

total theatre

Mime, Physical Theatre & Visual Performance Volume 11 Issue 1 Spring 1999
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EVERYTHING MOVES Jacques Lecoq

PLUS

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Bouge-de-là

Zofia Kalinska

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1999 London International Mime Festival

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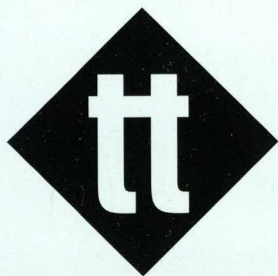
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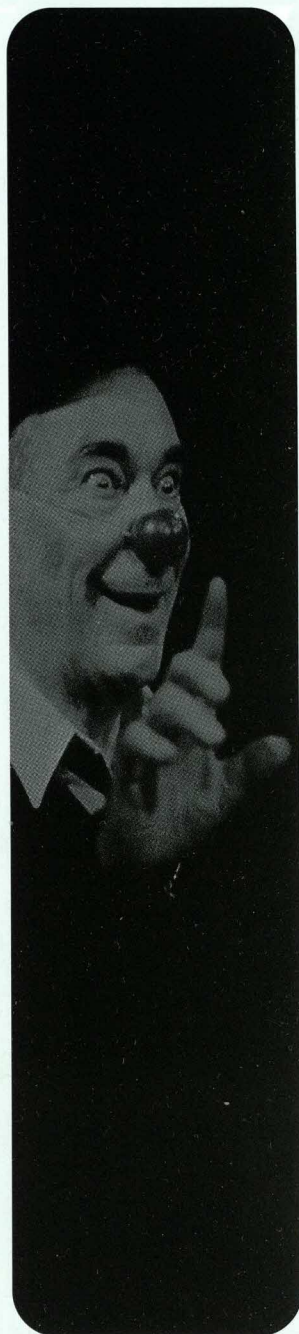
Sadly the new year began with the deaths, in quick succession, of two of this century's leading men of the theatre: Jerzy Grotowski and Jacques Lecoq. Both men left an indelible stamp on western theatre practice and, as history will no doubt show, their legacies will prove to be enduring. This issue is dedicated to the work of Jacques Lecoq, whose theatre school in Paris has been a meeting ground for many leading physical theatre companies in the forty years since it was founded in 1956. For those who studied with Jacques Lecoq, he was more than just a theatre teacher; his philosophy on life left lasting impressions on all he worked with. In this issue, a selection of graduates from Lecoq's school share their own memories of Jacques Lecoq in tribute to the master. Also in this issue, Paul Allain writes about the life and work of Jerzy Grotowski. Watch out for the next issue of Total Theatre for more in depth analysis of Grotowski's legacy.

Continuing with the theme of Lecoq, this issue also includes a profile of Bouge-de-là, a company whose work grew from Lecoq's experiments with architecture, the body and space at his Laboratoire d'Etudes du Mouvement (L.E.M.) in Paris. Continuing the Polish theatre theme, there is also a profile of the Polish actress Zofia Kalinska who became famous worldwide for her work with Tadeusz Kantor, but who also studied with Grotowski in Krakow in the 1950s.

To round this issue off, David Harradine reports on Total Theatre's Critical Practice Debate in January. The debate asked the loaded question: What is the new mime? And, in the context of the London International Mime Festival - which is reviewed on pages 22 and 23 - the debate proves to be a contentious one. As a final note, please remember that Total Theatre magazine welcomes contributions from all its readers. We are particularly interested in writers from outside London who would like to cover arts activities across the country. Please contact the office if you're interested.

John Daniel, Editor

Total Theatre magazine is published quarterly. If you would like to submit news, views, letters or advertise in the Summer issue, please note that the copy deadline is May 14th 1999. The next issue will cover the period July-October 1999.



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"It is necessary to look at how beings
and things move, and how they are
reflected in us."

(*Jacques Lecoq*)

EVERYTHING

J A C Q U E S L E C O Q : A

In La Grande Salle,
where once sweating men came fist to boxing fist,

I am flat-out
flopped over a tall stool,
arms and legs flying in space.

Beneath me the warm boards spread out
like a beach beneath bare feet.

I'm on my stool, my bottom presented
to milling passers-by.

Someone takes the offer
and starts a naughty tap-tapping.

"Who is it?" I cry gleefully, "Who is it?"

Tap-tap... it raps out a rhythm... tap-tap-tap.

Then it walks away and

I turn upside-down to right-side up,

"Who was it?"

I see the back of Monsieur Jacques Lecoq

as he leaves the Big Room

with his envoy of third years in tow.

Brawny and proud as a boxer walking from a winning ring.

He turns, and through creased eyes says

"It was me."

(*Kristen Fredricksson*)

Jacques Lecoq, born December 15, 1921; died January 19, 1999.

For this special feature in memory of Jacques Lecoq, who died in January, Total Theatre asked a selection of his ex-students, colleagues and friends to share some personal reminiscences of the master

Compiled by: JOHN DANIEL Photos: H. SCOTT HEIST

MOVES

T R I B U T E

1921 - 1999



Steven Berkoff writes: Jacques Lecoq dignified the world of mime theatre with his method of teaching, which explored our universe via the body and the mind. He taught us respect and awe for the potential of the actor. Through his techniques he introduced to us the possibility of magic on the stage and his training and wisdom became the backbone of my own work.

He taught us to cohere the elements. To release the imagination. He also taught us humanity. He was the antithesis of what is mundane, straight and careerist theatre. He taught us to be artists.

Andrew Dawson & Jos Houben write: We last saw Jacques Lecoq in December last year. We visited him at his school in Rue du Faubourg, St Denis, during our run of *Quatre Mains* in Paris. We sat for some time in his office. His desk empty, bar the odd piece of paper and the telephone. On the walls - masks, old photos and a variety of statues and images of roosters. Dressed in his white tracksuit, that he wears to teach in, he greeted us with warmth and good humour. He was genuinely thrilled to hear of our show and embarked on all the possibilities of play that could be had only from the hands. No ego to show, just simply playful curiosity. He clearly had a lot of pleasure knowing that so many of his former students are out there inventing the work.

