

total theatre

Mime, Physical Theatre & Visual Performance Volume 10 Issue 2 Summer 1998 £2.50



◆ ART ON ◆ THE STREETS

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◆ Street Arts Meeting

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◆ The Influence
◆ of Jacques Lecoq
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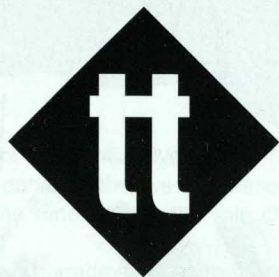
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total theatre

mime, physical theatre & visual performance

VOLUME 10 ♦ ISSUE 2 ♦ SUMMER 1998

Summer is the season for festivals, and one of the world's biggest is the Edinburgh Festival Fringe. Next month, for the second year running, Total Theatre will be presenting awards at Edinburgh to celebrate the most innovative work in the physical and visual theatre sector. In this issue we look back at last year's Total Theatre Awards and talk to some of the judges who picked the winning companies.

Watch out for news of the 1998 Total Theatre Award winners in the next issue. If you're a member of a company or an individual taking a show to Edinburgh, and have yet to nominate yourself for an award, turn to page eight for details.

Pursuing its commitment to theatrical innovation, BAC in London has been running a season of performances in the dark. In this issue we take a look at what visual and physical theatre companies can hope to learn from the experience of performing for a sightless audience.

Plus, in advance of September's International Workshop Festival, there's an interview with Festival Director Dick McCaw. And we continue with the theme of actor training, with articles on two of modern mime's most influential teachers: Jacques Lecoq and Etienne Decroux.

Finally, over the summer, many companies will be touring their work on the outdoor festival circuit. Street Arts are becoming increasingly recognised as an autonomous art form, and in this issue we report on the National Street Arts Meeting, which was organised by South East Arts for the second year running in Brighton in May.

Remember your ideas and feedback are always welcome. Have a good summer

John Daniel, Editor

Copy deadline: Total Theatre magazine is published quarterly. If you would like to submit news, views, letters or advertise in the Autumn issue, please note that the copy deadline is August 14th 1998. The next issue will cover the period October 1998 to January 1999.



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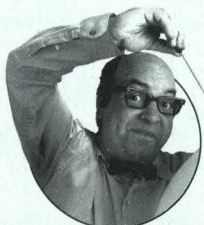
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Compagnie Jo
Bithume in *Hello
Mister Jo*, Streets
of Brighton '98

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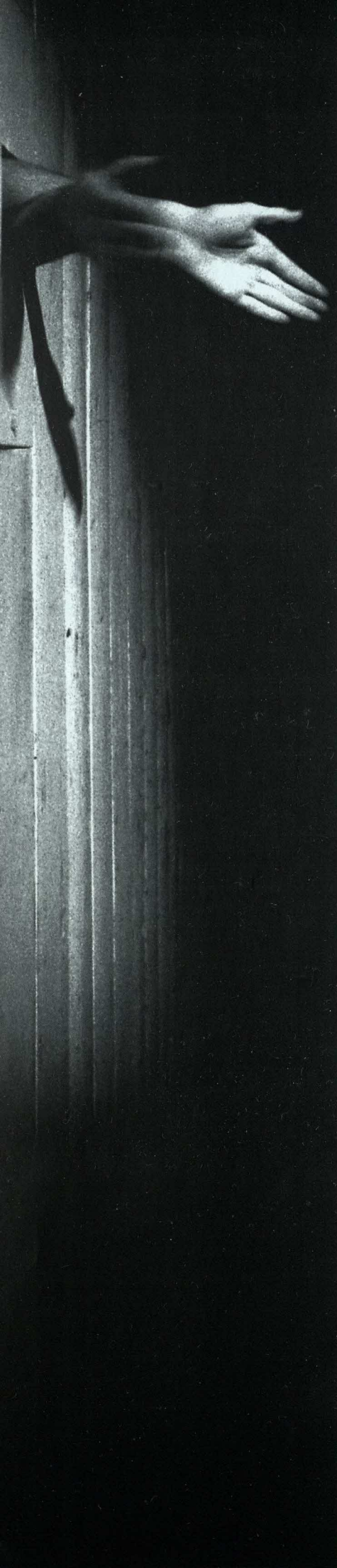
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Blackout

For the last two months Studio 2 at BAC, London has hosted a season of diverse performances ranging from classical music recitals to Theatre de Complicite. All the shows were staged entirely in the dark. RAY NEWE went to BAC to discover whether the Playing in the Dark season was a valuable theatrical experiment or just a marketing gimmick

BY INSTINCT people tend to avoid the poorly lit alleyways and dark spaces of the city. They are uncomfortable areas, associated with danger and the unknown. Yet from May to July this year, Tom Morris, Director of London's BAC, lured people into a pitch-black studio and regaled them with performances by Theatre de Complicite, Improbable Theatre, Ivor Cutler, Primitive Science, Vanishing Point and Fevered Sleep among others.

Morris's interest in the dark started two years ago with a production of Beckett's *All That Fall*. As he explains:

"I was reading through it trying to work out how to do it. The way that Beckett writes the stage instructions are so precise that it became clear the only way of doing it was in the dark. We didn't start out wanting to do something in the dark, the dark came out of having to do this show."

The response to the show was enormously favourable and soon other theatre-makers were approaching Morris declaring their interest in creating work for the dark.

"So I thought we should put this season on and see what happens", Morris continues. "Give the environment of darkness long enough and a wide enough variety of differ-

ent artists to work in it, and see whether there is anything in it, in itself, to explore."

Primitive Science performed *Theatre Dreams* as part of the season and for them the power of darkness lies in its disorienting effect on an audience. Marc von Henning and Boz Temple Morris explain:

"In the dark you are alone in a more personal space. The 'theatre dream' can, therefore, more easily enter your mind; giving you a private view on a world of wonders that would be obscured by the light. Working in the dark provides an effective means of dislocating the audience from the here and now. The dark is, in itself, a site-specific space: a site specific to each and every one of us."

For the Glasgow-based company Vanishing Point, the season provided an opportunity for them to expand their production of *The Sightless*. This adaptation of Maeterlinck's *Les Aveugles*, a play whose protagonists are blind, had previously been staged in darkness at the Tramway in Glasgow. Vanishing Points director Matthew Linton explains:

"In one of our press releases we referred to the play as a 'direct experience', like 'entering a ghost train or a fairground ride', and it was this approach we were interested in - theatre in which the live presence of the

spectator is essential. We wanted *The Sightless* to enhance the live experience and at the same time reduce the role of passive voyeur."

David Harradine of *Fevered Sleep* saw in the darkness (sic) an opportunity to examine the very nature of theatre:

"We immediately began to think about presenting work in the dark that, in fact, denies any kind of reliance on text. We wanted to explore the possibilities of creating theatre and telling stories without using the two things that really underpin so much that actually happens in performance and in theatres. If you can't see something, you usually fall back on hearing it, particularly listening to a linguistic description of it. But what if you can't hear words either? That was the question we wanted to answer right from the start."

It is this spirit of enquiry that is so important to Tom Morris. "I get very, very bored by the amount of essentially conservative theatre that is made on the fringe," he says. "By default, the fringe has become a training and experiment ground for mainstream theatre - in the best and worst sense. Often in the worst sense, doing the job that mainstream theatre ought to be doing for itself - just training someone how to direct Ibsen or whatever. For me it's very important that this building (BAC), in its programming, asks questions that we don't know the answers to."

Yet it could be argued that the *Playing the Dark* season is, in some aspects, essentially conservative itself. In his introductory notes to the season's programme, Tom Morris contends that the season "responds to arguments from writers and directors that the power of the spoken word in theatre to excite the imaginations of audiences has been bamboozled by visual effect. In the homeland of Shakespeare this is cruel."

Indeed the season opened with 'well-known performers from the Royal National Theatre stable' performing excerpts from Shakespeare in the darkness. This potent combination of respectable mainstream theatre and that most powerful of cultural tokens, Shakespeare, surely unavoidably sets something of a conservative tone?

"Bollocks, absolute bollocks!", argues Morris. "Shakespeare was a very radical theatre-maker. The environment in which he made his theatre was incredibly live, incredibly spontaneous and transgressive. All of his audience, or the bulk of them, were skiving off work in order to be there. It was like a rave. What Shakespeare has become since then is a completely different matter. But I guess in writing that introduction, I'm teasing people a bit. People do think, in spite of that historical truth about Shakespeare, that Shakespeare is conservative and that BAC's work is going to be sort of radical and devised or whatever. I quite enjoyed saying that this experiment -

that you may think is totally radical and weird - is tapping into something that you base your culture on. But it is true that Shakespeare's theatre was very live and radical, as it's true that Greek theatre was when it was done, and there is a real logic to doing both of these in the dark. When you put people in the darkened space, whether the individual show is good or bad, you do allow people to be a lot more open, I think. Because the environment is unfamiliar they can't be judging what they're experiencing by all the usual criteria. People have the opportunity to find themselves in a much more spontaneous interaction with what the actors are doing."

Working in the dark provides an effective means of dislocating the audience from the here and now. The dark is, in itself, a site-specific space: a site specific to each and every one of us

For Morris this relationship with the audience is key, particularly the relationship "between the skills of the performers and the invitation they make to the imagination of the audience."

Fevered Sleep describe their show *Yarn* as "an open invitation to people to put themselves in a situation they probably haven't been in since being a child, a situation where they can't rationalise everything and simply say, 'oh yeah, I see...' We want people to rediscover something about themselves, about what their bodies can actually take in and interpret. Perhaps that's too much to ask, and that's what we'll find out when the installation is actually up and running. If nothing else, we hope people leave this piece with a sense of having been on a journey to somewhere they maybe haven't been for a long time."

Vanishing Point's Matthew Lenton also sees the audience's experiential response as crucial, and he believes it will be heightened by the darkness.

"We would like the audience to leave talking about where they were and having felt something of the predicament of the [blind] characters in the play. To have experienced the play in a much more direct way than otherwise possible."

What though is the nature of the audience's experience? For Lenton "the experience, especially because of its novelty, is a visual one." However, Lenton here touches on one of the charges that could be made about this season; that performing theatre in the dark is simply a gimmick and that the *Playing in the Dark* season, as a whole, can be accused of dressing novelty up as experiment.

Morris answers the charge:

"The *Improbable Theatre* show [*Something Unexpected*] was for me complete experiment, total, brave, experiment. They really didn't know what they were doing and they found things in the course of that evening that they really didn't expect to find. It was a really kind of bumpy, up and down, sort of evening and they come out afterwards and had a long conversation about wanting to do it again - to try something else in the dark. There's absolutely no question in my mind that that was all experiment and no novelty. The stuff they came across in the latter part of the show, is stuff that they can develop."

But doesn't *Improbable's* approach to improvised theatre rely too heavily on 'music and movement' style cliché?

"It was very brave", insists Morris. "They said, 'we are going to work without words in the dark and we are going to move'. It was extraordinary. Okay, it was using pretty familiar techniques from impro workshops, so that people sort of knew what they were doing. But they just worked without words in the dark and sustained it for about eight minutes before going adrift."

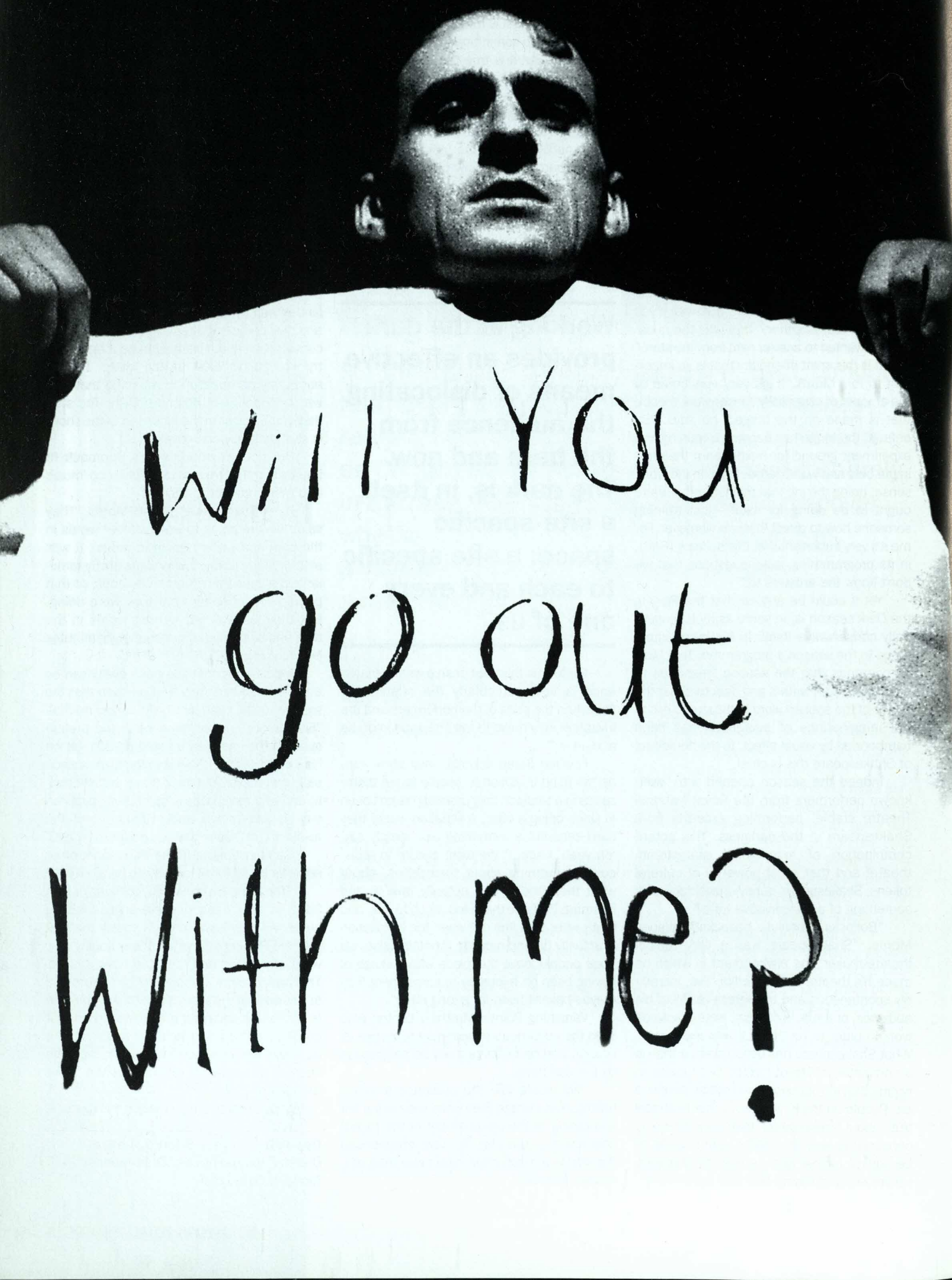
Morris does concede that novelty can be a useful marketing tool, but believes that the season was unequivocally experimental. "Experiment is what happens in the theatre space. Experiment as an idea doesn't get on *Newsnight* (as the *Playing in the Dark* season did) or whatever. But all of that is bullshit really, and all it really does is open up an opportunity to say things about theatre and the resourcing of theatre that you don't usually get."

So after *Playing in the Dark*, what other seasons would Tom Morris like to bring to BAC?

"The thing I'm constantly thinking of is to have an open season where anyone is welcome. All they have to do is satisfy me that they are REALLY interested in developing new ways of working and they can have a night. That would be an experiment I'm interested in - to basically just say 'Fuck it!' Anyone who is interested in making new work can just come in and do it, it doesn't matter what it is. They'll bring their own audience, they'll be seen in this context, totally unedited. I like the idea of that."

If you'll excuse the pun, watch this space. ♦

Opposite: Primitive Science *Theatre Dreams* Photo: Far Left: Sean Mooney
Top Left: Cath Forest



Will You
go out
With me?

Glittering Prize

For the second year running Total Theatre will celebrate the range and diversity of mime and physical theatre on the Edinburgh Festival Fringe, by presenting the Total Theatre Awards. **JOHN DANIEL** talks to some of last year's award winners and to the judges who assessed the work

FOR three weeks this summer, the Edinburgh Festival Fringe will programme over thirteen hundred shows across one hundred and sixty four different venues in the city. Armed with a programme which reads like a telephone directory, the discerning fringe goer is faced with a bewildering choice when it comes to planning their viewing. And it's not easy for the multitude of companies performing on the fringe either. Despite the fact that the city's population swells to roughly double its size during the festival, you don't have to be a mathematician to work out that there are more shows performed on the fringe than there are people to watch them. For every sold-out three week run at the Pleasance or the Assembly Rooms, there will be a plethora of near-empty houses for companies performing in converted community centres and Masonic lodges across the city. With so many shows vying for attention in Edinburgh, the fringe has become a battlefield for companies competing for a part of the audience share. Anything which might help raise a company's profile above their competitors is a useful tool in their armoury. Awards, as well as being nice to receive, also have tangible commercial benefits in the piranha pool of the fringe.

There are certain essential pre-requisites to ensure success on the fringe. 'Location, location, location' is the *crie de coeur* in Edinburgh, and unless you're performing no more than a stone's throw from the Royal Mile or Prince's Street you can wave goodbye to full-houses. The Assembly Rooms, the Pleasance and the Gilded Balloon laud over the fringe like magnetic poles drawing in audiences. It can seem, to companies outside the golden triumvirate, that the space between is the

theatrical equivalent of the Bermuda triangle. Shows can just sink without trace.

Secondly, a bit of controversy can't hurt when fighting for attention on the fringe. This year we get the first of what promise to be a rash of new plays about the death of Diana and also a stage biog. of Myra Hindley, which got the tabloids all hot and bothered when it played at London's Hen and Chickens earlier this year. Both shows should get some column inches, and as the companies performing them no doubt realise, getting press attention in Edinburgh is critical. Without at least one quote for your flier (imaginatively abridged if necessary) and a few blown-up reviews pasted to the wall of the box office, companies will have an even harder job than usual pulling in the punters.

If the power of the press is paramount in Edinburgh, so too is the power of the spoken word. Shows can be made or broken over late night drinking sessions in the Fringe Club, Pleasance or Assembly Rooms. And one hot topic that is always high on people's agenda, is who is tipped to win one of the twelve or so different awards presented by the press and corporate sponsors over the course of the fringe.

Last year a new award was launched at the Edinburgh Festival Fringe: The Total Theatre Awards, designed specifically to celebrate the range and diversity of physical and visual theatre on the fringe. The response to the call for nominations was massive, with ninety four companies registering to participate. Everyone likes to be a winner, and for the company or performer which receives it, an award can provide the edge they need to stand out from the crowd. For the thirty strong army of assessors and eight judges who sifted through the performances on last year's fringe, it was clear

that not all the companies who nominated themselves across the five different award categories really fitted the Awards remit.

As Grainne Byrne, Artistic Director of Scarlet Theatre and one of last year's judges, comments, "most of the time we spent our time discounting things, saying 'well, that's just a play isn't it.'" She goes on to point out that, "sometimes there were companies who were physical in what they did, but it was only descriptive in the way it was used." Mary Brennan, theatre critic for the Glasgow Herald and judge of the 1997 Awards goes further to say, "the concept of physicality has sometimes been hi-jacked by people who can't hack it." So, how did the judging panel set the parameters by which all the performances would be judged?

For Grainne Byrne it was important that companies were striving to be "inventive with theatrical convention." Andrew Burnett, fellow judge and theatre critic for The List, believes this is particularly essential at a time when "established forms... are almost on their way out." This is clear from the flurry of newly coined critical terms invented in recent years: dance theatre, physical theatre, new writing, new circus, mime, multi-media. As far as Andrew Burnett is concerned the term 'physical theatre' has "outlived its usefulness." As he says, "any theatre that's vibrant these days is going to be using physicality in an interesting way." However, in his opinion, the best theatre is that which uses all the resources available to the theatre maker - word, image and body - and synthesises them "into one coherent piece."

