/Helen Spackman: LOVE IN THE TIME OF MELANCHOLIA  
25-26 Improbable Theatre: ANIMO  
Details: BAC on 0171 223 2223  
Circus Space  
17-19 Circus Space Cabaret  
24-26 Circus Space Cabaret  
Details: Circus Space on 0171 613 4141  
Queen Elizabeth Hall  
24-26 Theatre le Ranelagh: SUR LA ROUTE DE SIENNE  
Details: Royal Festival Hall on 0171 960 4242

### Moving Parts '97

February 14 - March 22, MAC, Birmingham  
FEBRUARY

14-15 Ricochet: ALL VISITORS BRING HAPPINESS  
19 Stephen Mottram's Animata: THE SEED CARRIERS  
20 Sakoba: NEW MOVES IN AFRICAN DANCE  
21 Company Paradiso: ENTER THE CLOWN  
22 DanceXchange: BEYOND THE TUTU  
27 Talking Birds: JOY RIDDEN  
28-1/3 Nahid Siddiqui & Co.: PRISM  
MARCH  
5-8 Adventures in Motion Pictures: HIGHLAND FLING  
13 Tantalus: SEVEN AGES  
14 Bouge-de-la: UNDER GLASS  
20 Commotion: GET OUT OF HERE!  
21 Kaos Theatre: THE KAOS KALIGULA  
22 DanceXchange: WAYNE MCGREGOR & FRIENDS

Details: 0121 440 4923.

## Venues

### Chisenhale Dance Space

London

FEBRUARY

28-1/3 Triple Bill: Colin Pool, Jo Chandler and Birma

MARCH

7-8 Double Bill: Subhod Rathod and Ming Low

21-22 Triple Bill: Kultyer Dance Theatre, Sarah Spanton and Nivraj Sidhu

Details: 0181981 6617.

# & festivals

## total theatre

The national quarterly 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, reviews, news, opportunities, developments and includes information on companies, performances and workshops around the country.

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For subscription enquiries contact:

Mhora Samuel, Administrative Director

### mime action group

At The Circus Space, Coronet Street, London

N1 6NU. Tel/Fax: 0171 729 7944

Registered company number 3133599

Registered charity number 1052358

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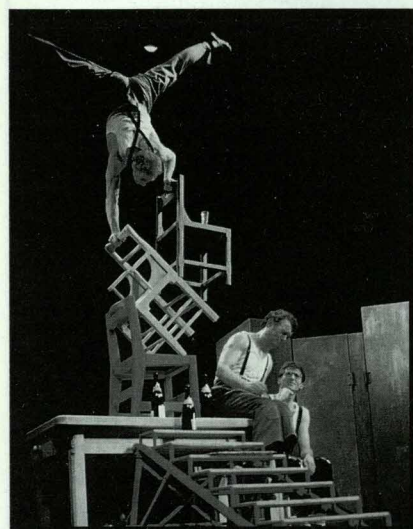
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### Copy Deadlines

Winter:	14th November	Published	7th January
Spring:	14th February	Published	7th April
Summer:	14th May	Published	7th July
Autumn:	14th August	Published	7th October



Les Cousins, London International Mime Festival



# & training

## workshops

### Performance

#### Aberdeen Studios

*London*  
DEEP VOICE, FEELING  
BODY  
11-12 January 1997  
Barb Jung & Peta Lily  
2 day workshop for  
singers, actors, dancers  
and performers  
Details: 0171 828 0455  
or 0181 348 7171

#### Bodily Functions

*Hove, Brighton, Lewes & Crawley*  
CARNIVAL CARAVAN  
From January 1997  
Street Theatre  
Workshops with Welfare  
State, Scarabeus,  
Jonathan Kay, Franki  
Anderson and Lindsey  
Butcher.  
Details: Dorothy Max  
Prior on 01273 385928 or  
Charlotte Walsh on  
01273 464050.

#### Centre for the Expressive Arts

*London*  
THE ARTIST BEHIND  
THE MASK  
April-June 1997  
An integrated arts course  
for participants to use

their bodies, voices and masks as  
vehicles to liberate creative  
expression. With Merle Van den  
Bosch, Julie McNamara, Veronica  
Needa and Michael Chase.  
Details: 0181 374 4532

#### Chisenhale Dance Space

*London*  
CHOREO-POETRY  
22 February 1997  
With Jonzi D  
1-2 March 1997  
With Pit Fong Loh (Bi Ma)  
NEW MOVES IN AFRICAN DANCE  
8-9 March 1997  
With Bode Lawal (Sakoba)  
DIE LAUGHING  
10-12 March 1997  
With Nigel Charnock  
THAT MOMENT  
22-23 March 1997  
With Sarah Lewis and Dorothea  
Smartt  
OBJECTS OF DESIRE  
24-27 March 1997  
With Rene Eyre  
Details: CDS on 0181 981 6617.