Later we watched the 'autocours'. This is where the students perform rehearsed impro's in front of the entire school and Monsieur Lecoq. It was amazing to see his enthusiasm and kindness and to listen to his comments. He said exactly what was necessary, whether they wanted to hear it or not. He saw through their mistakes, and pointed at the essential theme on which they were working - 'water', apparently banal and simple. But there we saw the master and the work. Wherever the stu-

dents came from and whatever their ambition, on that day they entered 'water'. Lecoq opened the door, they went in. They will never look at the sea the same way again and with these visions they might paint, sing, sculpt, dance or be a taxi driver. That was Jacques Lecoq.

Kenneth Rea writes: In the theatre, Lecoq was one of the great inspirations of our age. Not only did he show countless actors, directors, and teachers, how the body could be more articulate; his innovative teaching was the catalyst that helped the world of mime enrich the mainstream of theatre. His techniques and research are now an essential part of the movement training in almost every British drama school. Thousands of actors have been touched by him without realising it.

As a teacher he was unsurpassed. Magically, he could set up an exercise or improvisation in such a way that students invariably seemed to do their best work in his presence. (Extract reprinted by permission from *The Guardian, Obituaries, January 23 1999.*)

H. Scott Heist writes: "You throw a ball in the air: does it remain immobile for a moment or not? That is the question. Like Nijinski, the great dancer, did he remain suspended in air?" These are the prepositions of Jacques Lecoq. Some training in physics provides my answer on the ball. But about Nijinski, having never seen him dance, I don't know. Remarkably, this sort of serious thought at Ecole Jacques Lecoq creates a physical freedom; a desire to remain mobile rather than intellectually frozen in mid air... What I like most about Jacques' school is that there is no fear in turning loose the imagination. As a matter of fact, one can see a clear joy in it. ▶

Jon Potter writes: I attended Jacques Lecoq's school in Paris from 1986 to 1988, and although remarkably few words passed between us, he has had a profound and guiding influence on my life. For me, he was always a teacher, guiding the 'boat', as he called the school. I met him only once outside the school, when he came to the Edinburgh Festival to see a show I was in with Talking Pictures, and he was a friend - pleased to see and support the work.

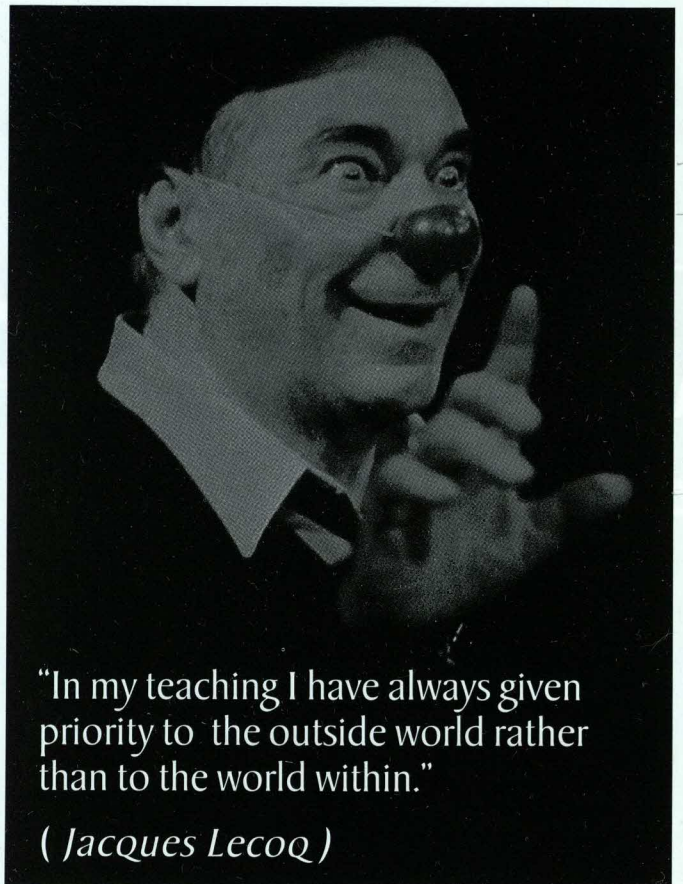
He had a unique presence and a masterful sense of movement, even in his late sixties when he taught me. I remember him trying exercises, then stepping away saying "Non, c'est pas ça." Then, finding the dynamic he was looking for, he would cry "Ah, ca c'est mieux." His gift was for choosing exercises which brought wonderful moments of play and discovery. He had a special way of choosing words which stayed with you, and continue to reveal new truths. The phrase or 'command' which he gave each student at the end of their second year, from which to create a performance, was beautifully chosen.

He taught us to make theatre for ourselves, through his system of 'autocours'. Every week we prepared work from a theme he chose, which he then watched and responded to on Fridays. He taught us accessible theatre; sometimes he would wonder if his "sister" would understand the piece, and, if not, it needed to be clearer. He believed that everyone had "something to say", and that when we found this our work would be good.

I feel privileged to have been taught by this gentlemanly man, who loved life and had so much to give that he left each of us with something special forever.

Shôn Dale-Jones & Stefanie Müller write: Jacques Lecoq's school in Paris was a fantastic place to spend two years. The training, the people, the place was all incredibly exciting. To meet and work with people from all over the world, talking in made-up French with bits of English thrown-in, trying to make a short piece of theatre every week. We thought the school was great and it taught us loads. And it wasn't only about theatre - it really was about helping us to be creative and imaginative. Its nice to have the opportunity to say thanks to him. He will always be a great reference point and someone attached to some very good memories.