Joseph Seelig, Director of the London International Mime Festival, has been ➤

Left: Fecund Theatre, 27 Photo: R. Carter

☐ YES

☐ NO

► visiting the fringe for the past twenty years, and is more prosaic than Burnett when he considers the definition of 'total theatre': "it doesn't matter how people set the guidelines. It's a useful marketing tool." In a society which forever bombards the consumer with more choice, the late twentieth century has become the domain of the marketing man and the spin doctor. Theatre companies, like commercial ventures, have to define their product in order to effectively target the market. It's not enough anymore to just make 'theatre'; and awards like those presented by Total Theatre, as well as establishing a critical benchmark by which the quality of new work can be judged, can also help companies to define their output and consequently market themselves more effectively.

Mary Brennan believes that the Total Theatre Awards have a pivotal role to play in assisting an emerging sector of artists to define the work they are creating. The Awards will also in time, she hopes, help raise the profile of the work by informing programmers and critics about it. As she says, "an award scheme can go a long way to acclimatising [them] to the work and assuring them that it is strong and that there is an audience for it." Richard Coope of K.486, the Manchester-based company which won the 1997 Total Theatre Award for best newcomer, echoes Brennan's sentiments when he says, "the Total Theatre Award has made us more conscious about what we are and how we define our physicality."

Coope is delighted that K.486 won the award, not least because it familiarised pro-

motors and bookers with their work. The company have recently returned from a ten date tour of Brazil performing their adaptation of Macbeth alongside Max Stafford Clarke's Out of Joint Theatre Company. This is unusually early success for a company established in 1995 by a group of students from Manchester University. Coope says K.486 have Total Theatre to thank for raising their profile: "it was absolutely instrumental in getting our booking in Brazil." The company were programmed in the British Festival of Visual Theatre at BAC, London following Edinburgh last year; a booking, Coope says, they wouldn't have got if it hadn't been for their Total Theatre nomination. "The Best Newcomers Award is really very important as it does set a group on track," he concludes.

Beverley Reid, Project Development Officer with Fecund Theatre, who won the 1997 Total Theatre Award for the most innovative touring production, agrees that the award "raised the profile of the company." Both K.486 and Fecund also talk of the benefit of having an umbrella organisation like Total Theatre supporting the development of their art form. Grainne Byrne of Scarlet comments that physical and visual theatre companies "bandy together as a group in any case, it's a natural community." And she points out that "It's very good to have the awards to recognise the work of the community." Andrew Burnett adds that "theatre practitioners need to be encouraged to look at how the art form can re-invent itself." And concludes that Total Theatre has a role to play in stimulating innovation by rewarding it.

For the launch year the 1997 Total Theatre Awards culminated in a glittering award ceremony at the St Bride's Centre, attended by over four hundred people including such theatre luminaries as Steven Berkoff (winner of the 1997 Lifetime Achievement Award) and presided over by Hamish McColl and Sean Foley of The Right Size. Clearly a new award will take quite a number of years to establish itself, but nobody doubts that the first year went off with quite a bang. The Awards night provided a much needed focus for the sector. Joseph Seelig praises the event for its "festive atmosphere", and comments that he "was amazed how many people were there."

Clearly it will take some years before the Total Theatre Awards can generate as much speculation and anticipation in Edinburgh as the Perrier Award for Comedy, the Scotsman Fringe Firsts or The Herald Angels and Devils, currently do. But if the success of the 1997 Awards is anything to go by, the Total Theatre Awards could become a key feature of the Edinburgh Festival Fringe in years to come. ♦

In addition to Fecund Theatre, K.486 and Steven Berkoff; The Right Size, Derevo and Compagnie Yvette Boszik were all winners of Total Theatre Awards in 1997.

If you are a performer taking physically based work to this year's Edinburgh Festival Fringe and would like to be nominated for an award send a first class sae to Bhathena Jancovich at Lauderdale House, Waterlow Park, Highgate Hill, London N6 5HG by July 28.



Dick McCaw Photo: Simon Richardson

Body of Knowledge

The International Workshop Festival celebrates its tenth anniversary this year. In recognition of his commitment to performance training, the International Theatre Institute honoured its director, Dick McCaw, with the Excellence in Theatre Award on World Theatre Day last March. **EMI SLATER**, of Perpetual Motion, met the IWF Director to find out what makes a successful workshop

DICK MCCAW is a ball of energy. It would be easy to underestimate the influence he has had over the physical theatre world, both here and abroad, in the five years he has been director of the International Workshop Festival. He is self deprecating and funny, often at his own expense, yet he calmly and quietly brings together some of the greatest teachers and practitioners working in theatre today.

When I went to meet him in his small basement flat in Stamford Hill, I found him waxing lyrical about what makes a 'good workshop participant' and the subtle delineations of the whole workshop process.

McCaw took over the International Workshop Festival in 1994 from its founder Nigel Jamieson, who he describes as "a man who feels concepts like they are concrete, like they are balls you can hold in your hand." In contrast, McCaw claims he hadn't a clue what he was doing.

"It is a very special skill. It is very difficult to organise what is essentially a training service. The market does not exist, the service is pretty low key. It happens for twenty people behind a closed door."

He soon rose to the challenge, however. In his second year as festival director he introduced a theme to each workshop pro-

gramme. He explains that this was a necessary marketing device, at a time in which the sector the workshop festival had traditionally serviced, was undergoing a constant process of change.

"We were still going for a mime and new circus clientele, but mime had changed its name and new circus had dropped off the path finder, so marketing and programming had to go very closely hand in hand."

The IWF market is niche, as McCaw explains, "if you start wanting to do Colombian snake charming, interesting and beautiful as it might be, who is going to come?" The festival exists to provide an educational ➤



► service and, as McCaw points out, "what is the point of providing an educational service that no one will come to?"

However, with such a vast array of world theatre practice to choose from, it behoves the director of a workshop festival to sometimes take risks.

"As with all good programming, it is a mixture of pushing and listening. You have to say 'trust me', and I think there are probably about sixty people who do trust me now, out of four thousand. The numbers are phenomenally small, the margin of error is huge."

The last workshop festival in the spring, *The Way of the Warrior*, was a collection of workshops on the martial arts. How does McCaw explain the relevance of martial arts training for the contemporary performer?

"I inherited the martial arts idea from Nigel Jamieson... People thought [it] would be a sporty, judo-club thing, as Ruth Mackenzie of Scottish Opera said, 'it is boys with sticks'. So the whole problem of image, perception and misperception of the martial arts arose."

But he goes on to explain: "I realised that martial arts are nothing to do with violence, they are about control, about discipline. Actually the end product of many of the martial arts are the most beautiful movements. Why? Because they are perfectly in contact with the ground. They understand the relation between two bodies... You are seeing the human body at its peak of achievement. So in terms of training, I could sell it to actors and dancers; in terms of

choreography and enhancing performance, I could see how to sell it; and in terms of producing a programme which demonstrated the links between performance and the martial arts, I could see how to sell it to the South Bank Centre."

The Way of the Warrior was a watershed for the IWF and an achievement of which McCaw is understandably proud. Fifteen thousand people came to see the demonstrations at the South Bank Centre.

Why is it that the workshop festival has always been so oriented towards what we have come to describe as physical theatre?

"I think that we ignore the expressivity of the body at our peril, because I think it becomes an ever more distant theatre when it's from the neck upwards. If you are only doing text based theatre, how can you project physically, I mean in terms of stage presence? Or how can you project vocally, in terms of your body apparatus, if you aren't physically aware? One could almost say that there is only physical theatre. We all need a body. It is all a question of degree. I am very interested in exploring theatre which does not rely so much only on a literary text but on a text in the context of other means of expression, simply because I think it is more interesting for the audience."

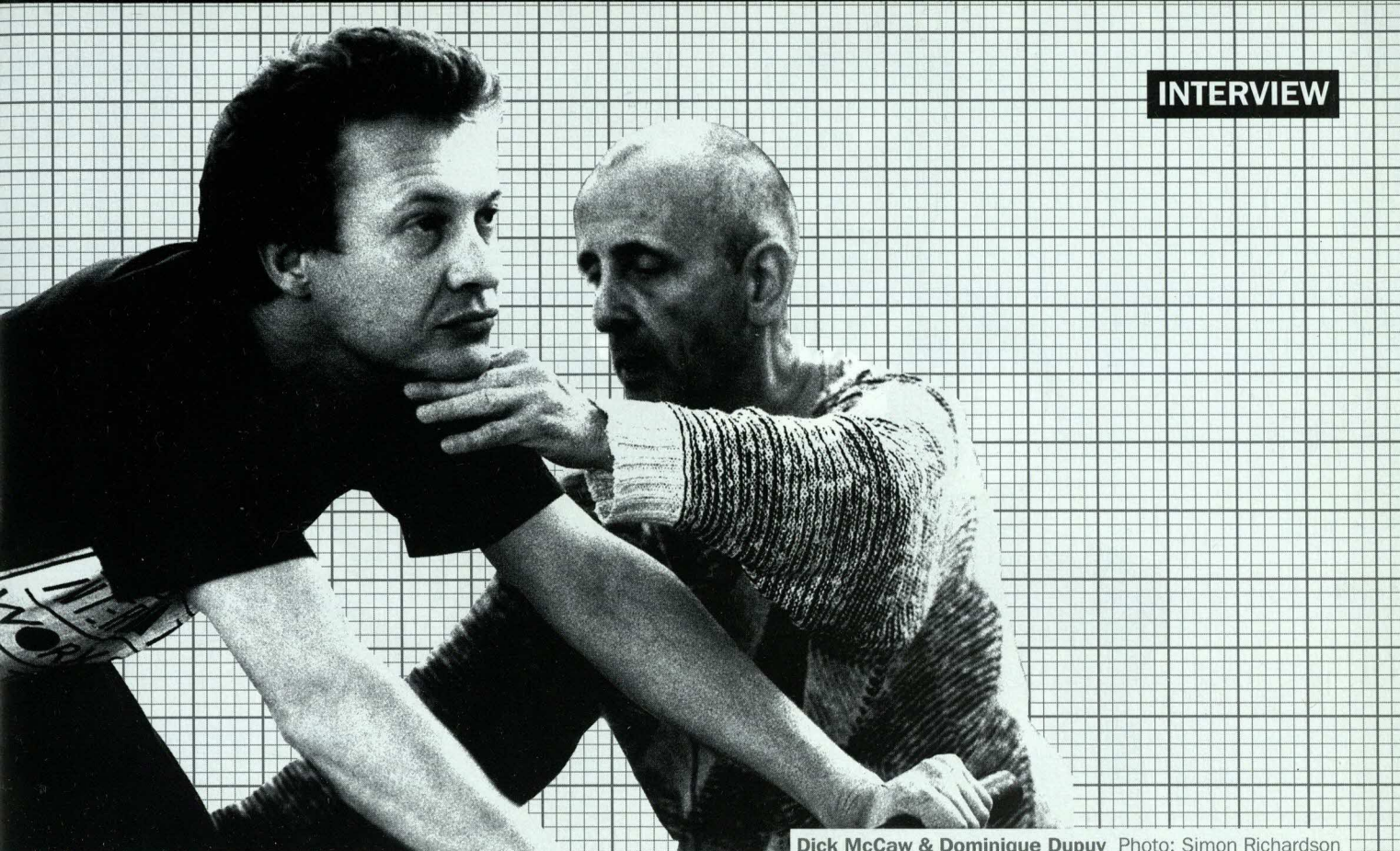
David Mamet in his book *True or False - Heresy and Common Sense for the Actor*, writes off education for actors, considering it a complete waste of time. To quote from Mamet: "vocal and physical training can be

acquired piecemeal through observation and practise, through personal tutoring, or through a mixture of the above - acting training will not help you. Formal training for the player is not only useless but harmful."

What does McCaw make of that? He recognises the problems inherent in training provision, as he says, "you cannot teach Kalarippayattu in a week." But he goes on to say:

"There are some fundamentals of performance which we lose touch with at our peril... I think [the IWF] is an opportunity for professionals, young and old, to re-sensitise themselves... It might be a question of morale, it might be a question of curiosity, it is this almost Brechtian sense of distancing yourself. You cannot distance yourself conceptually because conceptually you can be anywhere, in any time, in any space. You have to give up your whole self which is your body, you have to feel how a Kabuki actor approaches character, you have to feel that their characterisation makes very different demands on your psycho-physical apparatus."

But for McCaw, it is not a one way process. It is as much an experience for the teacher as it is for the participant. McCaw has made mistakes, and admits it is a terrible responsibility to choose the teachers, and of course there have been times when teachers have been programmed who are only doing the workshop to show off, to get attention, or even to engage in 'dubious sex seeking activities.'



Dick McCaw & Dominique Dupuy Photo: Simon Richardson

Before a workshop, McCaw will challenge his teachers quite specifically:

"There is an awful lot of preparation. For example I invited Patsy Rosenberg, probably Britain's greatest living voice teacher, to do a workshop for dancers. She said, 'what do mean, for dancers?' And I said, 'I really believe that it is important for dancers to find their creative voice'... She accepted the invitation and worked with a ballet dancer from the Balachine company, and it was one of the most moving workshops that we have done because she released emotion, introduced people to a new part of themselves."

McCaw admits that sometimes his requests to teachers do shock them a bit. Over time he has come to realise that, in the workshop setting, the teacher is often as vulnerable as the participants. Silviu Purcarete, proved a particularly difficult nut to crack:

"He hates workshops, he does not do many but he will do one with me. I mean I can draw things out of people which they might not even recognise in themselves. It is like in relationships, you can often see something in your partner which your partner simply cannot see. We often need the mirror of somebody else."

McCaw believes the best workshops are when the teacher has learnt as much as the participants. Finding good participants is as important as having a good teacher.

"It is my job to provide good participants. A workshop is absolutely not about the passivity of the participant... People pay £150

expecting to have £150 worth of educational commodity, which is a very Thatcherite 'weights and measures' approach to education, it becomes a process which is completely transactional. If you bring nothing to the teacher, the teacher has nothing to work with... The dynamic of the workshop is about listening, about re-sensitising, having been desensitised by a business which is very demanding."

So what qualities does a workshop participant need?

"As Monika Pagneux used to say about good participants - 'you have given me a gift'. People who have that humility, who have that ability not to impose their ego, people who genuinely listen to the teacher and people who can imagine what the teacher is trying to say and secondly try to follow that exercise in an honest, and personally authentic way."

Although the very essence of IWF is process rather than product led, have there been any tangible results to come out of the workshops? First, McCaw quotes from LeCoq:

"When someone asked him in a workshop, 'where is this all going?' He said, 'come back in three years and ask that question'. It is like an intra-muscular as opposed to an intravenous injection, it takes a long time to spread through the system and three years later you will suddenly realise, 'oh that is what it's about.'"

Working relationships have been formed from the workshops:

"Henk Chut... always finds actors at IWF workshops, the Right Size came together four

years after meeting in a workshop, Bobby Baker took two people from her workshop to be in her show. Hailey Carmichael and Steven Whinnery met each other in a workshop and did a show together. I think it is important to extend invitations to other artists so that they can work in other countries. Jonathan Stone of Ralf Ralf taught in Lithuania as a result of one of the workshops."

Of course Macaw's visions are often limited by the amount of money at his disposal. He has grand visions:

"I would have a building with big, well-lit, sprung floor studios, a big room in which at least sixty people could eat together and a kitchen where I could cook for them. To eat together is very important, and we could do more smaller projects. For instance, if Anatoli Vasiliev wanted to come over here with twenty Russians, we could have more proper international exchanges. I might be able to do the job better of looking after a particular approach to making performance and a constituency that I am becoming increasingly fond of. We have talked about vulnerability, about generosity, trust, humility, exposure, and these people who I have had the privilege to work with embody all these qualities, and so I like them and so I would like to cook for them!"

And I am sure the feeling is mutual. ♦

The next Workshop Festival, A Common Pulse: A Body of Knowledge, takes place at the London Studio Centre (31 August-13 September) and Yorkshire Dance Space, Leeds (14-20 September). See page 34 for details. Tel: 0171 580 8825



In the four years Sue Emmas has been Artistic Associate at the Young Vic, she has turned its studio theatre into one of the country's foremost physical and visual theatre venues. **PAUL WILLIAMS** reports



Putting the 'Young' into Young Vic

IN 1993, when Artistic Director David Thacker left the Young Vic to become resident director at the Royal Shakespeare Company, the theatre entered a new phase of development, with the controversy of appointment of Tim Supple and Julia Barosley. Many observers claimed the pair were too young and inexperienced. Much of the press verged on the vindictive. Some pundits were fearful that the personality of the Young Vic would somehow change for the worse.

Logically, however, the appointment of two such young directors to a theatre with a youthful profile, made sound artistic sense. Supple and Barosley's first decision in post was to discard the Young Vic's department for Youth and Education, in a bid to integrate its activities into the overall programme of the theatre. Sue Emmas, who was at that time the Co-ordinator of the Youth and Education Unit, saw that there was untapped potential in the Young Vic's studio theatre,

which at that time was being used by the Youth and Education Unit as a performance space for the Youth Theatre.

The following year, coinciding with Julia Barosley's rapid departure as Joint Artistic Director, Emmas was appointed Artistic Associate with specific responsibility for creating a programme of work for the Young Vic Studio. So began the venue's reputation as one of London's foremost receiving houses for experimental physical and visual performance.



Emmas first came to the Young Vic as assistant to the Administrative Director, Philip Bernays, with whom she had previously worked at the Arts Council Drama Department. At that time, the Arts Council suggested to David Thacker, then Artistic Director, that to maintain its remit as a theatre for the young, the Young Vic should produce work directly related to young people. Thacker was directing *A Winter's Tale* when the recommendation was made, and included a community element to the production by enlisting people from the locality to play shepherds and country folk. As they were still in the process of appointing a Director of the Youth and Education section, the ever resourceful Emmas took over the work in the interim.

Thacker's concept for the production changed and, subsequently, the people were not used. But Emmas' work was not wasted as it established an ongoing body of community work which in various ways has remained attached to many of the Main House and Studio shows ever since.

This work, which would have left a more egomaniacal person cold, inspired Emmas and soon she was promoted from Assistant Administrative Director to Co-ordinator of the Youth and Education Unit. She also began supporting and instigating projects for the youth theatre.

Emmas radiates optimism, creative energy and a great love of theatre. She nurtures the creative talents of the young companies like Forced Entertainment and Station House Opera, which still characterise the Young Vic Studio's programme today.

Many of the companies Emmas saw were performing in venues which, more often than not, were insufficiently resourced to support and develop the work they were promoting. At the Young Vic, she has sought to nurture ongoing relationships with the companies she programmes and strives to provide a supportive framework to assist in their development. One valuable thing Emmas believes that the Young Vic can provide companies with, is time. As she explains, "the ideal is that companies get a week to get-in, make and rehearse, before they open." Wherever possible, Emmas makes the full resources of the Studio available to incoming companies for a full week before their run, thus allowing them to open "in a calm way." As Emmas is well aware, this is a luxury that many venues can't afford: "there are limited opportunities to do this, apart from in venues with less profile."

As Artistic Associate of the Young Vic since 1994, Emmas' remit has been to create an artistic vision for the venue and provide practical support for the companies which perform there. Gradually she has shaped the space into a centre for experimentation in performance. The first steps were made with companies such as Da Da Dum as part of the

London International Mime Festival, and Trevor Stewart. The new artistic policy for the Studio was very much influenced by the work Julia Bardsley had done with the Main House, and previously with Derek Derek. Over the past year Emmas has programmed work by Hoipolloi, The People Show, Christine Entwistle, Strathcona, Desperate Optimists, Theatre Pur, Primitive Science and Louder than Words, among others.

Emmas describes the defining quality of the work she programmes for the Studio as being non-text based, experimental and concentrating on different aspects of communication. More basically, she describes it as, "new work which is not new writing. Work which may involve text, but where text is not necessarily the starting point."

It also emphasises the 'Young' in Young Vic. As Emmas explains:

"Lots of people who bring their work here are younger and utilise popular culture and media such as video, music, light in a very vibrant way. For example, the starting point for a piece of work could come from a designer who wants to work with a particular choreographer." She refers to Wink Productions, whose performance, *Soundbite*, was created from a soundscape. The youth and education element is still a great part of Emmas' vision.

"Much of the drama work done in schools is still very much based on a narrative tradition. It is so important for us to encourage young people to come to the Studio and experience new work. Hopefully, some will be inspired and in this way we create a future audience."