#### Circomedia

*Bristol*  
MIME, PHYSICAL THEATRE AND  
CIRCUS SKILLS  
INTRODUCTORY COURSE  
September - December 1997  
3 month introductory training led by  
Bim Mason and Helen Crocker.  
Entry by audition. Fee £1,275.  
ONE YEAR FOUNDATION  
September 1997 - June 1998  
Full time training led Bim Mason and  
Helen Crocker. Guest tutors tba.  
Entry by audition. Fee £3,250.  
Details: 0117 947 7288.

### Empty Space Research Studio

*Bristol*  
EXPLORING THE ART OF BEING  
6 - 7 January & 17 - 21 February  
March 1997  
With Franki Anderson  
Details: Emma Williams on 0117 955  
3742.

### Glastonbury Assembly Rooms

*Glastonbury*  
FOOLING WORKSHOP  
18-24 January 1997  
With Jonathan Kay  
Details: Sarah Peverell on 01962  
863966.

### Guizers Dance and Mime Theatre

*Leicester*  
WRITING, DIRECTING AND  
DEVISING FOR PHYSICAL  
THEATRE  
18-19 January 1997  
With Peta Lily  
Details: The Guizers on 01509  
236522.

### London International Mime Festival 1997

*London, Various Venues*  
11-16 January 1997  
PHYSICAL THEATRE WORKSHOP  
12 January, BAC  
With John Mowat  
FIVE DAY MIME WORKSHOP  
13-17 January, BAC  
With John Mowat  
FACING IT OUT  
19 January, BAC  
John Wright and guests lecture  
demonstration  
CLOWN WORKSHOP  
19 January, BAC  
With Barrabas  
ACTIVATING THE MASK  
20-24 January, BAC  
With John Wright and The Mask  
Studio  
DYNAMICS OF FULL AND HALF  
MASKS  
22 January, BAC  
With Michael Chase  
THE MEETING POINT  
January 24, Royal Festival Hall  
Skills exchange forum for  
performers, directors and designers  
Details: Nick Sweeting on 0171  
978 4200  
CRITICAL PRACTICE 2  
January 25, Royal Festival Hall  
Details: 0171 729 7944.  
THE FIVE SENSES  
25-26 January, Royal Festival Hall  
With Jean-Louis Heckel of Nada  
Theatre  
COMMEDIA DELL'ARTE  
25-26 January, BAC  
With Michael Chase  
Details: BAC on 0171 223 2223,  
Royal Festival Hall on 0171 978  
4200.

### Monika Pagneux

*London*  
MASTERCLASS  
17-27 March 1997  
A 2 week intensive masterclass  
with one of the world's foremost  
teachers of movement for theatre.  
Details: Rick Zoltowski on 0181  
341 5548.

### Trading Faces

*Abingdon, Oxon*  
MASTERCLASS IN  
LEATHER MASK MAKING  
& COMMEDIA DELL'ARTE

17-28 February 1997  
With Ninian Kinnier Wilson, Peter  
Jordon and Didi Hopkins.  
Details: Alison Bull on 01235  
550829.

### Wakefield Royal Theatre & Opera House

*Wakefield*  
SPRING CLOWNING  
February 11 - March 29  
Tuesday 7-9.30pm,  
Details: 01924 215541.

### Training

#### Independent Theatre Council

*London*  
STARTING A PERFORMING ARTS  
COMPANY  
20 January, 18 March, 15 May, 10  
July 1997  
BOOKING A TOUR  
21 January, 19 March, 11 July 1997  
FIRST STEPS IN FINANCIAL  
MANAGEMENT  
25-26 February 1997 (Birmingham)  
BUSINESS PLANNING  
12-13 February 1997  
SEMINAR - COPYRIGHT  
17 March 1997  
SEMINAR - HOW TO WIN THE  
LOTTERY  
6 March & 3 July 1997  
Details: ITC on 0171 403 6698.

### Overseas

#### Dell'Arte School of Physical Theatre

*Blue Lake, California*  
DELL'ARTE ABROAD: STUDY IN  
BALI!  
17 February - 31 March 1997  
2-month residential programme in  
Bali studying traditional Balinese

performing arts and crafts as well as  
Dell'Arte mask and movement  
techniques.  
Details: Dell'Arte, Bali Program, PO  
Box 816, Blue Lake, CA 95525-  
0816. Tel: (707) 668 5663.

### Conferences

#### Mime Action Group

*Voice Box, Royal Festival Hall*  
CRITICAL PRACTICE 2  
1pm, January 25 1997  
A discussion/debate on new work in  
physically-based performance.  
Chaired by Claire Armitstead, Arts  
Editor of The Guardian. Guest  
speakers include Phelim McDermott  
of Improbable Theatre.  
Details: Mhora Samuel on 017 729  
7944.

#### Chisenhale Dance Space

*London*  
ON THE EDGE  
16 March 1997  
Retaining an issue-base in  
performance. Speakers include:  
Andrea Phillips, Andrew Chetty, Liz  
Aggiss, Javier du Frutos, Jaya  
Chaneran, Robert Pacitti, Edwin  
Lung, Caroline Muraldo.  
Details: CDS on 0181 981 6617.

### Dancebase

*Edinburgh*  
MASTERCLASSES  
13-14 March 1997  
With David Dorfman - athlete turned  
dancer and choreographer  
Details: 0131 225 5525.