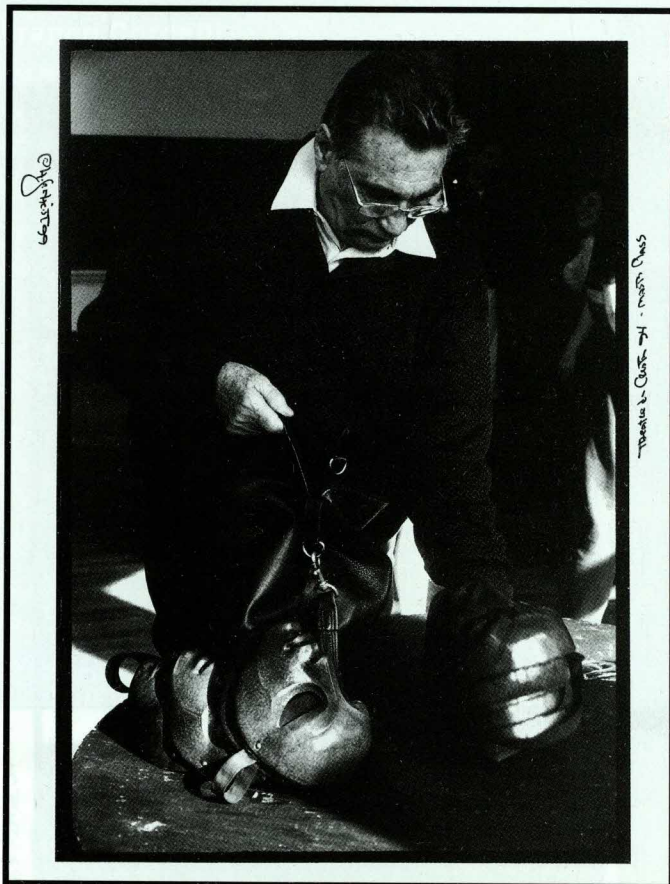
Philippe Gaulier writes: Jacques Lecoq was doing his conference show, 'Toute Bouge', (Everything Moves). The show started, but suddenly what did we see (us and the entire audience)? Lecoq had forgotten to do up his flies.



"In my teaching I have always given priority to the outside world rather than to the world within."

(*Jacques Lecoq*)





I was the first to go to the wings, waving my arms like a maniac, trying to explain the problem. My gesture was simple enough - pointing insistently at the open fly. No reaction! I went back to my seat. Everybody said he hadn't understood because my pantomime talent was less than zero. Pierre Byland took over. He was much better than me at moving his arms and body around. No reaction! Lecoq's wife Fay decided to take over. Nothing! So she stayed in the wings waiting for the moment when he had to come off to get a special mask. When the moment came she said in French, with a slightly Scottish accent, "Jacques's tu as oublié de boutonner ta braguette" (*Jacques, you forgot to do up your flies*). Problem resolved.

When Jacques Lecoq started to teach or to explain something it was just impossible to stop him. Nobody could do it, not even with a machine gun. And if a machine couldn't stop him, what chance had an open fly?

David Glass writes: Lecoq's death marks the passing of one of our greatest theatre teachers. If you look at theatre around the world now, probably forty percent of it is directly or indirectly influenced by him. He had a vision of the way the world is found in the body of the performer - the way that you imitate all the rhythms, music and emotion of the world around you, through your body.

In the presence of Lecoq you felt foolish, overawed, inspired and excited. His eyes on you were like a searchlight looking for your truths and exposing your fears and weaknesses.

His work on internal and external gesture and his work on architecture and how we are emotionally affected by space was some of the most pioneering work of the last 20 years. Perhaps Lecoq's greatest legacy is the way he freed the actor - he said it was "your play" and "the play is dead without you."

In a time that continually values what is external to the human being, Lecoq strove to reawaken our basic physical, emotional and imaginative values. Through his hugely influential teaching this work continues around the world.

Desmond Jones writes: Jacques Lecoq was a great man of the theatre. I cannot claim to be either a pupil or a disciple. I attended two short courses that he gave many years ago. In that brief time he opened up for me new ways of working that influenced my Decroux-based work profoundly.

Decroux is gold, Lecoq is pearls. It is right we mention them in the same breath. I did not know him well. I wish I had. ▶

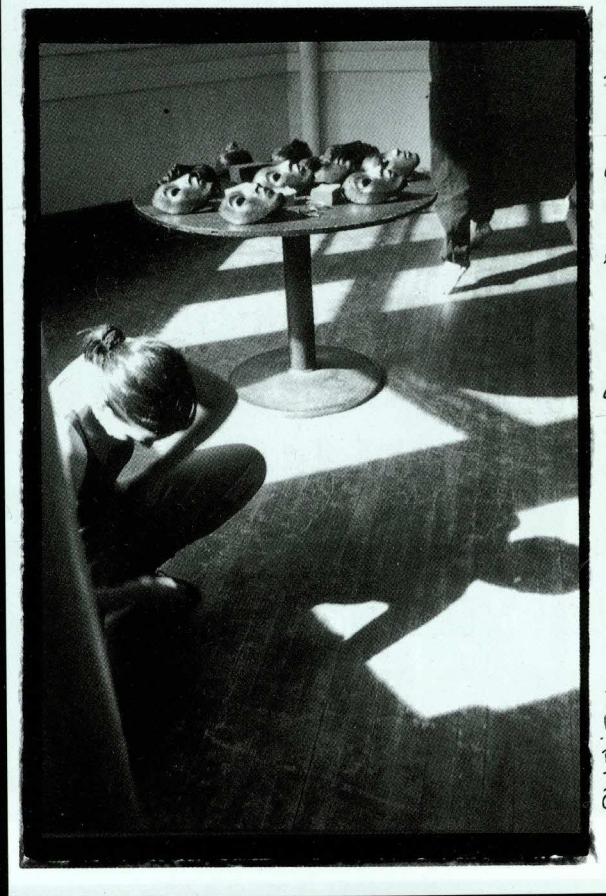
John Martin writes: At the end of two years inspiring, frustrating, gruelling and visionary years at his school, Jacques Lecoq gathered us together to say: "I have prepared you for a theatre which does not exist. Go out and create it!"

Thank you Jacques, you cleared, for many of us, the mists of frustration and confusion and showed us new possibilities to make our work dynamic, relevant to our lives and challengingly important in our culture. You changed the face of performance in the last half century through a network of students, colleagues, observers and admirers who have spread the work throughout the investigative and creative strata of the performing arts.