This desire has been given a boost in the shape of a recent lottery grant which will allow both the Studio and Main House to offer tickets to young people, many of whom will be experiencing theatre for the first time. The grant will also mean that the Studio can offer a selection of companies a block of money to help them produce a piece of work within the space. Emmas is excited as the lottery grant gives her the opportunity to commission work for the Studio for the first time. The first commission has been awarded to Ruth Ben Tovim and Louder than Words, who are currently working in schools on a project which will culminate in a performance in the Studio for two weeks in November. Other commissions are yet to be announced, but will include a site-specific pro-

ject co-produced by the Young Vic for the British Festival of Visual Theatre in the Autumn.

Emmas' dream is to create a venue which will provide companies with a familiar and adaptable environment where they are free to experiment. Any company which wishes to be involved with the 'project' will first have to pass the Emmas' 'quality test'. She stresses that it is essential for any company to be at the right stage of their development to suit the space.

"There are different expectations from an audience and the press on a company performing at the Young Vic compared to one performing at BAC, for instance... You can't come here without a budget... or where you haven't thought about, or have the money for, the design... There is more of an expectation here. Having Primitive Science for example; when you've seen something quite so beautiful and amazing which Robert Innes Hopkins has designed, to then place it against something rougher..."

It is also essential that the work of a company is seen by Emmas, even if it is not the specific piece they wish to perform at the Studio. At the moment, she manages to see approximately three performances a week. Most performances are in London but she is trying to see more work throughout the UK and would, depending on time, be willing to see a company's work if requested.

Despite her enormous work-load, Emmas is still committed to the extra activities which take place outside of performance. These include a summer school for seven to twenty year olds led by practitioners who have already worked in the space, and which this year will involve a visiting company from South Africa. There will also be workshops to give actors used to working in a more classical context the experience of working in a different way. Finally, actors, directors and designers who have worked in the Main House will be invited to use the Studio to share ideas, thus creating the potential for future collaborations.

The Young Vic project is still in its early stages. When I ask Emmas where the Studio will be in five or ten years, she reminds me that much relies on future funding. It is to be hoped that the funding materialises, but whatever happens it is certain that Emmas will continue to drive the Studio down many exciting avenues.

When pushed to make a definitive statement on how she would describe the artistic policy she has created for the Young Vic Studio, Emmas finally succumbs by saying: "It's about the whole beauty of total theatre." ♦

Above: Hoipolloi *Dead on the Ground*

Photo: Grimward & Heeps **Left Main:** Louder than Words *The Counting of Years* Photo: Stuart Colwill **Left:** The People Show *People Show 105* Photo: Thomas Gray

Theatre of The Imagination

What has been the influence of the teaching of Jacques Lecoq on British theatre? Physical theatre in general, and Lecoq's work in particular, have increasingly had a bearing on the way performances are presented in the mainstream. **RIEKS DRIJVER** considers Lecoq's influence on mainstream as well as physical theatre



Moving Picture Mime Show

YOU can tell over the past decade that different theatrical disciplines have merged, if you read performer's biographies in the programme notes at major West End theatres. You might be surprised by how many times Jacques Lecoq's name appears. As well as these incidental sightings, for more concrete evidence you need look no further than the National Theatre and Royal Shakespeare Company, both of which have employed Lecoq-trained movement directors

in recent years. Furthermore Lecoq-alumni's Theatre de Complicite have now performed three plays at the National Theatre, and are probably regarded by many as one of the nation's leading theatre companies.

What is the defining aspect of Lecoq's training? For a start, Lecoq sets out to create a 'vocabulary' for performance. Katherine Alexander, Assistant Director of Theatre de Complicite, believes that "people who have trained at Lecoq have a certain vocabulary,

physically, and a spoken vocabulary which they can use to devise work." This goes hand in hand with an ability to be a good ensemble player, as through regular sessions, Lecoq encourages his students to create original performance work in groups.

Another key area of Lecoq's work is described by Anthony Frost and Ralph Yarrow, in *Improvisation in Drama*, as follows:

"To discover the essentials of play and interplay in theatrical performance by the practice of improvisation, using the whole range of tactile possibility at all levels."

These aspects of Lecoq's work are referred to by Toby Sedgwick, one of the founder members of Moving Picture Mime Show. For him the ability to create new theatre lies at the heart of Lecoq's training:

"Fundamentally what he shows you within yourself is the possibility of creating an image, or creating a style of theatre based on your own imagination."

John Wright, Principal Lecturer at Middlesex University, believes that "the other aspect of his work is seeing the actor as a creative writer."

In the first instance, Lecoq's most obvious influence on British theatre is in the work of individual companies who have been formed by his graduates, such as Moving Picture Mime Show and Theatre de Complicite. But what is of most interest is the way in which the work of these companies has filtered further into mainstream theatre. A good example of this, Lecoq-trained Shona Morris believes, is the Royal Shakespeare Company's 1980 production of *Nicholas Nickleby*, which was heavily indebted to Lecoq, particularly in its use of minimal scenery.

The process whereby physical theatre influences mainstream theatre is documented in reviews of the London International Mime Festival, inaugurated by Joseph Seelig in 1977. Five years on, Kenneth Rea observed the way that through the ensemble work of physical theatre groups, "the gap between mime and theatre is most clearly bridged" - something which seemed evident in *Nicholas Nickleby*. The play's co-director, John Caird, observes that "theatre has become far too naturalistic in the past fifteen years." And commenting that designs had become log-jammed, considers that "if mime can help un-jam the logs, as it did with *Nicholas Nickleby*, where we often used actors to supply the scenery and sound effects, then one should use it."

The influence of mime, and by implication the influence of Jacques Lecoq on British theatre, was beginning to be fairly well established in the mid 1980s, and in 1988 John Vidal, in a preview of the London International Workshop Festival, summarised the situation as follows:

"Lecoq's influence is beginning to be seen in European theatre as students like Ariane Mnouchkine graduate. Companies founded by British students include Footsbarn, Moving Picture Mime Show, Theatre de Complicite and I Gelati. Steven Berkoff, Desmond Jones and the two directors of Nana now at the Mermaid, Jane Gibson and Sue Lefton, are all ex-students who have followed his two year course."

However, despite Lecoq's growing influence, his work is still seen mainly in relation to mime, which may suggest that the broader principles of his training, in particular those relating to the creation of forms of theatre based on the actor/practitioner's imagination, are less readily assimilated.

The question of the degree to which Lecoq's work has filtered into mainstream theatre is one on which opinions differ widely. Toby Wilshire, of Trestle Theatre company, believes that "physical theatre generally has opened up to people like Stephen Daldry, Richard Eyre and Sam Mendes, the visual possibilities of not necessarily having to create a real world on stage, but... a world that is real to itself, and the vocabulary to pull it off."

Referring more specifically to Lecoq's work, the theatre critic Lyn Gardner sees his influence as being "often very diluted", while Joseph Seelig holds the view that "what Lecoq has taught has filtered very extensively into the theatre scene now."

James MacDonald, Assistant Artistic Director at the Royal Court, thinks that Lecoq has "changed the theatrical culture here" and that "any director working on the British stage is aware of what Lecoq is, and what he represents, because his physical work is so well known." This is a view also held by Tim Supple, Artistic Director of the Young Vic, who thinks that the theatrical culture has changed, and considers Theatre de Complicite to be the company who have brought Lecoq to the attention of mainstream theatre. He sees Complicite as having "provided something that was not generally there", in particular in offering theatre a greater "mixture of seriousness with joy, a mixture of intellectualism and popularity" after which many actors hanker.

The positive influences that Supple sees are countered by an awareness of some limitations of Lecoq trained actors whom he believes "don't have a convincing attitude to character, as character is interpreted in realistic plays. So when they're doing something like Shakespeare, the sense of character, the sense of psychology is not confident. What you lack is inner strength, you don't get a sense that it is from within, it's out there, it's all expressed."

The comments here are contentious, and no doubt many of Lecoq's graduates would take issue with them, but even teachers at Lecoq's



Theatre de Complicite, *The Three Lives of Lucie Cabrol* Photo: Red Saunders



David Glass Photo: Robert Golden

"A lot of the stuff I saw at Lecoq, I didn't think was particularly good - party tricks, a lot of it was party tricks - and you laugh at it"

school are aware of the limitations of the training. With further reference to Shakespeare, Thomas Prattki, one of Lecoq's teachers, acknowledges that "when they leave the school they still have to continue, they are not ready yet. What we always say is that it might take ten years before you are able to play Hamlet, but you might be ten years the better performer."

The difficulty of marrying different approaches to theatre together is also of concern to David Glass, but he comes at the

problem from a different angle. He recalls that "a lot of the stuff I saw at Lecoq, I didn't think was particularly good - party tricks, a lot of it was party tricks - and you laugh at it." However, Glass is not deriding Lecoq's work, but rather seeing it as often under-developed or mis-appropriated in theatrical practice, and thereby suggests the inherent limitations of an integration of Lecoq's desire for creating new forms of theatre with the mainstream. In Glass's words:

"What happens a lot is that mainstream theatre sees something interesting, say they see a Complicite show, one of my shows, or a DV8 show, and they take a bit from the top, the cream of it, they don't understand where it comes from."

Shona Morris concurs with this view, and differentiates between the process and the result of Lecoq's theatrical aims.

"The whole point about Lecoq is that there are no directors, so if a director is saying 'I use Lecoq's work', you just say 'no you don't'. Because, if you really used Lecoq's work you'd have a company, and there would be different directors being thrown up all the time, and you wouldn't be resurrecting classics all the time, you'd be making new work out of that company."

As with Glass, Morris concludes that it is the result of the process of work used by Lecoq trained performers that directors may be influenced by, "and it is the process that really gets the result". A similarly emphatic conclusion is drawn by David Glass.

"If you want me to say that the thin veneer of Lecoq's stuff is tacked on, there are lots of productions like that. Do I think there is any real work happening that is influenced by Lecoq? No."

That Lecoq has had some influence on British theatre is, I believe, beyond doubt. I hoped to be able to discover the extent of that influence, but absolute measures do not really apply, and the variety of responses I received from over sixty different people indicate the difficulty of pinning down the true nature of any legacy being left by Lecoq.

I did learn that Lecoq's philosophy on theatre is more important than any individual technique, and that for those who have worked with him, it is more important to continue to develop new theatrical forms than to prop up existing ones. In this sense there is an inherent dichotomy in trying to evaluate his influence in mainstream theatre, as he has no particular desire to be involved in it.

However, as with other innovators before him, such as Brecht or Artaud, aspects of his work, and of others who take a more physical approach to theatre, are creeping into more productions, and it is increasingly an expectation of the audience to see plays interpreted with a vivid physical life. ♦

The teachings of Etienne Decroux are not fashionable in contemporary British theatre, with the influence of Jacques Lecoq and Phillippe Gaulier more evident in the work of current mime and physical theatre companies. However, on the centenary of his birth, **ANNETTE LUST** assesses Decroux's contribution to contemporary mime practice



Theatre de L'Ange Fou, La Croisade Photo: Paul Martens

Decroux And The Art of Articulation

SINCE the 1940s, Decroux corporeal mime has played an increasingly significant role in European and North American theatre. Artists from a number of companies on both continents have studied mime with Etienne Decroux, the 'master' of corporeal mime and teacher of both Marcel Marceau and Jean-Louis Barrault.

Etienne Decroux (1898-1991), through his teaching, performances and lectures over fifty years, devised a corporeal mime system which has modified the trend of European

and North American mime and theatre today. Like his master, Jacques Copeau (1878-1949), Decroux was convinced that modern theatre production suppressed the actor's expressivity. He believed that a growing emphasis on production values had exalted the arts of the stage - set, lighting and costume design - at the actor's expense. The actor's rendition, as far as Decroux was concerned, had dwindled into a mere illustration of the text. Actors were expected to speak their lines clearly but there was no emphasis

on the role of the body as an expressive instrument. Decroux trained with Jacques Copeau between 1923-25, and was inspired by Copeau to establish a method which would transform the actor's function on stage.

In 1921 Jacques Copeau founded a theatre school, the Vieux Colombier Theatre, designed to react against the contemporary trend for realism in theatre, which he believed was stifling actors' creativity. Somewhat by accident, Copeau consequently became the precursor of modern mime in French theatre.

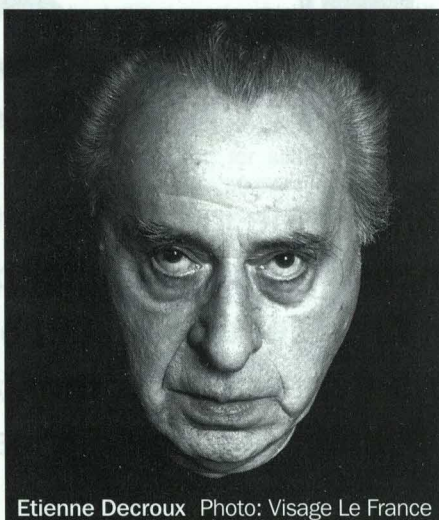
In his school, Copeau introduced mime exercises with a mask to encourage the actor to rediscover the expressiveness of the body. He revolted against a theatre which conceived of the actor as a slave to the text. He emphasised the use of movement to enable the actor to express the text to the fullest. His stylised productions achieved a dramatic poetry which the theatre of his day had lost.

For Decroux, Copeau's exercises with masks became an end in themselves and he sought, through a theatre solely of mime, to make the actor's art autonomous. Although Copeau's theatre has not survived, its spirit lived on in the avant garde movement, most notably in the theatres of the Cartel (Baty, Dullin, Jouvet, Pitoëff). With these stage directors, the actor's art was developed and his body well trained. Even those who were most respectful of the text, utilised all the visual resources of acting enriched by new uses of movement, design, light and colour. These stage animators helped to revive the art of movement and the visual values within the spoken theatre.

Decroux aimed to find, through the body's movement alone, a pure, autocratic expression of a complete dramatic form. To achieve this, he made use of exercises with a mask, because his aim was not as yet to perfect the dramatic art, but first of all to make it an art. In his words, "dramatic art, until it is an art, cannot become a better one". Decroux believed that through mime, the actor could free himself from the 'tyranny' of the other theatre arts. Working unsupported, with nothing but air and silence around him, the actor could learn to centre in a medium which was complete, and as Raoul Gelabert said in 1959, "containing in its essence all the arts."

Decroux proposed that actors would only be ready to join forces with other theatre artists - designers, composers etc. - once they'd attained mastery of their own bodies. Then, he believed, actors could subordinate the contribution of other theatre artists, to their own. In this way alone could the actors' plastic expression fuse with the spoken text, and their art, inspired by painting, sculpture or poetry, reach the same level as those other arts.

But what is the contemporary value of Decroux's mime training? In addition to opening new vistas for the mime performer and codifying his art, Decroux contributed greatly to the art of the actor. In his view, body training was essential for both mime and actor. Just as manual work balances intellectual development, endowing thought with common sense and order, so training in mime also forms the actor. While his students developed their imagination and creativity through exercises in mime improvisation, they also worked for strength, concentration, flexibility and control. "The essential aspect of my art," Decroux



Etienne Decroux Photo: Visage Le France

Decroux was convinced that modern theatre production suppressed the actor's expressivity. He believed that a growing emphasis on production values had exalted the arts of the stage

said, "is articulation. Thanks to it the body becomes analogous to the piano keyboard. Our art is like chemistry and music. To succeed at it requires daily study for three to four years. Those who embrace with fervour the formula to work from the inside, must become aware that what comes from the inside must arrive at the outside."

Among the many mimes who studied with Decroux in Paris were Jean Asselin and Denise Boulanger, who began a mime school and their company, Omnibus, in Montreal, Canada in 1970. Their repertoire moved from corporeal mime pieces (*Lover's Duets*, *Water*) in the 1970s, to *Beau Monde* (1982) which juxtaposed mime, dance and their first utilisation of dialogue in a work depicting family and social alienation, the distortion of sex, the futility of war etc. In their *Cycle of Kings* (1988), a satirical adaptation of Shakespeare's *Richard II*, *Henry IV* and *Henry V*, speech and movement were closely integrated, the movement bringing other meanings to Shakespeare's text.

Gilles Maheu of Montreal's Carbone 14, who trained with Decroux trainee Yves Lebreton, performed with the latter in a corporeal mime piece, *Hamlet Machine*, which combined mime, dance, puppetry and acrobatics with dialogue in French, German and English and video of war scenes, to portray a modern day Hamlet as an absurd hero in a world filled with disillusionment.

American corporeal mime, Daniel Stein, who performed and taught in Paris before relocating to the dell'Arte Players in Blue Lake, California, developed from his Decroux training one of the purest most poetic movement expressions in *Timepiece*, premiered at the Milwaukee Mime Festival in 1978. Here Stein portrayed the passage of time in a man's life, moving from one sculptured attitude to another, with a body which resembled that of a statue of a Greek athlete. By 1989, in his autobiography *Windowspeak*, Stein contrasted American, French and Japanese life through corporeal mime, acting techniques, the animation of objects and a spoken text.

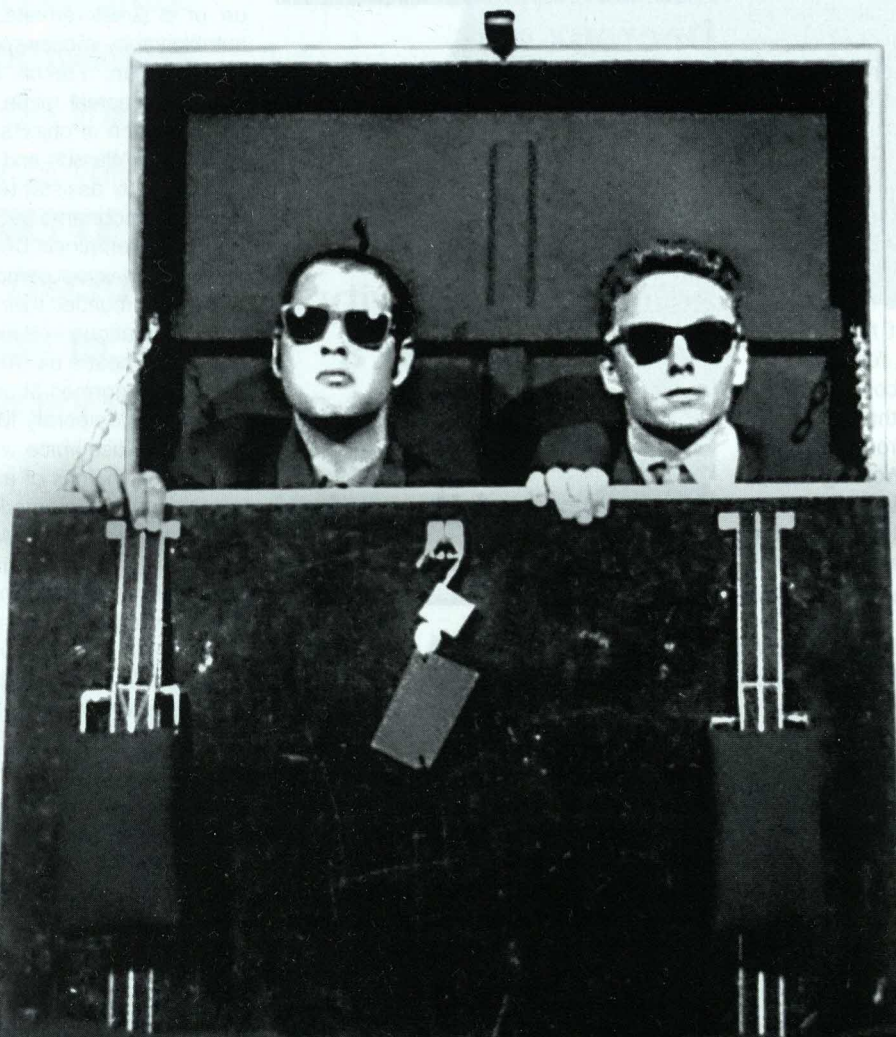
Steven Wasson and Corinne Soum, former Decroux assistants, who moved from Paris to London in 1995, are among those who have remained Decroux purists. After creating non-verbal corporeal mime pieces in 1981, they founded their Ecole de Mime Corporel Dramatique in Paris in 1984 and their company, Theatre de l'Ange Fou in 1986. *La Croisade* performed at the International Festival of Contemporary Mime in Winnipeg in 1985, did fuse voice with corporeal mime around the themes of a young girl's journey into the realm of memories, illusions and the search for an identity. Aside from creations containing a vocal component, they have reconstructed pure mime works from Decroux's repertoire over a fifty year period in *The Man who Preferred to Stand*, performed at The Philadelphia Movement Theatre International Tribute to Decroux in 1992 and 1993; the Mimos Festival in Perigueux, France in 1994; the Theatre de Ranelagh, Paris in 1994; at the London International Mime Festival in 1995; and throughout Europe.