### Pegasus Theatre

*Oxford*  
INTRODUCTION TO TECHNICAL  
THEATRE  
20 January 1997  
With Simon Gray and Adrian  
Littlejohns. For administrators and  
tour bookers  
Details: 01865 792209.

## COMPETITION

**total theatre** has 3 copies of Thomas Richard's **AT WORK WITH GROTOWSKI ON PHYSICAL ACTIONS** to give away. To receive a FREE copy simply send in a postcard with your name, address and MAG membership number to MAG, AT THE CIRCUS SPACE, CORONET STREET, LONDON N1 6NU. The senders of the first 3 cards received will win a copy of the book. The three lucky winners of the competition in Total Theatre issue 8.3 were Jane Sutcliffe in Birmingham, Julio Sarkany in London and Alan Fairbairn in Hove. They each receive a copy of Bim Mason's book **STREET THEATRE AND OTHER OUTDOOR PERFORMANCE**. Both books are published by Routledge, 11 New Fetter Lane, London EC4P 4EE.



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# Mime in Education

## Guide to

*"This guide focuses on the distinctive roles of mime. It sets mime firmly in the context of an enlarged view of human expressiveness and communication... and is one of the few contemporary sources of ideas and information on the uses and development of mime, not only within the arts but across the curriculum as a whole... It should prove an invaluable resource for schools and artists alike."*

**Ken Robinson**

Professor of Arts Education,  
Inst. of Education, University of Warwick

### Contents include

Mime in the National Curriculum • How to use mime • Planning your mime activity • Case studies giving examples of projects with primary, secondary and tertiary students

### Companies include

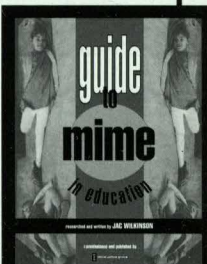
Floating Point Science Theatre • Pat Keysell • Jane Sutcliffe • Trestle Theatre Company • Rowan Tolley • Volcano Theatre Company • Trading Faces • Triangle • Pegasus Youth Theatre

**The Guide to Mime in Education costs £3.50 (plus £1.00 postage & packing). Details:**

MIME ACTION GROUP, AT THE CIRCUS SPACE, CORONET STREET, LONDON N1 6NU. TEL: 0171 729 7944

Mime Action Group is the UK Umbrella Organisation for Mime and Physical Theatre. MAG advocates for greater recognition and status for the Artform - raising the public profile, providing information, identifying training, community and educational needs, and supporting regional and national development.

Registered Company Number 3133599. Registered Charity Number 1052358.



**A guide to help teachers explore the use of mime in schools and with young people.**

researched and written by  
JAC WILKINSON  
commissioned and published by  
MIME ACTION GROUP



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The dynamic modern alternative to conventional Drama School, offering a 3-month intensive Foundation Course and a five-term Course.

Spring Foundation term begins January 13 1997. Summer Foundation term begins April 22 1997.

The course includes

*Decroux Mime Technique, Mime Acting, Story-Telling, Masks, Verbal/Physical/Psychological Improvisation, Style & Stylisation, Body-Balance, Colours, Timing, Caricatures, Commedia dell'Arte, Chimpanzee, Acrobatics, Stage & Body Dynamics and much more.*

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

We are one of Europe's leading schools of Mime and one of the founders of Physical Theatre. Founded in 1979, it is totally international, the longest-established in Britain and one of the largest of its kind.



## SHORT COURSES

INTRODUCTION TO MASKS : 22-23 FEBRUARY & 24-25 MAY 1997

VERBAL IMPROVISATION (Keith Johnstone techniques) : 8-9 MARCH 1997 & 14-15 JUNE 1997

Brochures: The Registrar, 20 Thornton Avenue, London, W4 1QG. Tel: 0181 747 3537.





# PG Dip in Advanced Theatre Practice

a 1-year, full-time course

If you want to extend yourself as a creative practitioner by working in a wider theatre context - then this course may be an investment for your future! The dynamic and changing world of contemporary theatre demands a total approach to theatre training. Whether a director, writer, dramaturg, performer, puppeteer, or designer - you could benefit from working within a collaborative and creative training environment.

## Somerset Scholarship

A Somerset Scholarship (covering full fees and maintenance) is available for this course. For eligibility: you must be under 25; you or your parents will normally reside in the London Borough of Haringey; or, you will have attended as a pupil at a School in that Borough.

Directing  
Writing  
Dramaturgy  
Performance  
Puppetry  
Set Design  
Costume Design  
Lighting Design  
Sound  
for Performance

A Totality of  
Theatre Training

## Apply now for entry in October 1997

Applicants will normally hold a degree or equivalent in an arts-related subject and/or have a minimum of 2 years relevant professional experience.

For further details call Linda Roe on:  
0171-722 8183. The Central School of  
Speech and Drama, 64 Eton Avenue,  
London NW3 3HY (TT996)

THE  
**CENTRAL SCHOOL**  
**OF SPEECH AND DRAMA**

Principal: Professor Robert S. Fowler FRSA