Lecoq was a visionary able to inspire those he worked with. He challenged existing ideas to forge new paths of creativity. But the most important element, which we forget at our peril, is that he was constantly changing, developing, researching, trying out new directions and setting new goals. He was not a grand master with a fixed methodology in which he drilled his disciples. He was a stimulator, an instigator constantly handing us new lenses through which to see the world of our creativity.

Workshop leaders around Europe teach the 'Lecoq Technique'. What a horror - as if it were a fixed and frozen entity. Fay Lecoq assures me that the school her husband founded and led will continue with a team of Lecoq trained teachers. Theirs is an onerous task. The great danger is that ten years hence they will still be teaching what Lecoq was teaching in his last year. Teaching it well, no doubt, but not really following the man himself, who would have entered the new millennium with leaps and bounds of the creative and poetic mind to find new challenges with which to confront his students and his admirers.

So next time you hear someone is teaching 'Lecoq's Method', remember that such things are a betrayal. What we have as our duty and, I hope, our joy is to carry on his work. Not mimicking it, but in our own way, moving, searching, changing as he did; to make our performance or our research and training pertinent, relevant, challenging and part of a living, not a stultifyingly nostalgic, culture.



"I have always had a dual aim in my work: one part of my interest is directed towards the Theatre, the other towards Life."

(Jacques Lecoq)

Carolina Valdes writes: The loss of Jacques Lecoq is the loss of a Master. The idea of not seeing him again is not that painful because his spirit, his way of understanding life, has permanently stayed with us.

Jacques Lecoq always seemed to me an impossible man to approach. I had the privilege to attend his classes in the last year that he fully taught and it always amazed me - his ability to make you feel completely ignored and then, afterwards, make you discover things about yourself that you never knew were there. That distance made him great. It was nice to think that you would never dare to sit at his table in Chez Jeannette to have a drink with him.

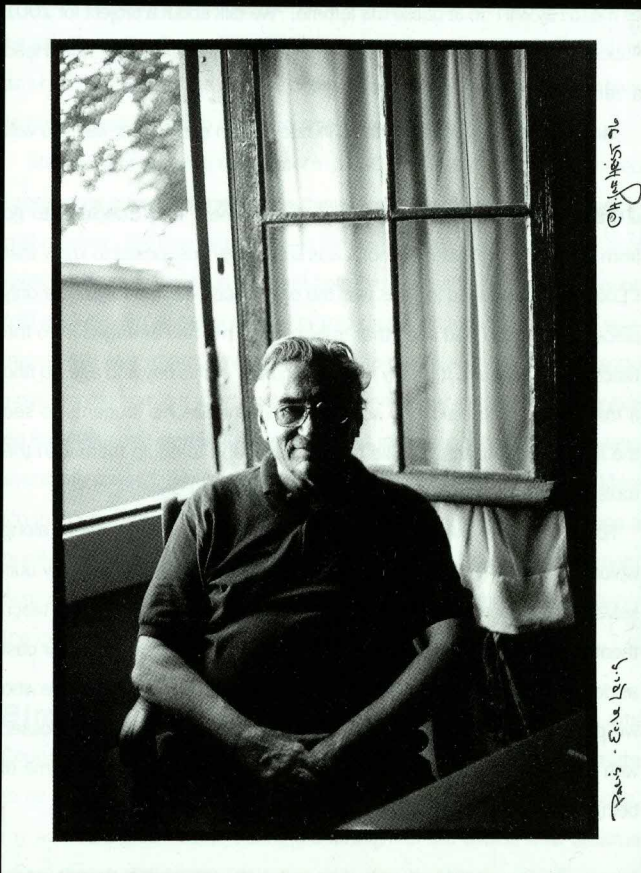
Monsieur Lecoq was remarkably dedicated to his school until the last minute and was touchingly honest about his illness. He was clear, direct and passionate with a, sometimes, disconcerting sense of humour. What he taught was rich, complex and extremely inspiring but he always, above all, desperately defended the small, simple things in life. He was essential.



Franco Cordelli writes: If you look at two parallel stories - Lecoq's and his contemporary Marcel Marceau - it is striking how their different approaches were in fact responses to the same question. Marceau chose to emphasise the aesthetic form, the 'art for art's sake', and stated that the artist's path was an individual, solitary quest for a perfection of art and style. Lecoq, in contrast, emphasised the social context as the main source of inspiration and enlightenment.

Lecoq never thought of the body as in any way separate from the context in which it existed. However, before Lecoq came to view the body as a vehicle of artistic expression, he had trained extensively as a sportsman, in particular in athletics and swimming. He became a physical education teacher but was previously also a physiotherapist.

But this kind of collaboration and continuous process of learning/relearning which was for Marceau barely a hypothesis, was for Lecoq the core of his philosophy. For him, the process is the journey, is the 'arrival', the trophy. (Reproduced from *Corriere della Sera* with translation from the Italian by Sheridan Bramwell.)



Simon McBurney writes: Jacques Lecoq was a man of vision. He had the ability to see well. This vision was both radical and practical. As a young physiotherapist after the Second World War, he saw how a man with paralysis could organise his body in order to walk, and taught him to do so. To actors he showed how the great movements of nature correspond to the most intimate movements of human emotion. Like a gardener, he read not

only the seasonal changes of his pupils, but seeded new ideas. During the 1968 student uprisings in Paris, the pupils asked to teach themselves. Thus began Lecoq's practice, 'autocours', which has remained central to his conception of the imaginative development and individual responsibility of the theatre artist.

Like an architect, his analysis of how the human body functions in space was linked directly to how we might deconstruct drama itself. Like a poet, he made us listen to individual words, before we even formed them into sentences, let alone plays.

What he offered in his school was, in a word, preparation - of the body, of the voice, of the art of collaboration (which the theatre is the most extreme artistic representation of), and of the imagination. He was interested in creating a sight to build on, not a finished edifice. Contrary to what people often think, he had no style to propose. He offered no solutions. He only posed questions.