Beginning with Decroux corporeal mime, these artists and many others have gradually added a text and other theatre elements to a solidly based corporeal expression in which the mime creates with their own instrument - their bodies - to then enrich this expression with other theatrical means. And rather than remain merely the interpreter of the playwright, or the adjunct of the set, costume and lighting designer, for instance, the actor is able to master their own craft.

Decroux corporeal training has not only given birth to a renewed interest in the art of mime but it has revitalised twentieth century theatre and re-established the actor's art as a total and complete one. ♦

Art on The Streets

Is Street Art a stepping stone to the indoor circuit? Does it really bring live performance to new audiences? These and other questions were debated at the second National Street Arts Meeting hosted by the South East Arts and Local Authorities Street Arts Consortium at the Zap Club, Brighton in May. **ANNE-LOUISE RENTELL**, of London's Circus Space, reports



THE South East Arts and Local Authorities Street Arts Consortium was set up four years ago to recognise that Street Arts have a growing place within the access to arts policy of local authorities. The first National Street Arts meeting in 1997 was organised to provide a national discussion forum for artists, producers, funding bodies and local authorities concerned with the promotion of Street Arts. The Consortium aims to develop a critical language for the art form, to share models of good working practice and to create opportunities for networking, information sharing and profile building.

That the number of delegates attending this year's meeting had doubled on last year, is proof the Consortium is fulfilling a need for a national Street Arts networking organisation. Approximately two hundred people descended on the Zap Club for a morning of speakers' presentations, a showcase of new work and a discussion session. I was looking forward to a heated debate. Having recently given out no less than twenty commissions to street theatre groups, the word on the street was that Zap Productions were not very popular among those groups whose applications had been passed over. Would the day end in a blood bath?

It didn't look promising. The ladies handing name tags to the delegates gave the meeting the air of a school outing. Worse still, when they failed to locate a tag with my name neatly printed on it, I was given all the bits and told to make my own; as if it was my fault it wasn't there in the first place. Instinct told me that any attempt at insurrection would be met with an icy stare and an order to stand in the corner.

Felicity Harvest, Chief Executive of South East Arts, opened the meeting with an illuminating *faux pas* when she claimed Street Arts were a young art form. This was passionately refuted by Rose Fenton (Co-Festival Director of the London International Festival of Theatre). Could it be that the funding bodies have scant knowledge of the art form they aim to support? Or are they under the misapprehension that once they decide to fund an art form, they have the right to claim responsibility for its invention?

So, to the first question on the agenda: are Street Arts a stepping stone to more traditional work, or an art form in their own right? Paul Miskin (Director and founder of the Newcastle Free Festival and Artistic Director of Neighbourhood Watch Stilts International) vehemently refuted the assumption that Street Arts were the poor cousin of mainstream theatre. He maintained that they were an art form in themselves, by differentiating between theatre which is 'of the street' and that which is merely 'in the street', in other words that which could easily transfer to a venue. Similarly, Mark Allen of Emergency Exit

Arts talked about music which is specifically tailored for the street, (for instance carnival music and brass bands), as opposed to music which can be transferred easily between indoor and outdoor settings. Mark did not refute the fact that, for some musicians, street music can be a stepping stone to performing on the indoor circuit. But he was keen to point out that this did not mean, *ipso facto*, that Street Arts could be regarded as simply the precursor to the mainstream.

As to whether Street Arts reach new audiences, Paul Miskin said the question was typical of 'Arts Council speak'. He went on to claim that the art form reaches one hundred per cent of its target audience, although he didn't make it clear exactly how it does this. As Keith Khan, co-founder of Moti Roti, correctly observed, theatre in the public domain is capable of alienating its audience, who are at liberty to simply ignore it and walk away. A more constructive appraisal of the question came from Rose Fenton, who talked of redefining the audience as a key player in Street Art. In other words, recognising the fact that Street Arts demand a creative audience, one whose imagination will help make the event. In this sense the existence of an audience is taken as given, but the stress is placed on the relationship the artist must work at creating between himself/herself and the public.

The final question, (does larger scale work mean better work?), was not really addressed by any of the speakers. Although Keith Khan expressed his concern that, especially on the carnival scene, substance has been giving way to spectacle to the detriment of the work.

The presentations over, it was time for a showcase of new work. A substantial stage had been erected on the beach. The PA merrily drowned out the natural ambience of the beach front on a sunny spring day. The acts chosen for the showcase were diverse. There was atmospheric aerial dance and acrobatic by Heir of Insanity; a brilliant and inspired act by The Invisible Men (see them if you can); and some funky, irresistible music from the colourful Bollywood Band. A double act called The Golfers was dire and a dance theatre work by Carousel-High Spin was good for the first ten minutes but much too long. Overall I couldn't see that the showcase really created its desired effect. There was too much 'stage' and not enough 'street'.

Back inside for the debate, the numbers had significantly dwindled as had the energy of the morning. The break after the presentations meant that the impetus for debate was lost and subsequently no real discussion got off the ground. The safety of Street Arts was perhaps the most significant issue addressed, with talk of Health and Safety officers being invited into the creative process and the possibility of all performers holding public liability insurance.

The most fun came with a circular debate on whether the Street Arts sector was in danger of becoming 'over-professionalised'. In one of the morning presentations, Tony Gonzalez (Co-Director of the Firra de Teatro Festival, Tarrega) had intimated that, to make it at Tarrega your act had to be of a high standard. This comment had been rounded on by one performer as an insult to the British Street Art profession, assuming, as Gonzalez' comment did, that not all Street Arts produced in the UK were already of a high standard. A debate ensued on the merit of learning the skills of Street Art by performing live on the street.

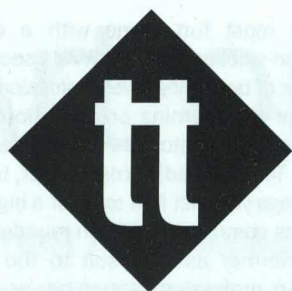
According to Daniella Essart, Artistic Director of Scarabeus Theatre Company, performers should be allowed the space to fail and learn in front of an audience. Daniella talked about the necessity of an 'edge' in street theatre, where the raw quality of performance is part of what makes it accessible to the audience. What wasn't clear, however, was how much of the argument against 'over-professionalism' masked an excuse for work not being of a sufficiently high quality in the first place.

At the close of the meeting, glass of free wine in hand, I spoke to delegates who were unanimous in their feeling that the event had not been as successful as the previous years. On the positive side though, the day was considered indispensable as a networking opportunity. The general feeling seemed to be one of uncertainty as to what the meeting had actually achieved.

My general feeling was that the introduction of a funding system for Street Arts has temporarily put performers and producers on a wary footing. They are frightened to bite the hand that feeds them. The meeting highlighted two possible futures for Street Arts: one where the powers that be dictate the terms, and Street Arts are trained to jump through establishment hoops, such as funding criteria; and one in which a healthy dialogue exists between government agencies and artists, in which the art form itself is nurtured and given freedom to grow and develop.

One hopes the latter scenario will shape the future of British Street Art. Only time will tell. In the meantime, a new group, the Independent Street Arts Network, has recently been established by Street Art practitioners, programmers and festival directors, in response to a perceived need to help funders understand that Street Arts in the UK needs financial support if they are not to fall behind their European neighbours.

You can contact South East Arts and Local Authorities Street Arts Consortium c/o Pippa Gavaghan, Assistant Officer (Performing Arts) at: South East Arts Board on 01892 515210 ext. 252. The Independent Street Arts Network can be contacted c/o Entertainments & Special Events, PO Box 2122, Baskerville House, Broad Street, Birmingham B1 2NE.



total theatre

mime, physical theatre & visual performance

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New Director for Total Theatre

Following the departure of Mhora Samuel in January, Annabel Arndt took up post as the new Director of Total Theatre on June 15. Annabel comes to Total Theatre after three years with the Independent Theatre Council, where she served as Membership and Office Administrator. Many Total Theatre members might already be familiar with her as the public face of the ITC, dealing with membership enquiries. Annabel was also responsible for co-writing the ITC newsletters.

Annabel has extensive experience in arts administration and has held previous adminis-

trative positions with Polkatz Theatre, Wild Iris Theatre Company and Lambeth Children's Theatre. The board of Total Theatre are pleased to welcome her and extend their thanks to Jane Martin for her commitment to Total Theatre over the past six months as Interim Administrative Director. Jane Martin came to Total Theatre from the People Show where, as General Manager, she successfully raised in excess of half a million pounds towards a capital project to redevelop the company's studios. Jane is leaving Total Theatre to continue a career in freelance arts management.

Critical Practice 4

Total Theatre hosts its fourth Critical Practice Debate as part of the British Festival of Visual Theatre on October 24 1998. Focussing on object animation, puppetry and mask, Critical Practice 4 is free to Total Theatre members (£5/£3 concessions for non-members). The debate takes place at 4.30pm in the BAC Gallery. To reserve tickets call 0171 729 7944. Strictly limited availability.

Discovery 3

There are still a few places reserved for late applicants to Total Theatre's third workshop exchange week for practitioners at Centre Sélavy, France, August 23-30. Applicants should be working on an idea for a piece of work or a workshop methodology and feel that they would benefit from coming together for one week to exchange with others.

Costs for the week will cover accommodation, food and all activities and will be kept to a minimum. If you are interested in attending send a proposal, focusing on what you intend to contribute, immediately to Total Theatre.

Staff Changes

Juli Mahr, Deputy Editor of Total Theatre Magazine, left in April to continue her freelance writing career. Juli deputised on four issues of the magazine and was instrumental in working towards improving the quality of the magazine's copy and design. Juli remains a member of the Editorial Board and will continue to write for future issues.

Board Changes

Total Theatre would like to thank Cathy Westbrook and Kevin Wallace, both of whom recently retired from the Board after lengthy periods of service. The Board welcome Claire Furey, who works in the Performing Arts Department at the South Bank Centre.

Board member Jon Potter, attended a Presentation Skills course organised by Business in the Arts, North West last year. The board extends their thanks to Coopers & Lybrand Management Consultancy and Business in the Arts North West, for their support.

Total Theatre Awards 1998

Total Theatre is pleased to announce that the Total Theatre Awards, recognising excellence in the field of mime, physical and visual theatre, will happen for the second year at the Edinburgh International Festival Fringe this summer.

Companies and performers appearing at this year's fringe should already have received a nomination form to register for the Awards from the Edinburgh Festival Fringe office. Awards will be made across the following categories: Best Overall Physical & Visual Production; Best International Production; Best Use of Design; Best Touring Production; Best Newcomer; and Lifetime Achievement.

Nominated companies will have their work seen at Edinburgh by a panel of assessors, who will draw up a short list to be judged by a panel, chaired by John Daniel, Editor of Total Theatre magazine. Judges of the 1998 Awards

will include: Andrew Burnett, critic, The List; Liz Moran, Director MacRobert Arts Centre, Stirling; Joseph Seelig and Helen Lannaghan, London International Mime Festival; and Paul Pinson, Artistic Director, Boilerhouse; among others. The winners of this year's 'Totals', will be announced at an Awards ceremony on Tuesday August 25 at 12 noon.

One of the Awards - the 'Let's Get Physical' Award for the company or performer you'd most like to get physical with (won last year by Australia's Acrobat) - will be open for public nomination and drop boxes will be dotted around Edinburgh venues which programme visual and physical work.

If you will be performing at Edinburgh and have yet to receive a nomination from through the Fringe office please send a first class SAE to Bhatena Jancovich, Lauderdale House, Waterlow Park, Highgate Hill, London N6 5HG.

VOLUNTEERS

Total Theatre always requires administrative and general office volunteers to support short and long term projects. Anyone interested in assisting should send a CV to Total Theatre.



Improbable Theatre, *Lifegame* Photo: Sheila Burnett

Improbable Theatre

Lifegame

Purcell Room, South Bank Centre, London May '98

Part chat-show, part therapy session and part improvisation, *Lifegame* borrows a technique from Keith Johnstone to create a mildly diverting evening of improvised performance. In cringe-worthy 'This is Your Life' style, a special guest 'star' is quizzed about their formative life experiences, whilst an assembled cast of improvisers provide reconstructions which bring the autobiography to life. At this performance it was BAC Director Tom Morris' turn to look embarrassed, as his memory bank was probed for comic fodder.

To succeed, *Lifegame* relies on the co-operation and charm of its guest star, around whose reminiscences the performance pivots. Tom Morris warmed to the task with aplomb - feeding the company with juicy tidbits from his childhood and boarding school days and telling the story of how, the night before his interview for the job of Director at BAC, he dragged his then girlfriend out of bed to stage a dry-run of the interview in preparation.

The formula of *Lifegame* provides a clever framework around which improvisation can be built. However, like the tedious TV show 'Whose Line is it Anyway' which it resembles, much of the performance lacks originality and the improvisers knee-jerk reactions to the material is sadly lacking in imagination. Cue actors shuffling around on their knees and adopting squeaky voices when they reconstruct a scene from Morris' childhood, for instance.

Ultimately the 'In the Psychiatrist's Chair' type revelations from Tom Morris prove more engaging than the scenarios built from them. The parallel trip down memory lane that the show undoubtedly provokes in the minds of every audience member, also make the evening entertaining. However it is Tom Morris, with his dry and understated reminiscences, who turns out to be the true star.

John Daniel

Trestle Theatre Company and Kherson Puppet Theatre of Ukraine

Beggars Belief

Purcell Room, South Bank Centre, London May '98

Another cross-cultural collaboration bears fruit for Trestle Theatre Company with *Beggars Belief*. Three years of work with Ukraine-based company, Kherson Puppet Theatre, has produced a fairy tale both rich in texture and plentiful in humour.

Imagine yourself inside the medieval paintings of Breugel. The scene is set for the story of Ezra and Vlad, two blind puppeteers whose sight has been destroyed by order of a wicked town mayor. As the blind protagonists groan and stumble through their days, a tragic and magical tale hilariously unfolds. Puppets come to life and humans are exposed as puppets in the course of the show.

In the meantime, Ezra and Vlad are the characters in their own autobiographical puppet show. *Beggars Belief* seamlessly weaves together two separate narrative threads, jumping back and forth in time as it goes. Representation and reality,

past and present, finally coincide towards the end when the mayor is confronted with his own puppet image. The play's telescopic perspective is fully revealed when the set is manipulated, using different-sized versions of the same scene, to ingeniously transform puppetry into real life action.

The use of half masks and an invented language contribute to a very physical performance style. Guttural exclamations with a Slavic flavour, of which the audience soon seem to understand every word, bounce across the stage. There is some inspired mask work and well-developed ensemble ideas. Watch out for the scene where Ezra and Vlad push their cart down a hill; as it careers out of control, the havoc it leaves in its wake is hilarious.

An intriguing exploration of different visual perspectives and levels of narrative, *Beggars Belief* is a dark tale rendered luminous through humour and invention.

Libby Snape

Cardboard Citizens & London Bubble

The Lower Depths

The Section, Hackney, London May '98

This is an exciting and moving production by Britain's only professional theatre company whose members have all experienced homelessness. In collaboration with London Bubble Theatre, the show is a revisit of the company's 1996 production of Maxim Gorky's *The Lower Depths*, staged at the company's new base, The Section, below the Bridge Housing Association Hostel in Hackney.

Gorky's text is intelligently adapted and brought up to date by Company Director, Adrian Jackson. The deliberate confusion at the beginning as to when and where the piece is set, highlights the universal and timeless nature of the themes and characters. The acting is superb throughout. The cast create and maintain strong, believable characters and the performances are brave and instinctive, with barely a trick or cliché in sight. The strong sense of community and shared hardship, regardless of status or background, make this more than a piece about homelessness. It is about people, past, present and future. It deals with misfortune, prejudice, the struggle for self-preservation, the capacity for self-destruction, aspirations, despair and hope.

The stark set, on different levels, gives a constant sense of movement. The use of the car park outside is inspired. Particularly as the scene is illuminated by the lights of the hostel above, and hostel residents are able to watch the play from its windows. It is a pity that due to the, as yet, little known venue, the house wasn't full every night. It should have been. For anyone who longs to see raw, skilled, unpretentious theatre, this is truly a company to follow.

Rebecca Brown

Scarabeus Theatre Company

Arboreal - Living in Trees

Street Arts Festival, Brighton, May '98

Inspired by the work of Italo Calvino, *Arboreal-Living in Trees* tells the story of a boy who, stifled by the constraints of his family, decides to live the rest of his life in trees. There he finds a new freedom, albeit one that is threatened by loggers and his own gradual decline into madness. Scarabeus translate the narrative through their own special brand of acrobatic, stilt and aerial magic; including fireworks, gorgeous costumes, video projection and a brilliant musical score.

Appropriately, this outdoor performance was staged with the concrete bank of a main road as a backdrop, where urbanisation meets the sea. The set is a metal structure representing a tree upon which the performers confidently clamber and swing. There are moments of real beauty and theatrical power. Loggers on stilts crash through the audience, fireworks explode and a dangerous battle between the loggers and the inhabitants of the trees ensues. As lovers embrace, the moment is captured in an enlarged pink spotlight adjacent to a video image of bodies spinning through the sky.

Arboreal is an ambitious project, with the potential to be a visual and intellectual feast. However the combined demands of costume changes and narrative substance make it ponderous and drawn out. The production is yet to find a satisfying balance between its visual spectacle and the eco-friendly message it promotes. Until that happens, the strength of the costumes and set alone are not sufficient to sustain it.

Anne-Louise Rentell

Reflex Theatre

Cabaret Sometimes

Canal Cafe Theatre, London
May '98

The audience is ushered with drinks into a dimly lit space, thick with cigarette smoke, and shown to tables around a small stage. *Cabaret Sometimes*, by Sheffield's Reflex Theatre, begins with the MC making his way up to a solitary microphone and softly welcoming the audience to the show. The act he introduces is a comic magician who barely begins her first trick before being loudly interrupted by a Mancunian heckler. The cabaret gradually disintegrates and the heckler becomes the centre of attention, re-living his own private tragedy from the night Princess Diana died.

The piece is an exploration of personal stories exposed in public and searches for the truth behind the painted grin of the comic. 'laughter deadens pain, like paracetamol', observes the heckler, as he constantly searches for words to use as weapons.

Liz Tomlin, artistic director and writer, was formerly a member of Forced Entertainment and it's easy to spot some familiar themes. But Reflex focus on an intensive physi-

cal training regime, employing techniques derived from dance and martial arts. Despite this, the physical interaction, which is by far the most interesting aspect of the dialogue between the characters, almost seems like an after thought, and the text and its delivery often lacks subtlety.

The show is pacey and tightly focused and the performers make full use of the intimacy of the venue. But ultimately I was left with the feeling that I'd seen it all somewhere before.

Rebecca Loukes

Bare Feat Physical Theatre

Red

Camden People's Theatre,
June '98

Little Red Riding Hood seems an unlikely choice for a physical theatre re-working. Bare Feat set out to explore its dark themes, turning the fairy tale into a Freudian nightmare in the process. In this rendition, Little Red Riding Hood is caught in a tug of love between a neurotic mother who threatens to suffocate her and a batty grandmother who encourages her to run free. Away she escapes to the forest, where

she engages in a spot of rough and tumble with the sinisterly-sexy big bad wolf, who turns out to be her mother with fur and claws. It goes without saying that the symbolism is a little heavy-handed.

The company of three are all engaging performers. Alexandra Hingst (Red Riding Hood) is all wide-eyed innocence until she gains her freedom in the forest, by which time she's acquired the savvy to give the wolf as good as it gets. Helen Tension (mother/wolf) tends to be a little too mannered, but does invest both characterisations with some genuinely original idiosyncrasies. Victoria Isaacs is ethereal as the mumbling, mad grandmother and her restrained presence provides a necessary foil to the exaggerated performances of the other two.

However, there is something lacking at the heart of the piece, a certain lack of direction or unifying thread. The story is too slight and sticks too close to the original fairy tale to be interesting. The text, by Susie Campbell, is inconsistent, sometimes startlingly original and at other times slipping into the most naive of rhyming couplets. Above all, it is the mood of the piece which is alienating; being lost somewhere between moody expressionism and comedy knock-about. Consequently, *Red*, despite its nice performances and occasional clever devices, ultimately adds up to nothing much at all.

John Daniel

The People Show

People Show 105

Young Vic Studio, London
May '98

This is theatre as a window to another world: the world of the mind. Some fifty years after the Bethnal Green tube disaster, The People Show present the story of Bill, a victim of that tragedy. Now in care and condemned to a daily routine of tea and television, memories ricochet in Bill's skull like gunfire.

People Show 105 combines dance, video, music and surrealism to evoke a past of lost loves and pain endured. For forty five minutes chaos reigns as The People Show present, in Technicolor, Bill's stream of consciousness reminiscences of a life branded by the significance of one event. Bill's armchair, an object rooted in his present day reality, acts as an agent of the past, a time-machine of sorts. Nurses and their inane chatter dissolve into sister, lover and a dancing duo reminiscent

of Dennis Potter. There is an ingenious and hysterical tea-pouring trick - don't try this at home!

All the while Bill is present as participant, observer or activator as his mind wanders; coherent one moment, lost and vulnerable the next. He is a reminder that there is more to people than meets the eye and that the intensity and power of memory can sometimes be unrelentingly painful for the individual that every day re-lives the trauma of a dramatic life-changing event.

This is an enigmatic production; intelligent, beguiling and alternately tragic and very funny. It is an original take on the human condition.

Anne-Louise Rentell

CandoCo

Out of Here

The Place, London May '98

Described by its director Annabel Arden of Theatre de Complicite as a set of gestural poems, *Out of Here* rushes through a series of electric and inspirational images with a passion awe-inspiring as it is exciting.

The show approaches the theme of escape from various different viewpoints - from scenes of a 1930's gangster joint to a Robinson Crusoe style adventure story - showing people on the run, escaping from and to love and loved ones. Control and escape in all its manifestations are played with a deep and hugely watchable irony. Sometimes presenting a Kafkaesque journey through the landscapes of the mind, CandoCo even use such theatrical clichés as dry ice and hissing at the baddy to good effect, carrying them off with integrity.

The choreography reveals strength in its simplicity and takes a natural movement, such as a head shake, into a whole plethora of movement variations. Natural relaxed movements flow into each other so simply and subtly that it is easy to forget the piece is so rigorously choreographed. The Complicite trademarks are there but the humour, individuality, and strength of each performer (Celeste Dandeker, Charlotte Darbyshire, Jon French, Pedro Machado, Kuldip Singh-Barni, Sue Smith and David Toole) is what gives the piece its originality and power. The eye contact (with each other and the audience), the characterisation, and the huge irony with which the story and the movement is played out, gives ensemble theatre a new life. Fantastic.

Emi Slater



Reflex Theatre, *Cabaret Sometimes* Photo: Francine Luft



Nola Rae, *Mozart Preposterosa!* Photo: Matthew Ridout

Nola Rae *Mozart Preposterosa!*

The Komedia, Brighton May '98

John Mowatt and Nola Rae's partnership must be very strong to achieve such an effortlessly fresh production as this. An astonishing mix of mime, clown and puppetry, Rae's solo performance carries the audience from a sweltering basement theatre into the crazy world of W.A. Mozart, charting the absurdities of his life from birth to death.

Rae is best known as a mime, but it is her use of puppetry, coupled with her extraordinary and all-pervading clown spirit that is the most captivating part of the show. To begin with she plays Wolfgang's exploitative father. All the audience see of the child-genius at this point is a plume scribbling away from inside a cot. Scores of music occasionally shoot out and are played by the ecstatic and unbelieving father. The foot-high, hilarious puppet of the baby Mozart produces endless squeals of laughter from the audience as it pounds away on the piano, nonchalantly producing the world's greatest music. The piano itself is just a big box, made real by impeccably timed and crystal clear sound effects.

Having grown up, Mozart ingeniously switches from puppet to

actor. Here Rae creates a superb character which, coupled with her great clowning skills, enables her to embrace the audience with the slightest glance. Nevertheless, there seems a slight rupture between the small, sensitive details and some of her larger movements. Having trained with Marcel Marceau, Rae has great style which, on the whole, adds to the openness and quality of her work. But there are times when the formality of the gestures almost overtake their underlying motives.

However, this is an unmissable piece which leaves you astonished when only a single performer appears at the end for a curtain call.

Anthony Hampton

Theatre Alibi *The Swell*

Croydon Warehouse, March '98

The Swell is an ambiguous mix of style and atmosphere, inconclusively committing to neither. It tells the tale of a seaside town inhabited by a quirky group of people, haunted either by their disturbed pasts or their lack of social grace.

In the midst of this is thrown a Vitascope, a large art-deco clock containing a slowly pitching and yawing boat, whose beacon is akin to that of a lighthouse. Its rhythm begins to exert a magnetic pull on the characters, who are increasing-

ly attracted to the dangerous lure of the omniscient sea. The suggestion being that their relationships are influenced by the ebbing tide.

One gets the feeling that dark and mysterious forces are being conjured to play, but they never successfully surface. The rhythm of the piece is continually upset by scene changes that seem as long as the scenes themselves, and by the over use of props. When these serve as suggestive images, rather than illustrative ones, the mystery of the piece opens, beckoning to the audience, allowing them to think and feel.

Alibi, undoubtedly, have the ability to conjure and capture characters in a moment, and when scenes are allowed to develop the audience is sucked in. When humour counterpoints the darkness, the characters seem genuinely held in the moment, swimming with the tide of the piece rather than against it, whilst the live music by Spiro serves to add layers to the increasingly interweaving relationships. An intriguing piece whose form failed the content.

Saul Jaffe

The Clod Ensemble *The Overcoat*

BAC, London April '98

In their new production, *The Overcoat*, The Clod Ensemble interpret Gogol's world of petty concern and the suppression of the individual. A diligent, if simple, clerk who is ostracised and tormented by his co-workers, finds his nemesis in the guise of a special item of clothing. He is the victim of a society obsessed with conformity - 'copy, copy, copy!' chant the subliminal office chorus. So, when necessity forces him to invest in a beautiful new overcoat, complete with red lining and fur collar, he is invited into a circle of parties and frivolity. This being a Russian tale, tragedy inevitably ensues.

The production runs like a slick musical number, well rehearsed with energy and gusto. Scenes merge seamlessly and a cast of colourful characters appear and disappear within a cleverly constructed and utilised set comprised of drawers, cupboards, doors and multiple levels. As music theatre, it has an edge on the average theatre-going experience. The live music performed on-stage and as part of the action, drives the story through its

emotional journey. However, the musicians are not actors and integrating them into the dramatic action highlights their inadequacy.

The Overcoat exhibits considerable charm and pathos but with characterisations which never really make it beyond mere representation (exceptions being the main protagonist and 'the important man'), the production comes dangerously close to resembling the artificial world it portrays.

Anne-Louise Rentell

Robert Wilson/Philip Glass *Monsters of Grace*

Barbican Theatre, London May '98

Monsters of Grace is dubbed an 'opera for the twenty-first century'. A concept to be embraced with fervour, or trepidation, depending on your standpoint. The piece is comprised of thirteen scenes, alternating between live performance and three dimensional, computer generated images projected onto a large screen for which the audience don 3-D spectacles. All accompanied by the compelling compositions of Philip Glass.

The live performance exemplifies Wilson's skill at presenting striking images, with no literal connections or narrative links. The dramatic back lighting illuminates random objects, in an otherwise empty space. The actors move stylistically and in slow motion. However, the odd wobble and flicker of uncertainty over their faces detracts rather from the control of these minimalist scenarios. The impressive 3-D images are a similarly diverse collection: including a bird flying, mountain ranges, a hand severed by a scalpel, the Great Wall of China, and, after some scrutiny, what transpired to be the posterior of a polar bear. The coldness of these abstract and high-tech images is somewhat thawed by the haunting music of Philip Glass, played live by his ensemble, with a fluid, almost hypnotic quality. Glass's settings of lyrics by Jalaluddin Rumi, a Thirteenth Century Sufi poet, are performed by a quartet of singers.

This multi-media collaboration is an innovative challenge to live performance and opera. However, I could sympathise with the woman who leant over to me during the applause, and confessed "I don't know what that was about, but I liked the music."

Rebecca Brown

David Glass Ensemble

The Hansel Gretel Machine

Purcell Room, South Bank Centre, London March '98

There is a gap between Glass' vision of this project, as outlined in the last issue of *Total Theatre* (10.1), and the actuality of the piece. On stage, the work seems less than it's aiming for, and is consequently (and disappointedly) an unfulfilled vision.

There are many powerful moments and narrative sequences. The use of 'pre verbal' expressive text is effective. The sounds uttered by an abandoned child are haunting and stay with me still. There is a striking image of a foetus hanging over a mother and of a mewling child wrapped in swaddling. The images of the moments of loss of the mother and brother characters are purely theatrical.

But these moments are undermined by some poor movement technique and a fumbling use of stage space, which break the form of the images being created. The power of the hanging foetus is offset by the performers tripping on the lights' trailing leads, as they struggle to manipulate it. The technical effects are beyond both the means or the needs of the show. Too many moments have the feeling of a dream or a journey without carrying any of the psycho-mythical reso-

nance of the original folk-tale and archetypes.

As a series of evocations of the lost child, this piece achieves its aim in some fleeting moments. But these moments are not sustained or deepened. What little narrative sense there is, is often undermined by the quality of the staging and the performances.

John Keefe

Out of Synch Theatre

Decalages

Marlborough Theatre, Brighton May '98

Out of Synch theatre is formed from the highly acclaimed Theatre Decale. *Decalages* is the result of a collaboration with director Marcus Kupferblum and it is performed by Gerard Bell, Maria Lloyd and Alan Fairbairn. The end result is a darkly comic mix of precise physical performance with an imaginative re-interpretation of classic texts.

The show is made up of scenes and sketches, wherein the performers explore and expose human foibles and frailties, in particular cultural quirks and man's uneasy relationship with the world of inanimate objects. Thus, it ricochets from an idiosyncratic interpretation of Ibsen's *A Dolls House* to a melodramatic *King Lear*, and also features poetry

by William Blake, tea bags, feathers and a grand finale played to Carl Orff's *Carmina Burana*. Plus, the show contains one of the most perfect couple of minutes in performance history - Alan Fairbairn's 'Dog Poem'.

Having previously seen the show in a cabaret space at the Sussex Arts Club, it was heartening to see it work equally well in a traditional theatre venue. Out Of Synch have achieved a great deal in the short time they have been working together; a testament to their individual performance skills and to their compatibility as an ensemble. It would be good to see new companies such as this receive on-going funding. Far too many promising companies fail to develop due to lack of support. Out of Synch deserve better than that.

Dorothy Max Prior

The Millenarium

Random Dance

The Place, London March '98

Wayne McGregor's new piece, *The Millenarium*, promised to be an exciting and organic blend of dance and light technology. The extraordinary graphics on the flyer, not to mention all the blurb, raises hopes of a real interaction between the dancers and the effects. After barely five minutes, though, it is clearly hopeless to expect more than another fairly soulless 'mod-

ern' dance routine with a few fancy projections.

Only the first few seconds, while the lights slowly come up, hold any real tension. This is also the only moment of connection between light, sound and human movement. A projected, vertical blue beam slowly expands to silhouette McGregor's opening solo, while the score by zoviet:France starts building-up its multi-distorted 'chord' (one chord, that is, lasting the entire length of the show). From here on, all light effects simply remain in the background, banal and uninventive, while the dancers get on with the job.

The piece draws on the obvious and dated aesthetic of 'cyber bodies', with the women dressed in shiny 'alien babe' style miniskirts and the men in skin-tight body suits (save one who had chosen a miniskirt instead). The dance seems to be based on the idea of 'sampling' human movement; sequences were looped, slightly changed, looped again, all done with lots of energy but to absolutely no effect. The occasional flash of empty, vaguely erotic symbolism - biting hands, repetitive pelvic thrusts, leering expressions - mean the piece slowly begins to exude the unbearable, superficial sexuality of an old Madonna video.

Anthony Hampton

Comedy Crackers

Camden People's Theatre, March '98

"I'm a comedian. I started at the bottom. I like it here," says Dave Dave, one of eight acts in *Comedy Crackers*, a mish mash cabaret evening of 'alternative comedy'. His acknowledgement, though obviously true, is nevertheless endearing and sums up the feeling of the evening. This is a night of 'underground' comic talent, ranging from the abominable to the sublime, but performed with a warmth and openness that rarely leaves the audience ill at ease.

Most of the less successful acts seem full of undiscovered potential. Lenny and Maurice are hilarious character creations with a fabulous presence, but their act lacks any direction and leaves one feeling that practically nothing has happened. The Penguin Trio, however, whilst also doing practically nothing, have everyone in stitches. Generosity is the key, the ability to pull out unexpected, gem-like moments from the simplest of sources, without forcing it down the audience's throats.



David Glass Ensemble, *The Hansel Gretel Machine* Photo: Keith Pattison

Fraser the Clown comes top here with his silent and sensitive gags. His act is very silly, utterly captivating and reminds you that even if you've seen it all before, it's not what you do but how you do it that's important. Matt Manning unfortunately lacks this generosity, and out of touch with the mood of the audience, is eventually booed off. On the other end of the scale are Susan and Barbara, who should get a medal for the most intelligent treatment ever of utterly stupid and nonsensical material. Craftily manipulating ridiculous, dead-end, anti-scenarios with an infectious rhythm, they never once pretend to be funny, they just are.

Last on is the big, round, Danny Schlesinger with his big, round, yellow balloons. His fast-paced, hilarious tricks charm everyone and make for the perfect finale to a random, quirky but enjoyable evening.

Anthony Hampton

Vietnam National Puppet Theatre The Soul of the Rice Fields

Riverside Studios, London
April '98

Water puppetry is one of the longest surviving Vietnamese art forms. Developed by peasants over a thousand years ago, it was traditionally performed in the paddy fields at the end of the working day, when the Red River delta flooded its banks. This was light-hearted popular entertainment. Using brightly coloured puppets half submerged in water, shows depicted well-known myths and folk tales, or scenes from village life.

Today, performances are as enthusiastically received as ever. The paddy fields may have been replaced by constructed pools, and the peasants by professional puppeteers, but it's still street entertainment, replete with controlled mayhem and pyrotechnics. To this day manipulation techniques remain largely unchanged. Puppeteers are hidden behind a screen that doubles as one side of a 'floating' pagoda and use poles and strings to move the puppets. Exactly how this is done is a closely guarded secret, but the technique derives from fishing and farming practice.

In April the Vietnam National Puppet Theatre performed *The Soul of the Rice Fields* at the Riverside Studios as part of the Festival of Vietnamese Culture. The show



Lyric Theatre, Hammersmith *Shockheaded Peter*

was a series of short, unrelated excerpts - an easy to follow 'greatest hits' of water puppetry. It was fun to watch, and frankly a relief on a wet and cold April evening. Of course, these excerpts offered scant chance to understand the resonance of these stories but in the end it didn't seem to matter. The show transported the audience to another place and provided a magical sense of Vietnamese life.

Juli Mahr

Robert Lepage Gustav Mahler's Kindertotenlieder

Lyric Theatre Hammersmith,
London May '98

As the work of Lepage provides an important link between established theatre and multimedia experimental performance, so Mahler offered a bridge between nineteenth century romanticism and the more ironic, atonal forms of our own times. Both lived at the end of their century and, perhaps as a consequence, both examine death and loss in their work.

In this production, Lepage, the 'magician of modern theatre', attempts to place Mahler's 'songs on the death of children' in a dramatic context. A brave experiment, but one which sadly fails.

Each 'lieder' is a dramatic and profoundly moving encapsulation of grief, with its concomitant search for meaning in tragedy, and this is where the problem lies. In order to add image to Mahler's sublime sounds, it is necessary to provide the viewer with visions of equal beauty. Instead, Lepage's sensual theatrical eye looks at these pieces with a squint.

His main dramatic concept, that of a pregnant singer (Rebecca Blankenship) confronting her own fears as she works on the song

cycle, is simple and interesting. The pace is slow, contrasting well with the current theatrical trend for filmic drive, but it never quite mesmerises and slips too easily into turgidity. Dialogue is delivered in a strained monotone, seeming all the more theatrical because of its lack of dramatic energy. Any real drama lies in the straight delivery of the last 'lieder'.

Sometimes, less is more. Here, more or nothing would have been better.

Paul Williams

Station House Opera Snakes and Ladders

The Fire Station, London, E14
May '98

Despite the publicist's claims, as is so often the case with site-specific work, the visual qualities of the site itself and the images created from it are stronger in this performance than the dramatic content. Despite this, however, *Snakes and Ladders* is clever, witty, inventive and humorous.

The images and action are created with fantastic precision, with the structure and fabric of the building itself well used. The balconies, doors, windows, and a series of attached ladders become a sort of playground on which a sequence of images and events, which become ever more disconnected and elliptical, are presented. These events take on the nature of a domestic surrealism but in themselves are not strong or dramatic enough to sustain the piece. The level and pacing becomes rather tedious after a time; the domestic banality, whilst humorous, does not rise into a countering pathos.

At the heart of the piece is the combination of both live and record-

ed action. The images in both media juxtapose, clash, echo and collude as they move in and out of synch, or flow between the screen and the stages.

These are easily the most enjoyable aspect of the performance. Sitting on raised seating with the Dockhands skyline, complete with Canary Wharf and the Dome looming in the distance, Station House Opera create images which transform the site and take on some of the strangeness of the area.

John Keefe

Julian Crouch and Phelim McDermott Shockheaded Peter

Lyric Theatre Hammersmith,
London May '98

Inspired by Heinrich Hoffman's 1844 collection of sinister children's poetry 'Struwwelpeter', Julian Crouch and Phelim McDermott's production of *Shockheaded Peter* is a macabre carnival of grim fairy tales.

Using puppetry, music and performance, *Shockheaded Peter* recounts the grisly and comic fates of errant children. The backbone of the portmanteau of terrible tales and tall stories is provided by the story of Shockheaded Peter himself - a child so ugly, his horrified parents feel obliged to hide him beneath the floorboards, where he grows to an enormous size until he completely dominates the stage. This is achieved with a series of grotesque puppets manipulated by a skilled cast.

Yet even at his most appallingly massive, Shockheaded Peter can not overshadow the fine performance of Julian Bleach as the ghoulish MC. Physically and vocally he is a mass of strange angles, tiptoeing the fine line between melodrama and cartoon; alternatively seducing and repelling the audience by turns.

Described as a 'junk opera', the music for *Shockheaded Peter* is provided by cult London band The Tiger Lillies. Their music is an unlikely blend of Dada cabaret and seedy music hall. Front man Martyn Jacques' soprano voice is the perfect instrument for Hoffman's creepy poems set to music. It is the type of voice which can only be described as haunting.

The endless and entirely appropriate applause at the end of the show confirms that, with *Shockheaded Peter*, Julian Crouch and Phelim McDermott have once again triumphed.

Ray Newe

MANAGEMENT NEWS

Arnolfini, Bristol

Has appointed Helen Cole as Dance and Live Art programmer.

New Audiences Fund

A £5 million New Audiences programme for the arts was announced in the March budget. A £1.75 million touring fund will be administered by the Arts Council, and the RABs will play a key role in distributing a £750,000 Regional Challenge fund. The New Audiences Pilot Programmes are strictly by invitation and are not open to applications.

Chisenhale Dance Space

Have won funding for a new phase of development, following proposed funding cuts from London Arts Board. With the focus on empowering artists, CDS will programme projects submitted by artists in a twice yearly rotation.

The new structure will be run by CDS members and two staff members. Details: CDS, 64-84 Chisenhale Road, London E3 5QZ.

Tel: 0181 981 6117

Gardner Arts Centre

Appointed Sue Webster, previously Principal Arts & Heritage Officer for Waveney District Council at Lowestoft, as General Manager in April.

Holborn Centre for the Performing Arts, London

Closed in June and has been sold to property developers to be converted into flats.