Last year, when I saw him in his house in the Haute Savoie, under the shadow of Mont Blanc, to talk about a book we wished to make, he said with typical modesty: "I am nobody, I am only a neutral point through which you must pass in order to better articulate your own theatrical voice. I am only there to place obstacles in your path so you can find your own way round them." Among the pupils from almost every part of the world who have found their way round are Dario Fo, Ariane Mnouchkine in Paris, Julie Taymor (who directed *The Lion King*) in New York, Yasmina Reza, who wrote *Art*, and Geoffrey Rush from Melbourne (who won an Oscar for *Shine*).

Jacques was a man of extraordinary perspectives. But for him, perspective had nothing to do with distance. For him, there were no vanishing points, only clarity, diversity, and - supremely - co-existence. I can't thank you, but I see you surviving time, Jacques; longer than the ideas that others have about you. (Extract reprinted by permission from *The Guardian, Obituaries*, January 23 1999.) ▶

**"Believing or identifying oneself is not enough, one has to ACT."
(Jacques Lecoq)**



Dick McCaw writes: September 1990, Glasgow. Pascale Lecoq and I have been collecting materials for a two week workshop - a project conducted by the Laboratory of Movement Studies which involves Grikor Belekian, Pascale and Jacques Lecoq. The big anxiety was: would he approve of the working spaces we had chosen for him? He arrives with Grikor and Fay, his wife, and we nervously walk to the space - the studios of the Royal Scottish Academy of Music and Drama. He enters the studio and I swear he sniffs the space. He remains still for some while and then turns to look at me. "Parfait!" And he leaves.

Later that evening I introduce him to Guinness and a friendship begins based on our appreciation of drink, food and the moving body.

Summer 1993, Montagny. He has invited me to stay at his house an hour's travel from Paris. We have been talking about doing a workshop together on Laughter. We plan to do it in his studios in Montagny in 1995. He takes me to the space: it is a symphony of wood - old beams in the roof and a sprung floor which is burnished orange. He beams with pleasure: "Tu vois mon espace!" We looked at the communal kitchen and were already dreaming of a workshop, which would devote equal attention to eating, and to working.

During dinner we puzzle over a phrase that Fay found difficult to translate: "Le geste c'est le depot d'une emotion." The key word is 'depot' - deposit? depot? Jacques said he saw it as the process of accretion you find in the meander of a river, the slow layering of successive deposits of silt.

June 1998, Paris. I have been seeing him more regularly since he had taken ill. He insisted throughout his illness that he never felt ill - illness in his case wasn't a metaphor, it was a condition that demanded a sustained physical response on his part. I had asked Jacques to write something for our 10th Anniversary book and he was explaining why he had returned to the theme of Mime: "I know that we don't use the word any more, but it describes where we were in 1988. You know mime is something encoded in nature. If two twigs fall into the water they echo each other's movements."



Fay asked if that was in his book (*Le Corps Poetique*). "No," he replied vaguely, "but don't you find it interesting?"

September 1998, on the phone. Jacques and I have a conversation on the phone - we speak for twenty minutes. This is the first time in ten years he's ever spoken to me on the phone, usually he greets me and then passes me to Fay with "Je te passe ma femme." We talk about a project for 2001 - about the Body. Yes, that was something to look forward to: he would lead a 'rencontre'.

Jacques, you may not be with us in body but in every other way you will.

Joseph Alford writes: From the moment that I decided to go from University to theatre school, I was suprisingly unsurprised to know that L'Ecole Jacques Lecoq in Paris was the only place I wanted to go. The only pieces of theatre I had seen that truly inspired me had emerged from the teaching of this man. It is very rare, particularly in this day and age, to find a true master and teacher - someone who enables his students to see the infinite possibilities that lie before them, and to equip them with the tools to realise the incredible potential of those possibilities.

For me it is surely his words, "tout est possible" that will drive me on along whichever path I choose to take, knowing that we are bound only by ourselves, that whatever we do must come from us. Lecoq doesn't just teach theatre, he teaches a philosophy of life, which it is up to us to take or cast aside. I use the present tense as here is surely an example of someone who will go on living in the lives, work and hearts of those whose paths crossed with his. He is a truly great and remarkable man who once accused me of being "un touriste dans mon ecole", and for that I warmly thank him.

Allison Cologne and Catherine Marmier write: Those of us lucky enough to have trained with this brilliant theatre practitioner and teacher at his school in Paris sense the enormity of this great loss to the theatrical world. His influence is wider reaching and more profound than he was ever really given credit for.

In many press reviews and articles concerning Jacques Lecoq he has been described as a clown teacher, a mime teacher, a teacher of improvisation and many other limited representations. All these elements were



incorporated into his teaching but they sprung from a deeply considered philosophy. He was equally passionate about the emotional extremes of tragedy and melodrama as he was about the ridiculous world of the clown. He saw them as a means of expression not as a means to an end.

It would be pretentious of us to assume a knowledge of what lay at the heart of his theories on performance, but to hazard a guess, it could be that he saw the actor above all as the creator and not just as an interpreter. He provoked and teased the creative doors of his students open, allowing them to find a theatrical world and language unique to them.

Shortly before leaving the school in 1990, our entire year was gathered together for a farewell chat. Many things were said during this nicely informal meeting. But one thing sticks in the mind above all others: "You'll only really understand what you've learnt here five years after leaving," M. Lecoq told us. We were all rather baffled by this claim and looked forward to solving the five year mystery. We then bid our farewells and went our separate ways. People from our years embarked on various projects, whilst we founded Brouhaha and started touring our shows internationally. When five years eventually passed, Brouhaha found themselves on a stage in Morelia, Mexico in front of an extraordinarily lively and ecstatic audience, performing a purely visual show called *Fish Soup*, made with £70 in an unemployment centre in Hammersmith. Did we fully understand the school? It's probably the closest we'll get. Thank you Jacques Lecoq, and rest in peace,