MAC

Appointed Dorothy Wilson as Director in May, taking over many of the functions of Geoff Sims, whose post as Chief Executive has disappeared in a restructuring of current staffing. Dorothy, who has been Programme Director at MAC for the past seven years, is also chair of Total Theatre's board of directors.

South East Arts Board

Has appointed Debra Raey as Deputy Chief Executive, a role she will combine with that of Director of Performing Arts.

MANAGEMENT SERVICES

Arts Business

Is a new fortnightly magazine for professionals in arts management, administration and development, available free in the UK. Details: ArtsBusiness, PO Box 358, Cambridge, CB4 3FP.

The International Arts Bureau

Has extended its enquiry service from three to five days a week (10am-5pm). The service provides information and advice on matters such as funding opportunities, international cultural policy and activity, international networks and contacts, training etc.

The Bureau is the official UK contact point in 1998 for the EU's cultural funding programmes, Ariane, Raphael and Kaleidoscope. Details: International Arts Bureau, 4 Baden Place, London SE1 1YW. Tel: 0171 403 7001.

Metier

Is now officially the National Training Organisation for the Arts. Details: Glyde House, Glydegate, Bradford, West Yorkshire BD5 0BQ. Tel: 01274 738800. Fax: 01274 391566. Email: info@metier.org.uk.

AWARDS RECEIVED

Arts Council Arts for Everyone

Arts Admin, £185,000 for developing new artists; Dance Umbrella, £250,000 for the *Big Match*, a dance and sports extravaganza; Graeae Theatre Company, £250,000 for a research project to establish regional demand for training for disabled people; Theatre de Complicite, £99,000 for an education and training programme; Horse & Bamboo, £97,500 for a series of arts events; The Quarter Club, £74,000 for the commissioning of new live art/performance art; Skylight Circus in Education, £63,000 for a collaborative community production; Bouge-de-la, £79,229 for a three year outdoor touring programme; Foundation for Community Dance, £110,000 for a three year programme of research, conferences, publications and professional development initiatives.

1998 Jerwood Awards for Young Choreographers

First prize of £17,000 to Charles Linehan and two prizes of £8,500 each to Ted Stoffer and Stephen Hughes.

National Lottery through ACE

Independent Theatre Council, £290,000 to invest in a package of office equipment, software, training in new technology, Internet access and world wide web sites.

AWARDS & COMMISSIONS OFFERED

ACE Development Funds 1998/99

For details of small scale touring and project subsidy funds, contact the Drama Department. Tel: 0171 973 6484.

APEXchanges Central/Eastern Europe

Collaborations Travel & Accommodation Grants
Are designed to encourage artists (theatre, dance, music) to work together on collaborative projects and joint initiatives. They offer Initial Travel Grants and Travel & Accommodation Grants for Final Projects. Details: +31 20 676 0222

Barclays Stage Partners

In collaboration with the Touring Department of ACE, has £660,000 available in 1998 to support producing and presenting venues, touring companies and independent producers to tour classic and modern plays, adaptations, revivals, new work from established writers, work for young people, culturally diverse projects, mime and musicals. The next deadline for application is Aug 28. All applicants are requested to discuss their proposed tour with ACE's Touring Department before applying. Details: Liz Martell, Barclays Stage Partners Kallaway Ltd, 2 Portland Road, Holland Park, London W11 4LA. Tel: 0171 221 7883 or Elizabeth Adlington, Touring Department, ACE,

14 Great Peter Street, London W1P 3NQ.
Tel: 0171 973 6499

The Baring Foundation

Distributed £626,991 in 1997 to over 100 arts organisations. For a copy of the application guidelines for the Small Projects Fund and Knowledge and Skills Exchange Fund contact: Baring Foundation, 60 London Wall, London EC2M 5TQ. Tel: 0171 767 1348

Brian King Awards

Are open to all lesbian and gay artists and companies in the North West Arts Board region to develop new work which explores lesbian and gay issues. One grant of £2,500 is awarded annually. Deadline for applications: 4 September. Details: Unity Theatre, 1 Hope Place, Liverpool L1 9BG. Tel: 0151 709 6502.

Millennium Festival Grants

Are available from the Arts Council, Sports Council, Heritage Lottery Fund, Millennium Commission and the Millennium Experience Company for groups that aim to meet the Festival's aims which include: encouraging social inclusion; supporting the potential of people with disabilities; supporting community projects; developing the environment; and promoting artistic and sporting activities. The application deadline for Large Grants is in August 1998 and for Small Grants and Community Awards (£500-£5,000) in March 1999. Details: 0870 600 2000

Lisa Ullmann Travelling Scholarship Fund

Offers scholarships towards the cost of travel abroad for movement and dance practitioners to undertake studies or research. The deadline for 1999-2000 applications is January 25 1999. For an application form send an A5 sae to Vivan Gear, Honorary Secretary, 24 Cuppin Street, Chester CH1 2BN after September 1.

The St Hugh's Foundation Awards

Support innovative arts projects in Lincolnshire and the areas of former Humberside and are offered to experienced artists to undertake personal programmes of research and development. Details: The Administrator, The St Hugh's Foundation, Andrew & Company Solicitors, St Swithin's Square, Lincoln LN2 1HB.

Wingate Scholarships

Offer grants of between £6,500 and £10,000 to people undertaking original work of artistic, social or scientific value. Details: Send A4 sae to The Administrator, Wingate Scholarships, 38 Curzon Street, London W1Y 8EY.

Yorkshire & Humberside Arts

For a Guide to Grants Information 1998, contact Yorkshire & Humberside Arts, 21 Bond Street, Dewsbury, West Yorkshire WF13 1AX. Tel: 01924 455555

ERRATUM: In Total Theatre Volume 10 Issue 1 was incorrectly stated that the London International Mime Festival had received a grant increase for 1998/99 of £5,500 from London Arts Board. LAB funding for the festival in fact remains at standstill. Total Theatre apologises for the error.

WEBSITES & EMAIL ADDRESSES

Arts Council of England

Web: <http://www.artscouncil.org.uk>

ACE Drama Department

Email: info.drama@artscouncil.org.uk

Blast Theory

Email: blasttheory@easynet.co.uk

Bouge-de-la

Email: bouge.dela@virgin.net

British Centre of the International Theatre Institute

Email: iti@gold.ac.uk

CandoCo Dance Company

Email: candoco@patrol.i-way.co.uk

Centre for Performance Research

Web: <http://www.aber.ac.uk/~cprwww>

Email: cprwww@aber.ac.uk

The Circus Centre and Foolhardy Folk

Web: <http://netcom.business/nccff>

Dynamic New Animation

Email: DNAnimation@compuserve.com

Edinburgh International Festival Fringe

Web: <http://www.edfringe.com/>

Email: enquiries@edfringe.com

England's Regional Arts Pages

Web: <http://www.poptel.org.uk/arts>

The Faceless Company

Email: facelessco@aol.com

Fevered Sleep

Email: feveredsleep@stolly.globalnet.co.uk

Forced Entertainment

Web: <http://www.forced.co.uk/>

Email: tim@forced.co.uk

Foursight Theatre

Web: www.foursight.theatre.mcmillan.net

Email: foursight.theatre@mcmillan.com

Hoodwink

Email: HWTheatre@aol.com

Horse & Bamboo

Web: <http://www.compnet.co.uk/bushome/~hobo/horse.htm>

Email: horse.bamboo@zen.co.uk

The Kala Chethena Kathakali Company

Email: kathakal@interalpha.co.uk

International Workshop Festival

Web: <http://www.i-w-f.demon.co.uk>

Email: i-w-f@i-w-f.demon.co.uk

Live Art Magazine

Web: <http://art.ntu.ac.uk/livemag/>

Email: live.art.magazine@ntu.ac.uk

London Butoh Network

Email: tntfabarbe@tsnxt.co.uk

Mimos International Mime Festival, France

Web: <http://www.seldon.fr/perigueux>

New Work Network

Web: www.active-ingredient.co.uk/nwn/

Pan Project Intercultural Arts

Email: panproject@compuserve.com

Stuffed Puppet Theatre

Email: kleine.spui@pi.net

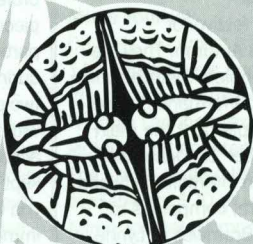
The World of Mime Theatre

Web: <http://www.geocities.com/Broadway/5222/tou Eiffel@geocities.com>

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Ecole de Mime Corporel Dramatique, London
Islington Arts Factory
2 Parkhurst Road
London N7 0SF
Tel: 0171 272 8627 / 0171 607 0561

SERVICES

Blast Theory

Hire out a multi-media resource, including video and computer equipment suitable for use in workshops, rehearsals, residencies and performances, at extremely reasonable rates to artists and charities. They also have a van available for hire. Details: Blast Theory, Toybee Studios, 28 Commercial Street, London E1. Tel/Fax: 0171 375 0885. Email: blasttheory@easynet.co.uk

The British Centre of the International Theatre Institute

Is based at Goldsmiths College, London and facilitates international contacts, research and networking for British theatre and dance practitioners, academics and students. Annual individual membership of £20 offers: direct contact and advice from national centres and individual members world-wide; newsletters with national and international news; access to national events organised by the British Centre of ITI and to international ITI events held by other national centres; and discounted tickets to events and productions in the UK and abroad. Details: 0171 919 7276

The Independent Street Arts Network

Is a newly established organisation for street arts practitioners, street artists, programmers and festival directors, set up in response to a perceived need to help funders understand that Street Arts in the UK need financial support if it is not to fall behind its European neighbours. ISAN's Working Group includes: Theresa Bergone, Michael Chubb, Rachel Clare, Mark Fielding, Bradford Festival, Bill Gee, Canary Wharf, Bradley Hemmings, Greenwich & Docklands International Festival, Helen Marriage, Salisbury Festival, Catherine Reisar, Islington International Festival, Jeremy Shine, Frank Wilson. Details: Independent Street Arts Network, c/o Entertainments & Special Events, PO Box 2122, Baskerville House, Broad Street, Birmingham B1 2NE. Email: -Chubb@Technologist.Com

Centennial of Etienne Decroux

The International Theatre Institute has declared 1998 the International Year of Mime, in commemoration of the birth of Etienne Decroux (b. 19 July 1898). The Belgian Centre of the ITI would like to hear from companies, institutions or individuals planning to celebrate this event. An exchange of Decroux' work is sought. Contact: Jetty Roels, ITI Flemish Centre, Berouw 55, 9000 Gent, Belgium. Tel: +32 9 225 4418

The Charities Aid Foundation

Have launched a scheme to assist voluntary organisations taking their first steps with the Internet. Details: 01732 520 094

Costumes & Props

And anything held together with stitches made to measure to order or hire from: Jackie at House of Haynes, Studio 22, Manchester Craft Centre, 17 Oak Street, Northern Quarter, Manchester M4 5JD. Tel: 0161 819 1181. Fax: 0161 832 3416

Live Art Magazine

The complete bi-monthly guide to hybrid and live art is now on-line at: <http://art.ntu.uk/livemag/>. It is updated every two weeks. Details: 0115 948 6183

The London Butoh Network

Was established in August 1997 to promote and co-ordinate Butoh activities in London. The network provides workshops and weekly training sessions with both British and Japanese teachers as well as organising discussions and providing mailouts of current Butoh events. Details: 0181 674 1518/0181 452 5999

The New Work Network

Was founded in January 1997 and has recently gone on-line with its newsletter which can be accessed at: www.active-ingredient.co.uk/nwn/. The next open meeting of the New Work Network is planned to take place in Nottingham in the Autumn. It will be an artist lead discussion about live art and new media and it will also be a chance to elect a steering committee for the network. Details: c/o The Workstation, Paternoster Row, Sheffield S1 2BX

Offstage Bookshop

Is hosting a lecture demonstration by Paul Allain, author of *Gardzienice: Polish Theatre in Transition* (published by Harwood Academic Press at £16) at 7pm on Tuesday October 15. Details: Linda on 0171 485 4996

Pan Project Intercultural Arts

Are hosting Interface, the first festival of intercultural arts in the UK this Autumn. They are working alongside Camden People's Theatre, which promotes physical and visual performance, to set up a fringe programme to complement the main programme of events (November 15-December 5). CPT invite applications from intercultural/hybrid based theatre or performing arts companies to participate. Contact Sheridan Bramwell or Lynne Kendrick at CPT, 58-60 Hampstead Road, London NW1 2PY. Details: 0171 831 4399

Rehearsal Space

For rent from £5 per hour. 7x10m dance studio in Stoke Newington, London. Details: 0171 249 7141

Rehearsal Space

Available at reasonable rates at Oxford House, Bethnal Green, London. Facilities include a cafe and photocopying and fax. Bookings can be made seven days a week. Details: Olu or Remi on 0171 739 9001

Rehearsal Space

Available at competitive rates in London N1. Bright spacious studio 6mx10m with attached green room and parking. Details: The Glasshouse, 4 Enfield Road, London N1 5AZ. Tel: 0171 241 2942. Fax: 0171 254 3119

rePLAY Ltd

Are a TV production company who offer reduced rates for multi-camera video recordings and showreels of performances on broadcast quality format. The scheme is open to any publicly-funded

or profit-share company within 150 miles of London. Previous clients include: Trestle, Shared Experience, Black Theatre Coop, Red Shift and Opera Circus. Details: David Young, rePLAY Ltd, 36 Ritherdon Road, London SW17 8QF. Tel: 0181 672 0606. Fax: 0181 672 6334. Email: replay@replay.demon.co.uk

OPPORTUNITIES

Action Space London Events

Are looking to recruit two people with mime/physical theatre skills to run a project for people with learning disabilities in Croydon. Details: 0171 627 8855

Bodily Functions

Are running a two week residency with Scarabeus Theatre in Brighton starting August 11. Intensive training in stilt and aerial work will lead to creating a chorus for the company's new show *Arboreal*, which will be integrated into two public performances at the end of the project. The residency is free. To apply for a place send a brief CV and letter to: Dorothy Max Prior, 237 Ditchling Road, Brighton BN1 6JD. Details: 01273 385928/382211

Discovery 3

Total Theatre's third workshop exchange week for practitioners takes place at Centre Selavy, France, between August 23-30. There are still some places for late applicants, who must be Total Theatre members with a minimum of two years professional experience, working on an idea for a piece of work or a workshop methodology. Each participant will be expected to lead one workshop during the first part of the week, leaving the last two days free for exploring themes that emerge within the group. Costs for the week will cover accommodation, food and all activities and will be kept to a minimum. Proposals which focus on what you intend to contribute to the week should be sent immediately to: Total Theatre, At The Circus Space, Coronet Street, London N1 6NU. Details: 0171 729 7944

Dynamic New Animation

Are looking for ten minute visual theatre acts for DNA Cabaret in July. Details: Rachel on 0171 794 8816

Edinburgh Festival Fringe

Any performers or companies performing at this year's fringe festival, are invited to contact Negative Equity Theatre Company to discuss the possibility of sharing mailing/distribution costs. Details: Rebekah Fortune on 01827 703081

Faulty Optic

Are seeking a puppeteer to work with them on their Autumn tour. Please send CVs to: Faulty Optic Theatre of Animation, 12 Savile Road, Lindley, Huddersfield, West Yorkshire HD3 3DH.

ICA

ICA Live Arts invite new live artists to submit proposals as part of the Exhibitions Festival, a showcase of live art in September. Deadline for submission is July 31. Details: Live Arts Dept, ICA, 12 Carlton House Terrace, London SW1Y 5AH.

Reus Festival of Mime & Visual Theatre

Is a new Spanish Festival which kicks off this November (25-29). The Festival Director, Lluís Graells, invites proposals from mime and visual theatre companies who might be interested in being programmed. Send information to: Institut Municipal d'Accio Cultural, c/ Sant Joan, 27, 43201, Reus, Tarragona, Spain. Details: +977 33 80 47

Scarabeus Theatre

Is looking for new board members. Individuals with financial, legal or marketing skills would be particularly welcome as is anyone who is genuinely interested in the company. Scarabeus are also looking for a volunteer driver for their summer tour and a stage manager to work on their new show, *Arboreal-Living in Trees*. Details: Anent on 0171 739 7494

The Touring Directory for London

Is produced by London Arts Board and goes free of charge to 500 promoters of the visual and performing arts in London's smaller venues. Artists may send in details of any shows available for touring, to be listed in the next directory for free. The November 1998 issue will cover work on tour before May 2000 and has a copy deadline of October 10. Details: 0171 281 1578

Two Thirds of a D

Are looking for a performer to work on an object theatre/street show for corporate events and festivals. The ideal candidate will be Lecoq trained, will preferably have also studied L.E.M and will be interested in making as well as performing. Details: 0181 675 3736

Wyrd Arts

Are seeking to pursue projects with other companies and organisations, especially those with an interest in the use of non-theatrical spaces of an outdoor or site-specific nature. Details: Kevin Alderson, 2 Robinsons Court, Main Street, Cockermouth CA13 9LE. Tel: 01900 827 630

CHANGE OF ADDRESS**Arts Council of Northern Ireland**

MacNiece House, 77 Malone Road, Belfast BT9 6AQ. Tel: 01232 385200. Fax: 01232 661 715

Fecund Theatre

6 Cleland Road, Chalfont St Peter, Bucks SL9 9BG. Tel: 0171 739 3576

London Drama

c/o London School of Speech & Drama, Eton Avenue, London NW3 3HY. Tel/Fax: 0171 722 4730. Email: Londrama@aol.com

South East Arts

Union House, Eridge Road, Tunbridge Wells, Kent TN4 8HF. Tel: 01892 507200. Fax: 01892 549383. Email: info@seab.co.uk

Trestle Theatre Company

Birch Centre, Hill End Lane, St Albans, Herts AL4 0RA. Tel: (Admin.) 01727 850 950, (Education) 01727 850 989, (Technical) 01727 850150. Fax: 01727 855 558

PUBLICATIONS**Arts Council of England**

For a full list of current ACE publications across artforms, contact ACE, 14 Great Peter Street, London SW1P 3NQ. Tel: 0171 333 0100

British Performing Arts Yearbook 1998/99

The complete guide to venues, performers, festivals, education, training and support organisations is now available in an updated edition at £23.95 from: BPAY Sales, Rhinegold Publishing Ltd, London WC2H 8BR. Tel: 0171 333 1721

International Workshop Festival Documentations 1997

Are now available, including: Richard Armstrong, Patricia Bardi, Helen Chadwick, Andrew Dawson, Shizheng Chen, Niamh Dowling, Enrique Pardo, Patsy Rodenburg, Antonia Franceschi, Andrei Serban, Houria Aichi, Benoit Amy de la Breteque and Clive Barker. For information about price and availability contact: The Arts Documentation Unit, 6a Devonshire Place, Exeter EX4 6JA. Tel: 01392 422032.

InTO EUROPE

Is a directory of information about 197 different workshop organisers throughout Europe published by The International Workshop Festival, London. It is available for £9 including p&p from: IWF, 52 Tottenham Street, London W1P 9PG. Tel: 0171 637 07127 0712

Mime Journal

Devotes its current issue to Etienne Decroux with 117 pages of text and photographs, including contributions from Eugenio Barba, Corinne Soum and Thomas Leabhart, excerpts from two of Decroux's lectures and an interview with Maximilian Decroux. The issue, entitled *Words on Decroux 2*, is available for \$20 plus \$6 postage (airmail) from Mime Journal, Pomona College, Claremont, CA 91711-6349 USA.

The Music, Dance, Opera and Drama in Asia, The Pacific and North America 1998

Includes essential contact information on performing arts organisations in Asia, The Pacific and North America and is available for £34 from Arts Publishing International Ltd, 4 Assam Street, London E1 7QS. Tel: 0171 247 0066

Offstage Bookshop

Produces a free list of books they stock on mime and physical theatre. For a copy call Linda on 0171 485 4996

Performance Research

Is published by the Centre for Performance Research, Aberystwyth in association with Routledge Academic Publishers. Volume 3.1, 'On America', is currently available and Volume 3.2, 'On Place', is forthcoming. Details: 01970 622133

The Performing Arts Yearbook for Europe 1998

Includes essential contact information for European performing arts organisations and is available for £43 from Arts Publishing International Ltd. Tel: 0171 247 0066

**total theatre**

Total Theatre is the national, quarterly magazine for mime, physical theatre and visual performance. It 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 information on companies, performances and workshops around the country.