Bim Mason writes: In 1982 Jacques Lecoq was invited by the Arts Council to teach the British Summer School of Mime. I was very fortunate to be able to attend; after three years of constant rehearsing and touring, my work had grown stale. During the fortnight of the course it all became clear - the job of the actor was action and within that there were infinite possibilities to explore. From then on every performance of every show could be one of research rather than repetition. The excitement this gave me deepened when I went to Lecoq's school the following year. I was able to rediscover the world afresh; even the simple action of walking became a meditation on the dynamics of movement. 'Toute Bouge' (Everything Moves), the title of Lecoq's lecture-demonstration, is an obvious statement, yet from his point of view all phenomena provided an endless source of material and

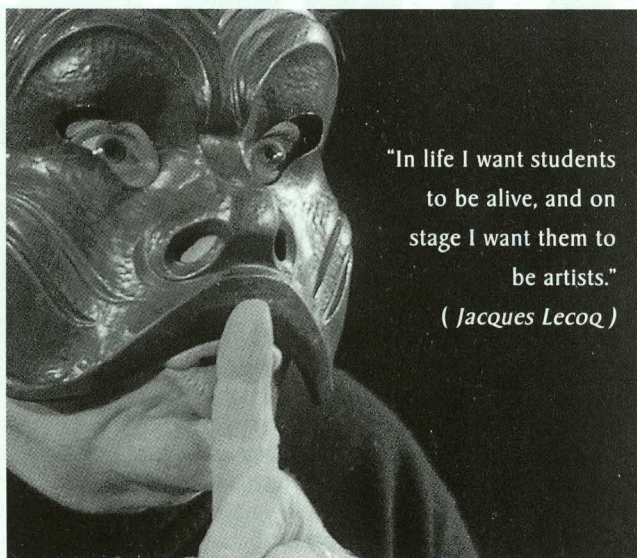
inspiration.

Observation of real life as the main thrust of drama training is not original but to include all of the natural world was. His Laboratoire d'Etude du Mouvement attempted to objectify the subjective by comparing and analysing the effects that colour and space had on the spectators.

This process was not some academic exercise, an intellectual sophistication, but on the contrary a stripping away of superficialities and externals - 'the maximum effect with the minimum effort', finding those deeper truths that everyone can relate to. This was blue-sky research, the NASA of the theatre world, in pursuit of the 'theatre of the future'. He pushed back the boundaries between theatrical styles and discovered hidden links between them, opening up vast tracts of possibilities, giving students a map but, by not prescribing on matters of taste or content, he allowed them plenty of scope for making their own discoveries and setting their own destinations.

Unfortunately the depth and breadth of this work was not manifested in the work of new companies of ex-students who understandably tended to use the more easily 'exportable' methods as they strived to establish themselves and this led to a misunderstanding that his teaching was more about effect than substance. However it is undeniable that Lecoq's influence has transformed the teaching of theatre in Britain and all over the world if not theatre itself. He has shifted the balance of responsibility for creativity back to the actors, a creativity that is born out of the interactions within a group rather than the solitary author or director. The fact that this shift in attitude is hardly noticeable is because of its widespread acceptance.

Among his many other achievements are the revival of masks in Western theatre, the invention of the Buffoon style (very relevant to contemporary culture) and the revitalisation of a declining popular form - clowns. He was certainly a man of vision and truly awesome as a teacher. His legacy will become apparent in the decades to come. ■



"In life I want students to be alive, and on stage I want them to be artists."
(Jacques Lecoq)

All quotes from Jacques Lecoq are taken from his book *Le Corps Poétique*, with translation from the French by Jennifer M. Walpole. Special thanks to Madame Fay Lecoq for her assistance in compiling this tribute and to H. Scott Heist for providing the photos.



Bouge-de-là Theatre is one of the few Lecoq-trained companies whose work stems from Lecoq's Laboratory of Movement Study (L.E.M.) in Paris. JOHN DANIEL caught up with joint artistic directors Lucy O'Rorke and Aurelian Koch to find out what L.E.M.'s all about

1992, is one notable exception.

Lucy and Aurelian trained at the Lecoq school from 1990-1992. Alongside eight other students from the school, they had an unprecedented opportunity to continue with their L.E.M studies into their second year. This opportunity was to prove invaluable, particularly given the abstract and philosophical nature of the concepts involved. In contrast to the practical approach to theatre craft taught at the school, Lecoq had long been developing a parallel academic interest in the 'science' of performance and the relationship between the body and architecture. From 1969 to 1987 he taught at the architecture section of the Ecole Supérieure des Beaux-Arts, Paris and in 1976 he created the Laboratory of Movement Study (L.E.M.) to study what he called the "scenographics of space".

Students of L.E.M. include architects and painters as well as actors. Workshops, led by Jacques Lecoq alongside Grikor Belekian and Lecoq's architect daughter Pascale, explore the dynamics of space and the impact that moving objects have both on space and on the body. Abstract structures, or "portable architectures", are constructed and manipulated in space. The purpose is to observe the effect that objects have; both on the space they move through as well as on the physical actions of the body that moves them. Lucy explains that L.E.M. experiments are "less about the form than the spaces that the form creates."

These L.E.M. experiments involve the three dimensional representation, in sculptural form, of states of emotion, such as jealousy, anger, fear, pride etc., as well as the presentation of abstract concepts like colour, place etc. For instance, a portable architecture could be constructed on the theme of jealousy. The person

ALTERED IMAGES

Jacques Lecoq's international theatre school has a world-wide reputation for its actor-centred training. Graduates famously include Steven Berkoff, Geoffrey Rush and Simon McBurney. However, less is known about an aspect of Lecoq's research that occupied much of his time and was, some might say, his main passion: The Laboratory of Movement Study or L.E.M. (Laboratoire pour l'Etudes du Mouvement).

L.E.M is a separate department of the

Ecole Internationale de Théâtre Jacques Lecoq in Paris. It provides an intensive study in the relationship between the body and space; with the aim to define a theatre of image. Whilst the work of many theatre companies to have emerged from Lecoq's school tends to be typified by a physical approach to devised comedy, few Lecoq-trained companies have developed L.E.M. experiments in their work. The Oxford-based company Bouge-de-là, founded by Lucy O'Rorke and Aurelian Koch in

that carries the object literally assumes the physical aspect of that emotion.

The focus of L.E.M. is on process not result. Lecoq did not intend for the experiments to be presented in a theatrical context and students are not expected to transpose L.E.M. experiments directly into performance. Aurelian explains: "I think that if anyone ever did a L.E.M. show it would be without any actors; it would literally just be forms, shapes, colours." Lecoq was famously protective of the work and, for many students at the school, what goes on in the studio next door can remain something of a mystery. Lecoq seemed to like it this way, as Lucy and Aurelian discovered to their cost when they performed with L.E.M. costumes in a fellow student's final 'Commande' performance at the end of their training.

It was to be the first time L.E.M. concepts were introduced into the broader context of the school and Lecoq was not happy with the result. Whilst Lucy concedes that the piece "wasn't very good", she was nonetheless taken aback when, at the end of the short performance, Lecoq, in a temper, asked her and Aurelian: "What the hell do you think you're doing?" The altercation was to cast something of a cloud over their last days at the school and both Lucy and Aurelian talk of their sadness at not having had the chance to return to Paris to visit Lecoq and tell him about their work with Bouge-de-là, prior to his death.

In the seven years since leaving the school, Lucy and Aurelian have been busy producing performances influenced by their work at Lecoq's movement laboratory. Whilst neither of them would describe their work with Bouge-de-là as L.E.M.; in the spirit of the L.E.M. training, they create a theatre of 'images'. Aurelian

explains: "Part of the reason why we set up the company was because we wanted to see if there was any way of grounding [L.E.M.] more and bringing it closer to performable theatre." They have used the skills they learnt in Paris to good effect to make shows in which the visual image is always primary. Setting is never used simply to decorate the action, but, as Aurelian says, "as something to actually be involved in the action, to be integrated with the performers."

Lucy and Aurelian cite Pina Bausch amongst their influences. Lucy could be describing Bouge-de-là's current show, *Evolution: Body*, when she explains what she admires about Bausch's work: "Her shows are so jam packed with imagery that you can never understand everything that you see - you can never digest it all - so when you leave after the show, it's not finished and you have these images that stay with you." *Evolution: Body* is the first part of a trilogy of performances which will see Bouge-de-là produce three major performances for the indoor touring circuit over the next three years. Each show will also have a version designed to be performed for outdoor audiences.

Evolution: Body is a dense, evocative, performance; closer to dance than theatre. It is

L.E.M. provides an intensive study in the relationship between the body and space

based on a vast amount of scientific research into genetics, but it eschews a narrative structure to build complex and sophisticated visual symbols which are offered to the viewer for interpretation. Bouge-de-là's work is free from dogma; as far as Lucy and Aurelian are concerned, their audience can go away interpreting the visual images as they chose. As Lucy says: "What we try to do is to invite the audience in to write their own story." Like all Bouge-de-là's shows to date, *Evolution: Body* is intended to communicate on an emotional rather than intellectual level.

This style has been developed across five shows and was established by the first, *Angels on the Head of a Pin* (1993/4), which rejected a narrative to work from visual images alone. By the second show, *The Man Who Ate His Shoes* (1995/6), Bouge-de-là had developed an excellent line in clever stage-effects but admit they had lost sight of content in their work. Lucy remembers: "It was like the Generation Game back stage, we were constantly changing costumes and bits and bobs - kind of like animators on the set." And so they went off to devise show number three, *Under Glass* (1996/7); which was an experiment in limiting the number of ideas it was possible to fit into one performance.

With *Under Glass* the company was beginning to attract an eager following, but the attention was not all desirable. Lucy explains that they found their audiences starting to guess "what the tricks were going to be". To pare things down, Bouge-de-là's next show, *Time Flying* (1997/8) abandoned their fascination with pursuing the possibilities of set and props and looked instead at the idea of costume as set and set as costume. This exploration is continued with the current show, with the added challenge that it is the first of the company's shows which Lucy and Aurelian direct.

True to form, Lucy and Aurelian have already set themselves a challenge to work on in the second part of the trilogy, as Lucy explains: "We're always working towards the image and then the image arrives. Everything is about preparing for the image to get there. What would be interesting as a working process, perhaps, would be to decide on a number of images, locate them, and then work from the image outwards, instead of working towards the image; so that everything around it, all the play around it, is about this moment becoming the surprise."

If Jacques Lecoq were around to see it, he would be proud. ■



Photos from left:

Bouge-de-là, *Time Flying* & *Evolution: Body*
Photo: Richard Heeps



A Little Requiem for Kantor

This summer the Polish actress Zofia Kalinska will perform *A Little Requiem for Kantor* at the Bath Festival and Coventry Arts Alive. It is both a fitting personal tribute to her artistic mentor, Tadeusz Kantor, and a fascinating introduction to some of the theatrical ideas of one of the twentieth century's leading theatre directors.

REBECCA BROWN reports

In 1998, eight years after his death and more than twenty years after she last performed as part of his company, the Polish actress Zofia Kalinska finally felt ready to pay respect to her artistic mentor Tadeusz Kantor. Richard Demarco, who first brought Kantor's work onto the world stage when he invited his company Cricot 2 to the Edinburgh Festival in 1973, suggested that Kalinska stage a requiem for Kantor at his European Art Foundation at the 1998 Edinburgh Festival Fringe. Encouraged by his enthusiasm, but keen to ensure her performance remained a simple homage, Kalinska modified Demarco's idea into a more fitting 'little' requiem for Kantor. Thus the concept for her performance was born.