Total Theatre was founded in 1984 to advocate for greater recognition and status for mime & physical theatre, providing opportunities to meet, share and bring together the views of the profession. Since its inception, it has grown and developed a crucial role in raising the public profile of mime & physical theatre and is an important source of information and advice for the public and practitioners. Total Theatre also organises and supports activities designed to develop mime & physical theatre.

As a member of Total Theatre you can contact the office any time to use the Information Service, ask for advice and to give your comments and suggestions. Total Theatre is your organisation and suggestions for campaigns, activities, contributions to the magazine and volunteering offers are always welcome.

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Bouge-de-la

Are at present going through major administrative and artistic changes following the successful completion of a thirty date national tour of *Time Flying*, which played to full houses at over half of the dates. Thanks to a private donation, the company have appointed Gill Jagers as part-time administrator.

Bouge-de-la recently received their first ACE grant for *Evolution Body*, the first part of an indoor trilogy based on modern theories of evolution. They have also received an A4E grant to add outdoor work to their indoor touring programme.

Over the next three years, the company will produced an outdoor trilogy also based on the theme of evolution. The outdoor shows are not intended to be adaptations of the indoor performances but it is hoped they will encourage a crossover of indoor and outdoor audiences in the same regions.

Artistic Directors Lucy O'Rorke and Aurelian Koch will co-direct and produce the indoor shows but will only perform in the outdoor trilogy. The first indoor show, *Evolution Body*, will be touring from January to March 1999. Bouge-de-la continue to work with Bhathena-Jancovich. Details: 0181 348 0203

CandoCo Dance Company

Have recently completed a tour of their new show, *Out of Here*, directed by Annabel Arden (Theatre de Complicite) and Jos Houben (The Right Size). This is the first time that the company, which combine disabled and able-bodied dancers, have collaborated with theatre makers. Details: 0171 704 6845

Compass

The company of storyteller Pat Keysall, has recently been touring Sussex with *Stories from Around the World*, told in mime, music, sign-language and shadow theatre.

Pat was founder member of the original British Theatre of the Deaf and more recently has completed a residency in Cumbria where she founded the Northern International Festival of Mime and one in Edinburgh where she founded the Scottish Mime Forum and The Scottish Summer School of Mime. Details: 01323 736383

Desoxy

Were one of the more intriguing companies on display at the Australia Council's National Arts Showcase last year, and this summer they come to the UK with 98.4% *DNA-Being a Human*. Desoxy explore the chemical, physical and emotional being and combine an extraordinary mix of dance, text, voice, sound and image. Inspired by the Aquatic Ape theory, the performers spin, tumble and fall, walk on walls and fly. Details: 0181 348 0203

[dublu] theatre

Was founded last year by graduates of the Central School of Speech and Drama, London. They are one of four young companies who recently won a place in the Hope & Glory Festival in Zurich to perform *Pronouncing Cinoc*, a new piece of devised theatre based on *Life A User's Manual* by Georges Perec. Details: 0181 980 5238

Dynamic New Animation

Have recently been performing at the Puppet Animation Festival, Scotland and leading a developmental workshop exploring animated relationships between performer, object and environment at the Traverse, Edinburgh. The company are currently touring a new production of *The Very Hungry Caterpillar* by Eric Carle, for children under five, performed and designed by Rachel Riggs and directed by Sue Buckmaster. DNA have been awarded an Arts Council grant for a national tour of the DNA Cabaret, directed by Phelim McDermott, in October and November 1998. The company is also working with the Little Angel Theatre on *Dreamworks*, for the LWT Challenge for Islington and Theatre Rites. Details: 0171 794 8618

Forced Entertainment

Have created *Paradise*, their first Internet project as a commission from Lovebytes as part of the Channel Metropolis Project funded by ACE. *Paradise* creates an imaginary city on the world wide web and Forced Entertainment invite people to 'fill' the buildings with writing - fictional, theoretical, personal, fragmentary, poetic. The intention is for the site to grow into a multi-authored work involving up to 1,000 separate sections.

Visit Forced Entertainment's virtual city (complete with graphics and map interface), at <http://www.lovebytes.org.uk/paradise/>.

Contributions can be Emailed to makrell@jetcity.com. Tim Etchells and Forced Entertainment have also recently collaborated with Hugo Glendinning to create *Filthy Words and Phrases*, a seven hour long video work funded by ACE, Yorkshire & Humberside Arts and Yorkshire Media Production Agency. Details: 0114 279 8977

Hoipolloi

Perform *Honestly* at The Pleasance at this year's Edinburgh Festival Fringe and are touring through to October. A bizarre nightmare comedy about a man lost in an apartment block, *Honestly* follows Paul as he desperately searches for his own apartment before being dragged into the lives of those he meets. Details: 0191 348 0203

The Kala Chethena Kathakali Company

Present Kathakali, the Southern Indian classical dance drama and Theyam, a temple ritual, and will be touring the UK between September and December 1999. The Kala Chethena Kathakali Company was founded in Kerala, Southern India by international Kathakali actor Kalamandalam Vijayakumar and Kathakali make-up artist, Kalamandalam Barbara Vijayakumar in 1987.

Kalamandalam Barbara Vijayakumar is also artistic director of Centre Ocean Stream Theatre Company, whose performances combine the human form and the 'living' potential of colour. Both Kalamandalam Vijayakumar and Kalamandalam Barbara Vijayakumar offer an extensive programme of workshops and training in non western theatre and the relationship between dance, drama, music and art through Kathakali. Details: 01703 420114

The Faceless Company

Have been awarded subsidy from the Arts Council of England to re-work and re-tour their street show,

Time in Motion. The highly charged physical street show, directed last year by Beverlee Adams and performed on and around a 16 foot high structure, received critical acclaim at Henley Festival of Creative Arts. This year, Beverlee will work with director Boris Howarth drawing on a rigorous Biomechanics training gleaned from recent studies at Gitis Academy, Moscow. *Time in Motion* '98 was premiered at the Glastonbury Festival of Contemporary Arts in June. The show has additional visual effects from Richard Stack and live music from Tony Wade. Details: 01924 215790

Fevered Sleep

Perform a newly devised theatre production which explores the contemporary status of the human body at the ICA, London and the Edinburgh Festival Fringe this Summer. Combining dreamlike images, explosive physicality and charming realism, the piece is a compelling, provocative, funny and moving contemplation on the question: Does the body really matter? Details: 0181 882 3353

Foursight Theatre

Continue to produce accessible yet innovative theatre with their Autumn touring show, *Hitler's Women*. A highly visual and imagistic piece, the show explores the life of Hitler's mistress Eva Braun and upper-class English woman Unity Mitford and highlights the involvement of women with the rise of fascism. Details: 01902 714257

Hoodwink

Are currently touring their outdoor Summer production, *Piscis Fortunatas*, at festivals and outdoor events around the UK and Europe. Two curious clairvoyants materialise out of the dust to peer into the future. Without speech and with comic visual theatre, bizarre special effects and original music, the duo fish for the future with a mounting sense of chaos and a spectacularly explosive finale.

In the Autumn, Hoodwink will be creating a new indoor show, *Paradise*, which will be a sinister comic tale of greed and broken promises inspired by a true story of misplaced inheritance and contested wills. Combining water features, pyrotechnics, visual effects, original music and physical performance, *Paradise* will bring the outdoors inside to delve into gardening and desire. Details: 01703 787130

Horse & Bamboo

Are touring *The Legend of the Creaking Floorboard* until December 1998. The show toured throughout the UK and The Netherlands in 1997 and was described by The Guardian as 'a truly multi-sense' experience. Told by masked performers and skilled puppeteers and accompanied by original live music (by Loz Kaye), the show (written and directed by company founder Bob Frith) is wildly surreal with moments of high comedy and powerful drama. It is part puppet-play, part melodrama and part myth.

Horse and Bamboo are also currently collaborating with Sam Ukala, a leading Nigerian playwright and academic on *Street Story*, which draws on the deep well of folk traditions from British and Nigerian cultures. Designed for outdoor performance, *Street Story* uses live music and rich

visual imagery and is available for booking from May 1999. Details: 01706 220241

Donna Jackson

Is the founder of the Melbourne Women's Circus and was singer with the 70s all girl glam band The Sharons. She brings her show, *Car Maintenance, Explosives and Love* (directed by Andrea Lemon) to the UK this Summer. The show is a funny, volatile drive through a minefield of sex, bombs and car wrecks. Details: 0181 348 0203

John Lang

Has devised the first of two new performances, *The High Hat Show*, which was premiered recently at Blackpool Festival of Comedy. This street performance mixes trickery, mime, music and elegant idiocy and will tour festivals throughout 1998.

John will present his second show in the Autumn alongside workshop residencies at the Lawrence Batley Theatre, Huddersfield (assisted by Yorkshire & Humberside Arts). The performance will be a sci-fi exploration of space, time and 'string' theory created in collaboration with other mime and dance practitioners. Details: 0113 2660433

Legs on the Wall

Will be touring their new production, *Under the Influence*, from October. Directed by Kate Champin (DVB), the show examines the compulsions that draw people together and drive them apart. It promises to be whimsical, funny, erotic, weird and troubling and blends dance, movement, acrobatics and humour to deliver a highly emotive physical performance. Details: 0181 248 0203

Leikin Loppu

Tour their new show, *The Tailors*, alongside *After Eight* and *Before Nine* this Autumn. The company's second major touring work, *The Tailors*, is a story told through ridiculous movement, objects and comedy played to a grand orchestral score. Details: 0113 217 8827

Negative Equity Theatre Company

Perform a dark adaptation of *Wuthering Heights* at The Bedlam Theatre, Edinburgh during the fringe festival (17-29 August). Adapted by Peter Machen, the company use music and a combination of dance and theatre styles to heighten the emotional tension created by Bronte's famous characters and landscape. Details: 01827 703081

Opera Circus

Is planning a week long residency at BAC in September as part of the Opera Festival. This will feature a new version of *King Stag* (originally directed by David Glass) and the improvised show *Impropria*, plus *Side-Show*, new experimental pieces from the Opera Circus ensemble. Details: 0171 288 1222

Para Active Theatre

Is a small experimental company based in Redbridge, East London whose methods are inspired by Jerzy Grotowski, the Polish director and teacher and Eugenio Barba, Director of Odin Teatret. Their current show, *Fravashi (Dances of Death & Songs of Praise)*, is a modern myth

providing practical instruction in the art of perverting culture. Details: 0181 599 0823

Perpetual Motion

Will be in residency at Tacheles in Berlin (August 31 to September 14) and will be touring the UK through September with their new show *One-(the other)*. Combining text (in German, Farsi, French, Portuguese and English) with choreography and video projection, *One-(the other)* explores themes of thirst, displacement and urban isolation in a high energy ode to the mavericks of life. The show, directed by Emi Slater, will be performed by Alan Marni, Toby Hughes, Alexandra Hingst and Karin Hoberliss with video design by Drew Pautz and text by Phil Smith. Details: 0171 483 3798

Planet Delirium

Is a new performance company formed from young professionals trained in circus, dance and theatre. Their show, *Slick*, combines trapeze, ropes and other aerial devices with acrobatics, dance, fire, projections and special effects and is performed on a twenty five foot rig and outdoor stage powered by renewable sources of energy such as wind and solar power. Details: 0171 681 7484 / 07050 204914

Stephen Powell

Performs his one man show, *Tooled Up*, at The Pleasance Above at this year's Edinburgh Festival Fringe. From the confines of a prison cell, Powell adopts the character of an ageing friend of the Krays. Using a diverse mix of unusual props, his imagination, endless jokes and a willing audience, Powell blends together the improbable yet true stories told to him as a child by his Dad. Details: 0131 556 6550

Rotozaza

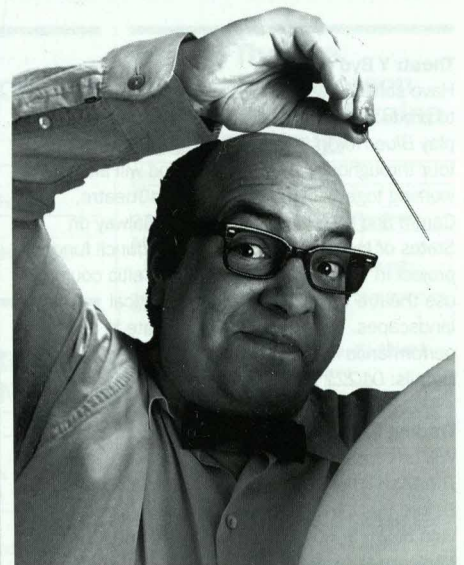
Is a new London-based company which aims to create a theatre of accumulated intense moments with emphasis on sound and light. They are currently developing a new production, *The Tune She Whispered*, which deals with a man living out a series of humiliating dreams about his bottled-up love for a woman. Rotozaza will be performing at the Antibes Festival, France in July. Details: 0171 739 0161

Scarlet Theatre

Will be touring their new show, *Stranded*, from October to December 1998. Inspired by Italian judge Ugo Betti's *Crime on Goat Island*, the show concerns the themes of guilt, responsibility, justice and compassion. Betti's tale revolves around a disused well and three respectable lonely women whose passions are suddenly and violently awoken when a stranger comes to their house. Scarlet have developed a sophisticated visual language and create humorous performances from the bleak and desolate side of the human condition. Details: 0181 348 0203

Danny Schlesinger

Is currently performing his one-man show *Danny and his Yellow Balloonz* at various variety shows and comedy clubs in London and nation-wide. Combining the arts of clowning, juggling and eccentric dance, Danny is absurd, bizarre and just plain daft. In December he will be clowning for the Royal



Danny Schlesinger Photo: Jonathan Rose

National Opera in their production of *The Bartered Bride* at Sadlers Wells. Details: 0181 904 4968

Stuffed Puppet Theatre

Was founded by Neville Tranter in 1976 and is based in The Netherlands. Tranter makes visual and imaginative adult puppet theatre which confronts its audience with their fears and dreams, urges and desires - personified by puppets which can be up to life-size. Stuffed Puppet Theatre's current production is an adaptation of *Salome*. Together with writer/director Luk van Meerbeke, choreographer Lisa Marcus and an armful of terrifying, sweet, lively, dead and extremely crazy puppets, Tranter engages in an archaeological enterprise to excavate the essence of the story from beneath the accumulation of centuries. Details: +31 33 4652660

te Pooka

Specialise in memorable outdoor physical performances using fire, extraordinary costumes and customised vehicles. Their new touring show, *Autocrat*, features a spectacular mechanical dragon, ten bizarrely costumed players and a stunning original soundtrack. te Pooka will be performing at the Edinburgh Festival Fringe between 7-20 August at the University Old College Quadrangle. Details: 0131 558 9555

Theatre of the Moment

Tour *Theatre Moves* this Autumn, a hybrid of performance, lecture and demonstration which introduces audiences to a range of physical theatre techniques including mime, mask, Laban techniques and Commedia dell'Arte. *Theatre Moves* is a collaboration between Ezra Hijalmarsson (formerly of Talking Pictures) and Uri Roodner (Tottering Biped) and is directed by Bim Mason of Circomedia, Bristol. Intelligent, hilarious, informative and immediate, *Theatre Moves* is structured as a show that demonstrates the performer's spectrum of skills and there use both in training and in the devising process. It is followed by a question and answer session and an optional workshop. The package is adaptable to suit groups of all ages and is aimed at theatres, universities, arts centres, colleges and youth groups. Details: 0171 267 3388

Theatr Y Byd

Have collaborated with The Tron Theatre, Glasgow to produce Welsh playwright Ian Rowlands' new play *Blue Heron in the Womb*. Theatr Y Byd will tour throughout Wales in 1999 and will also be working together with the Sherman Theatre, Cardiff and the Town Hall Theatre, Galway on *States of Independence*, a British Council funded project in which practitioners from Celtic countries use theatre to explore their new political landscapes. The Project will culminate in a performance in the year 2000. Details: 01222 237447

Trading Faces

Will be rehearsing this summer for the re-tour of *The Man Who Woke Up in the Dark* in the autumn. Before then, the company are working locally with Vale of White Horse District Council and Abingdon Museum to create an exhibition of masks to celebrate ten years of Trading Faces.

Focusing on masks in performance, *Masquerade* brings together masks from some of the most prominent mask makers in the UK and masks from other cultures alongside an extensive collection of Trading Faces masks which have been created for performances and workshops over the last decade.

A range of Trading Faces workshops for local schools and an open workshop for adults will run alongside the exhibition. The exhibition is open until August 31 at Abingdon Museum. Details: 01235 550829

Trestle Theatre Company

Has finally secured a permanent base in St Albans which combines the artistic, technical, educational and administrative aspects of the company under one roof. Following a successful Lottery bid for a feasibility study, the company have joined forces with the Highfield Park Trust which is converting a previous hospital site into extensive park land and leisure facilities.

If Trestle's second bid for Lottery funding to cover the design and development stage of the conversion is successful, they should be hosting a grand opening party in March 2001. In the meantime the company are housed in temporary accommodation on the Cell Barnes site.

Trestle are already making links with the local community as St Albans' only professional theatre company. Their current touring production, *Beggars Belief*, is a collaboration with the Kherson Theatre Company, Ukraine and takes as its starting point the paintings of Breugel. The show is the first in a series of three new plays from Trestle to be created over the next three years. Entitled *Power Plays*, each will be linked by the theme of power.

Bitter Fruit, Trestle's third collaboration with the Birmingham Contemporary Music Group will be touring from May 1999 and *Sweet Dumpling*, a new adaptation of Maupassant's *Boule de Suif* will tour in Spring 2000. All three Power Plays will attempt to offer a total theatre experience that includes text, puppetry, live music, masks and design. Details: 01727 850 950

Twisted Stocking Theatre Company

Have successfully completed their spring tour of *Exposure*, and will be performing a site-specific extravaganza in three Victorian buildings around

Britain this Summer. The performance, *School Rules-OK!*, is promenade and uses dramatic moments, music and visual imagery to look at Victorian life through a child's eyes. Working with local school children, Twisted Stocking will perform at the Hamilton Road Centre, Newham, Bruce Castle, Haringey and Pastures Centre, Leytonstone during June and July.

Details: 0181 318 2218

Triangle

Are celebrating their tenth anniversary with a new production, *Looking for the Tallyman*, which tours in the Autumn. The show is created from real life testimonies and shared memories and explores family secrets and scandals from the workhouse to Whitehall. Drawing on the traditions of Greek theatre, folk traditions and expressionism, Triangle's work uses memory, myth and emotion to create a visual and accessible mix of dance, music and drama.

Details: 0181 348 0203

The Weird Sisters

Have recently returned from Australia where they enjoyed major success and critical acclaim at Adelaide Festival Fringe and Melbourne International Comedy Festival. Following UK dates in early July, they are touring Canada this Summer, performing at Winnipeg, Saskatoon, Edmonton, Victoria and Vancouver Fringe Festivals.

Details: 0171 328 7039

Whalley Range All Stars

Tour their 1997 outdoor show, *The Secret Life of the Dummy*, to festivals this year. They have recently been working with Oldham Youth Theatre to create a piece for the Oldham Street Ahead day and have been training youth and arts workers in Stockport.

The All Stars were commissioned by Bury's Street Ahead day to create the opening spectacle in May and they collaborated with Warner and Consorten of Amsterdam to create the finale for the Castlefields Street Ahead day in May. The company are working on a touring version of *The Ear Drummers* for 1999.

Details: 0161 273 5175

Yellow Earth

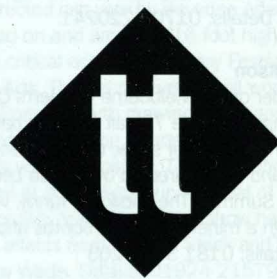
Is a British-Asian company who tour internationally with high quality physical performances. Their unique style reflects the duality of the performers' own culture heritage. Their new show, *The Whisper of a Leaf Falling*, is a blend of story telling and physical theatre written by Phillip Cherbonnier which fuses traditions of East and West to present a fable for our time.

Details: 0181 348 0203

Writers Wanted



Total Theatre is looking for writers to contribute features, articles and reviews. Please send proposals with samples of work and CV, to the Editor. 0171 729 7944



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- ◆ Workshops & Training

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

PERFORMANCES
The Cholmondeleys & The Featherstonehaughs OUT ON THE WINDY BEACH
Details: 0171 700 5346 / 5358
JULY

- 9 Marlowe Theatre, Canterbury
- 11 Cleathorpes Beach
- 14-15 Greenwich and Dockland International Festival, London
- 16-19 Phoenix Festival, Long Marston, Stratford Upon Avon
- 30 The Rhythms of the City Festival, Leeds

AUGUST

- 1-2 Stockton International Riverside Festival
- 4-6 North West Regional Tour
- 8 Bristol International Balloon Fiesta, Harbourside, Bristol
- 20 Ross on Wye International Festival
- 22-23 South Bank Centre, London

Desoxy 98.4% DNA-BEING A HUMAN
Details: 0181 348 0203
JULY

- 29 The Bull Theatre and Arts Centre, London

AUGUST

- 3 Harrogate International Festival
- 10-29 St Bride's Centre, Edinburgh
- 31 Ceilidh Place, Ullapool

Dynamic New Animation DNA CABARET
Details: 0171 485 4303
JULY

- 17-19 Duke of Cambridge Pub Theatre, London

The Faceless Company
Details: 01924 830170
JULY

- 18 Gosport Festival, Hants
- 25 Warrington Festivities
- 25 Barracudas Summer Carnival, Barrow in Furness
- 29 Oakwell Country Park, Birstall

AUGUST

- 1&15 Dundee Town Centre
- 1 & 8 Dundee Environmental Open Day
- 1-2 Cambridge Folk Festival
- 5 The Community Plays, Halifax
- 10-14 The Community Plays, Halifax
- 19 Basingstoke Festival

Fevered Sleep STILL MATTER
Details: 0181 882 3353
JULY

- 21-23 ICA, London

AUGUST

- 6-22 Southside Courtyard 1, Edinburgh Festival Fringe

Hoodwink PISCIS FORTUNATAS
Details: 01703 787130
JULY

- 25-26 Morecambe
- 31 Rhythms of the City, Leeds

AUGUST

- 1 Harrogate International Festival
- 8-9 Swindon
- 15 High Wycombe
- 16 Castle Barnard
- 22-30 Limburg Festival, Holland

Hoipolloi HONESTLY
Details: 0181 348 0203
JULY

- 23 The Bull Theatre & Arts Centre, London
- 25 Windsor Arts Centre
- 29-2 Exit Arts Festival, Sweden

AUGUST

- 5 Ceilidh Place, Ullapool
- 8-29 The Pleasance, Edinburgh Festival Fringe

SEPTEMBER

- 22-24 The Junction, Cambridge
- 25 Angles Arts Centre, Wisbech
- 26 Little Theatre, Sherringham
- 30 Civic Theatre, Scunthorpe

OCTOBER

- 13-15 Komedija, Brighton
- 16 Trinity Arts Centre, Tunbridge Wells
- 22 Aberdeen Alternative Festival

Horse & Bamboo Theatre
LEGEND OF THE CREAKING FLOORBOARD
Details: 01706 220241
JULY

- 7 Victoria Institute, Caton, Lancaster
- 9 Dolphinholme School Hall, Lancaster
- 11 Dunsop Bridge Village Hall, Lancs.
- 14 Hurst Green Village Hall, Nr. Whalley, Lancs
- 16 St Nicholas Church Hall, Sabden, Nr. Burnley
- 18 Padiham Town Hall, Nr. Burnley
- 21 Blackburn District (venue tbc)
- 23 Blackburn District (venue tbc)
- 25 Ecclestone, Nr. Chorley, Lancs. (venue tbc)
- 30-1 St Helens District (venue tbc)

AUGUST

- 8 Appley Bridge Village Festival
- 9 Winsford, Weaver Valley Festival
- 13 East Yorks (venue tbc)
- 15,18 East Yorks. (venue tbc)
- 22 Denbigh Festival
- 25-27 Abergele (venue tbc)
- 29 Caerwys

SEPTEMBER

- 24-26 Grampian Region (venue tbc)

OCTOBER

- 1 Waterfront Hall, Belfast (tbc)
- 6 Exeter & Devon Arts Centre

Donna Jackson CAR MAINTENANCE, EXPLOSIVES AND LOVE
Details: 0181 348 0203
JULY

- 29 The Bull Theatre and Arts Centre, London

AUGUST

- 1 Ceilidh Place, Ullapool
- 4 Harrogate International Festival
- 8-31 The Pleasance, Edinburgh Festival Fringe

John Lang THE HIGH HAT SHOW/THE HOLY FOOL
Details: 0113 2660433
JULY

- 25 Swansea Sea Shanty Festival

AUGUST

- 5 Rhythms of the City, Leeds (tbc)
- 27 Kirklees Festival

Leikin Loppu THE TAILORS / AFTER EIGHT & BEFORE NINE
Details: 0113 217 8827
SEPTEMBER

- 25 Square Chapel, Halifax
- 26 Grassington (A8 & B9)

OCTOBER

- 3 Theatre in the Mill, Bradford
- 13-14 BAC, London

Nola Rae MOZART PREPOSTEROSA!
Details: 01223 732429
JULY

- 9 Lorient, France
- 11 Charleville Mezieres, France
- 17-19 Jyväskylä Festival, Finland
- 24-25 Galway Festival, Ireland

AUGUST

- 1 Campus, Honiton
- 6 Festival de Mirepoix
- 8 Festival de Ambert
- 9 Festival de Vaour
- 24-30 Fotsbarn, France (workshops)

SEPTEMBER

- 19 Kolin Festival, Czech Republic

Theatre sans Frontières A TALE OF TWO CITIES
Details: 01434 606787
SEPTEMBER

- 29-30 Queen's Hall Arts Centre, Hexham

OCTOBER

- 2 Stantonbury Campus Theatre, Milton Keynes
- 5-6 Warwick Arts Centre, Coventry
- 8 The Corn Exchange, Newbury
- 9-10 The Brewery Arts Centre, Kendal
- 13 Oldham 6th Form College
- 14-15 Darlington Arts Centre
- 16 Ullswater Community College
- 19 Oxford Playhouse
- 21 Kings Lynn Arts Centre
- 22-23 Trinity Theatre & Arts Centre, Tunbridge Wells
- 27 Crawford Theatre, Jordanhill Campus, Glasgow
- 28-29 MacRobert Arts Centre, University of Stirling

NOVEMBER

- 2-5 Guilbenkian Studio, Newcastle
- 6 U.C.L. Arts Centre, Preston
- 10 Alnwick Playhouse
- 11 The Maltings, Berwick upon Tweed
- 12 The Regal Centre, Worksop
- 13-14 The Courtyard, Hereford
- 17 Gardner Arts Centre, Brighton
- 18-20 Mercury Theatre, Colchester
- 24 Merlin Theatre, Frome
- 25 Christ's Hospital Theatre, Horsham
- 26 The Mill, Banbury
- 27 The Hawth Studio, Crawley

Trestle Theatre Company & Kherson Theatre of the Ukraine BEGGARS BELIEF
Details: 01727 850 950
JULY

- 23-35 Bowen West Theatre, Bedford

AUGUST

- 5-31 Pleasance Theatre, Edinburgh Festival Fringe

SEPTEMBER

- 8-12 Jersey Arts Centre
- 15-19 The Maltings Theatre, St Albans
- 22-23 Stahl Theatre, Oundle
- 24 Stamford Arts Centre
- 29 Merlin Theatre, Frome
- 30-1 Sherman Theatre, Cardiff

OCTOBER

- 2-3 Bryanston Arts Centre, Blandford Forum
- 6 Trinity Arts Centre, Gainsborough
- 7 The Castle, Wellingborough

Triangle LOOKING FOR THE TALLYMAN
Details: 0181 348 0203
SEPTEMBER

- 17 Marlborough College, Marlborough

OCTOBER

- 2-3 Leicester Haymarket
- 10 Century Theatre, Nottingham

Walk the Plank
Details: 0161 873 7350
JULY

- 9-12 Lowestoft, East Anglia or Port Talbot, Wales (tbc)

17-18 London

- 22-25 Hartlepool, Teeside
- 28-29 Seaham, Durham
- 31-2 Berwick on Tweed

AUGUST

- 6-9 North Shields, Fish Quay
- 12-15 Amble, Northumberland

The Weird Sisters IT'S UNCANNY
Details: 0171 328 7039
JULY

- 10 South Hill Park, Bracknell
- 17-26 Winnipeg Fringe, Canada

AUGUST

- 1-9 Saskatoon Fringe, Canada
- 14-23 Edmonton Fringe, Canada
- 27-31 Victoria Fringe, Canada

SEPTEMBER

- 1-7 Victoria Fringe, Canada
- 10-20 Vancouver Fringe, Canada

Whalley Range All Stars
Details: 0161 273 5175
JULY

- 10 Greenwich Festival
- 11-12 Swindon
- 13 City of London
- 18 Cambridge
- 23-26 Châlon sur Saone, France
- 31-2 Waterford

AUGUST

- 4-5 Birmingham
- 6-7 Swindon
- 8-9 Leeds
- 11-13 Walsall
- 15 Leicester
- 20-21 Basingstoke
- 22 Ross on Wye
- 26 Bromsgrove
- 28-31 Portsmouth

WORKSHOPS & TRAINING

Yllana GLUB GLUB

Details: 0181 348 0203

JULY

24-26 Womad Festival, Reading

AUGUST

29-30 Ross on Wye International Festival

31 Chelmsford Spectacular

FESTIVALS

EDINBURGH INTERNATIONAL FESTIVAL

Details: 0131 473 2000

16 August- 5 September

EDINBURGH INTERNATIONAL FESTIVAL FRINGE

Details: 0131 226 5257

9-31 August

NATIONAL STREET ARTS FESTIVAL

London, South West, North, South, East

Midlands, East, Details: 01273 821588

July - September 1998

NEW WORKS FESTIVAL

Leicester, Details: 0116 255 6507

24 September - 4 October

RHYTHMS OF THE CITY

Leeds, Details: 01532 442141

26 July - 3 August

STOCKTON INTERNATIONAL RIVERSIDE FESTIVAL

Details: 01642 611625

24 July - 2 August

VISIONS 98

Brighton, Details: 01273 643012

21-31 October

The UK's largest festival of international animated theatre, including performances by Improbable, Green Ginger, Stuffed Puppet Theatre and Faulty Optic.

INTERNATIONAL

MIMOS 16TH INTERNATIONAL MIME FESTIVAL

Perigueux, France,

Details: +05 53 53 18 71

3-9 August

Companies include: Bedlam Oz Theatre, Ta Ta Di Di Teatro, Derevo, Theatre de Mouvement, Teatr Biuro Podrozy and Yllana.

18th Tarrega Street Theatre Festival

Tarrega, Spain, Details: +973 31 08 54

10-13 September

WORKSHOPS & TRAINING

Bodily Functions

Brighton,

Details: 01273 385928 / 382211

COMMENCES AUGUST 11

CARNIVAL CARAVAN STREET THEATRE
TRAINING PROJECT

Two week intensive training with Scarabeus Theatre in stilts and aerial work. One weeks work alongside the company to create a chorus for their new show *Arboreal*, for public performance in the last week of the project. Free to practitioners and students.

Bowen West

Bedford, Details: 01234 793397

3-8 AUGUST

NEW CIRCUS

With Will Ashwell

10-15 AUGUST

MIME & MASK

For 11-16 year olds. With Amanda Wilsher of Trestle

CandoCo

Stoke Mandeville,

Details: 0171 704 6845

9-15 AUGUST

INTERNATIONAL SUMMER SCHOOL

Central School of Speech and Drama

London, Details: 0171 559 3999

13-24 JULY (WEEKENDS)

ACTORS' CREATIONS

Introduction to devised theatre techniques

20-24 JULY

MOVEMENT FOR PERFORMANCE

Introduction to physical theatre

Centre for Performance Research

Aberystwyth, Wales,

Details: 01970 622133

12-25 JULY

INTENSIVE TRAINING WITH THE
SARATOGA INTERNATIONAL THEATRE
INSTITUTE, NEW YORK

Including the Suzuki Method and Ann Bogart's approach to composition

Circomedia

Bristol, Details: 0117 947 7288

ONE YEAR FOUNDATION IN CIRCUS

SKILLS & PHYSICAL THEATRE

THREE MONTH INTRODUCTORY

COURSE

Desmond Jones School of Mime & Physical Theatre

London, Details: 0181 747 3537

AUTUMN FOUNDATION

Commences 21 September

Chisenhale Dance Space

London, Details: 0171 241 3664

10-14 AUGUST

INTERIOR DIALOGUES/DIRECT ACTION:

SUMMER IMPROVISATION INTENSIVE

Release technique and precision contact improvisation skills with Jess Curtiss & Stephanie Maher.

Ecole de Mime Corporel Dramatique

London, Details: 0171 607 0561 /

0171 272 8627

MOVEMENT THEATRE AND CORPOREAL
MIME (DECROUX TECHNIQUE)

Regular weekly session with Steve Wasson
& Corinne Soum

Expressive Arts

London, Details: 0181 374 4531

5-6 SEPT & 17 SEPT- 26 NOV

THE ARTIST BEHIND THE MASK

Integrated arts including dance, voice,
visual arts, archetypal masks, Forum and

Playback theatre with Merle Van den

Bosch, John Wright, Veronica Needa, Rick
Zoltowski and Mojisola Adebayo.

Forbidden Theatre Company

Diorama Arts Centre, London,

Details: 0171 813 1025

17-21 AUGUST

INTRODUCTION TO PHYSICAL

PERFORMANCE / THE PLEASURE OF
ACTING

Independent Dance

(formerly Holborn Centre for Performing Arts)

London, Details: 0958 585681

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SUMMER SCHOOL 1998

Week one with Gill Clarke, Scott Clark and
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Independent Theatre Council

London, Details: 0171 493 6698

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WHAT IT IS & HOW TO DO IT

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15 DECEMBER

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Workshops include: Koffi Koko, Flora
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Cruz, Gennadi Bogdanov, Grzegorz Bral &
Anna Zubzyzka, Henning Von Vangerow,
Vazkressia Vicharova, Scott Kelman, Keith
Terry, Michele George, Patsy Rodenburg &
Antonia Francheschi, Clive Barker, Helen
Chadwick, Niamh Dowling, Garet Newell,
Dillis Morgan Scott, Cicely Berry, Guy
Dartnell, John Wright, Jos Houben and
Goff Chafer

Yorkshire Dance Space

Leeds, Details: 0171 580 8825

14-20 SEPTEMBER

Workshops include: Abdelaziz Sarukh,
Germaine Acogny

Laban Centre

London, Details: 0181 692 4070

20-31 JULY

INTERNATIONAL SUMMER SCHOOL

John Lang

Lawrence Batley Theatre, Huddersfield,
Details: 0113 2660433

24 AUG-31 OCT

JOHN LANG WORKSHOPS

The Liverpool Institute for Performing Arts

Liverpool, Details: 0151 330 3002

6 JULY-14 AUGUST

INTERNATIONAL SUMMER SCHOOL

Magdalena Project

Cardiff, Details: 01222 220552

16-19 JULY

RAW VISIONS

Workshops, performances, seminars and
one to one advice sessions for emerging
women artists and theatre
artists/administrators

Norwich Circus Centre

Details: 01603 740011

24-25 OCTOBER

CLUBSWINGING & FIRE WEEKEND
COURSE

WEEKLY COMMENCING OCTOBER 30

CLUBSWINGING & FIRE

With Heir of Insanity

OVERSEAS

Amsterdam-Maastricht Summer University

Details: +31 20 62 00 225

10-15 AUGUST

FROM THE MASK OF LIFE TO THEATRE
MASK

With Jos Houben and Micheline
Vandepoel

31 AUGUST-4 SEPTEMBER

PERFORMING SOUND

With Henri Ogier & Dominique Montain

Centre Sélay

France, Details: +(33) 5 45 29 65 56

23-30 AUGUST

DISCOVERY 3

Total Theatre's week long practitioner exchange event

5 OCTOBER - 28 NOVEMBER

THE MEDIUM OF THE MASK

Fifth Autumn School covering making, theory and practice of masks from all over the world

Deposit Art

San Javier, Murcia, Spain,
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6-31 JULY

COMIC ACTOR'S INTERNATIONAL COURSE

6-17 JULY

MOVEMENT OF THE ACTOR IN PHYSICAL THEATRE

With Norman Taylor

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CLOWN

With Anton Valen

20-31 JULY

BOUFFONS & TRAGEDY

With Anton Valen and Norman Taylor

Johann Wolfgang Goethe University

Frankfurt / Main, Germany,
Details: +49 69 405895 15

4-15 AUGUST

THE ACTOR AS MUSICAL BODY

Joint Adventures

Munich, Germany,
Details: +49 89 724 25 15

30 JULY-9 AUGUST

DANCE WORKSHOP EUROPE

Workshop programme includes Gill Clarke and Russell Maliphant. Performances include Jonathan Burrows and Nigel Charnock.

L'Albero Corporal Theatre

Montespertoli, Italy,
Details: +39 571 608891

Workshops and laboratories run by Yves Lebreton in techniques including the Energetic Body, the Mental Body, the Vocal Body, the Musical Body and the Comical Body. Dates until November 1998.

Pantheatre

Paris, Details: +1 44 67 70 53

29-31 JULY

LINKLATER/PARDO PROJECT

With Kristin Linklater and Enrique Pardo at Columbia University, USA

Suono & Movimento Summer Intensive '98

Roccatoderighi, Tuscany, Italy
Details: (+31)20 6229 742

6-19 JULY

VOCAL DANCE, MUSIC & IMPROVISATION

Two week intensive study with Patricia Bardi & Bernard Gottert

22 JULY-17 AUGUST

VITAL LINKS

International Artists Residency Programme

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BOCCACCIO PROJECT

With George Isherwood & Patricia Bardi

Teatro a l'Avogaria

Venice, Italy, Details: +41 520 9270

4-29 AUGUST

INTERNATIONAL WORKSHOP ON COMMEDIA DELL'ARTE

Theatrum Mundi

Portugal, Details: +61 02 9319 0718

14-25 SEPTEMBER

INTERNATIONAL SYMPOSIUM ON THEATRE ANTHROPOLOGY

CONFERENCES

Centre for Dance Theatre Studies & Yorkshire Dance

Bretton Hall, Details: 0113 222 2164

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THE GREENHOUSE EFFECT: THE ART & SCIENCE OF NURTURING DANCEMAKERS

Four days of performances, presentations, seminars, discussions, workshops and lecture demonstrations

Centre for Performance Research

Aberystwyth, Wales
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POINTS OF CONTACT 7:

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A conference on notions of place and landscape, memory and narrative in performance

6-8 NOVEMBER

PASTMASTERS 4: BRECHT & EISENSTEIN

International symposium comprising workshops, seminars and plenary sessions investigating Brecht and Eisenstein's work

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We are one of the world'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.



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24 AUG-31 OCT

JOHN LANG WORKSHOPS

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Liverpool, Details: 0151 330 3002

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With Anton Valen

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BOUFFONS & TRAGEDY

With Anton Valen and Norman Taylor

Johann Wolfgang Goethe University

Frankfurt / Main, Germany,
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4-15 AUGUST

THE ACTOR AS MUSICAL BODY

Joint Adventures

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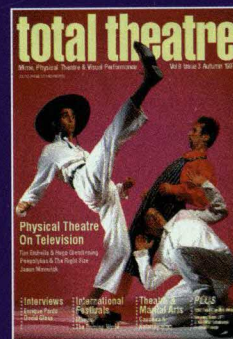
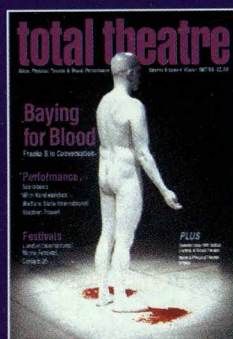
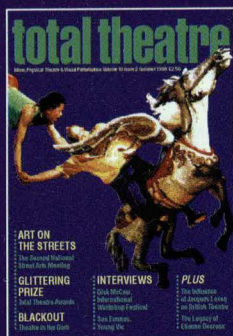
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