Kalinska graduated from theatre school in Krakow in 1955. She was a beautiful young actress, apt for casting in elegant classical roles. Roles that she acknowledges, in retrospect, she accepted more with a sense of resignation than relish. Then, in 1958, she met Tadeusz Kantor. Kantor had been at the vanguard of radical theatre in Poland since before the second world war. He was originally trained as an artist and scenographer, studying stage design and painting at the Academy of Arts in

Krakow in the 1930s. During the Nazi occupation of Poland in the '30s and '40s, Kantor became the creator of one of several clandestine independent theatre groups which operated underground in Krakow. Among these groups, Kantor's was undoubtedly the most aesthetically radical and by the end of the war he was widely acknowledged to have created the germ of a new style in Polish theatre. This 'germ' soon manifested itself as Cricot 2, the company Kantor founded in 1955. The name 'Cricot' was inherited from a pre-war theatre group, and is a corruption of the Polish expression 'cyrk', meaning 'it's a circus'.

When Kantor and Kalinska first met, Kantor was working on stage adaptations of the works of the Polish author Witkiewicz (also known by his Polish nickname 'Witkacy'). Kantor described these stage adaptations as 'playing' because he never strictly staged Witkacy's work. Instead he used it as an influence and starting point; invariably bringing his own ideas to the work and using them in conjunction with material discovered by the company through improvisation. With additional characters created by Kantor, the productions were often far removed from their original form.

Kantor was to liberate Kalinska from the genteel female archetypes that she was so often asked to play. The meeting certainly marked out a new path for the future the young actress's career. As she explains: "Thanks to [Kantor] I found my personality, I found my power as an actor." The work was experimental and certainly Kalinska couldn't make her living as an actor performing only for Kantor: "I had to work in the conventional theatre, the 'official' state theatre, to get some money for living, because he didn't pay us; but to work with him was a real privilege."

Clearly the commitment paid off. Kalinska is the first to admit that the work with Kantor truly challenged her artistically, for what she felt was the first time in her acting career. Kantor detected elements in Kalinska which, even she admits, she "never imagined existed". She first appeared in his company as a "crazy girl" in his production of *The Water Hen*, adapted from a story by Witkacy, and premiered in Krakow in 1967. As with all Kantor's following productions, the company subsequently performed *The Water Hen* internationally.

Kantor rapidly became world renowned for his habit of remaining on stage throughout his productions; audibly coaxing and guiding his

actors into giving the performances he desired. He continued to use this method throughout his career. Even after his death in 1990, with his final production *Today is my Birthday* still in rehearsal, the performance went ahead at the Edinburgh Festival with a tape recorder emitting Kantor's barked orders to the cast on the stage.

In 1973, after *The Water Hen*, came Kantor's bizarre interpretation of Witkiewicz's *Dainty Shapes and Hairy Apes*, which was premiered in Krakow and performed at the Edinburgh Festival as *Lovelies and Dowdies*. For this piece Kantor placed Kalinska in a cage, which she explains, was "a kind of hen house". She was to portray a Princess, whose glamour was juxtaposed with squalor, and she played this caged femme fatale scrabbling amongst straw, and the remnants of her old fur coat.



In 1975 Kantor directed the production for which he is probably best known, *The Dead Class*. Kalinska explains that this production marked something of a turning point in Kantor's artistic life. Whilst his previous work had largely been surreal and funny - influenced by Witkacy's surreal writings - with *The Dead Class*, as Kalinska explains, Kantor decided "to make a show which would be able to move people, so that people would cry", and she affirms that audiences across the world "really cried watching this show."

The piece was Kantor's creation, using some extracts of text from Witkacy's play *Tumor Brainiowicz* and with some influence from a novel by Bruno Schulz. The image of old people going back to school accompanied by life-size puppet replicas of themselves as children, was undoubtedly a dramatic one. Kalinska explains that because the production seemed to hark back to life in Europe before the first world war, that people all over the world understood it, and seemed to relate to

its simplicity and poignancy; to the degree that audiences, and the company alike, found the performance something of a cathartic process.

The characters in *The Dead Class* included a woman with a mechanical cradle, an old paedophile, a soldier from the first world war, an old man with a doppelganger, and other tragic figures. Kalinska played a somnambulist prostitute, who wandered around exposing her breasts in a desperate gesture of exhibitionism. Like all the characters, her's appeared somewhat ridiculous, yet was an ultimately tragic human being.

The Dead Class, however, was to be Kalinska's last production with Cricot 2, and in 1976 she left the company and began to work independently. With a sense that acting alone was not satisfying her artistically, in 1984 she formed her own company Akne

Teatr (named after Madame Akne, the central, demonic character in Witkacy's novel *The 622 Downfalls of Bungo*). As a result of many years of collaboration with Kantor, she already had an established reputation as a powerful actress; and having formed her own company, she also subsequently gained International recognition as a director and teacher in her own right.

Kalinska began by directing Genet's *The Maids* and Tennessee Williams' *The Glass Menagerie*. However, the majority of her productions - which include *Nominatae Filiae* (which received critical acclaim at the ICA in 1988), *The Sale of the Demonic Women* (in collaboration with the Nottingham-based company Meeting Ground) and *Plaisirs D'Amour* (Fringe First Award winner, 1991) - have been self-devised. More recently she has returned to the Edinburgh Festival Fringe three years in succession. In '96 with her semi-autobiographical solo piece *If I am Medea*, in '97

with a work in progress based on the short stories of Polish author, Bruno Schulz, and in '98 with *A little Requiem for Kantor*.

To create the Requiem, Kalinska collaborated with Bartosz Chajdecki, a seventeen year old composer from Krakow. Chajdecki created a beautifully moving score arranged for a string quartet as a musical tribute to Kantor. Kalinska's *Little Requiem for Kantor* won her a second Fringe First Award at last year's Edinburgh Festival Fringe. Zofia Kalinska strongly maintains that the performance is in no way an attempt to emulate Kantor's work, nor is this what the work of her company involves. She only wishes to encourage younger generations to be brave and inventive, as Kantor was, and to show her respect for an artistic legacy bequeathed by a man whom

Kalinska wishes to encourage younger generations to be brave and inventive, as Kantor was, and to show her respect for an artistic legacy bequeathed by a man whom she acknowledges as the greatest theatre master

she acknowledges as the greatest theatre master: "We all felt that we were in touch with great art. He was inventive, he was incredibly honest, incredibly simple. He had a great sense of humour and a great sense of the tragedy of human beings." ■

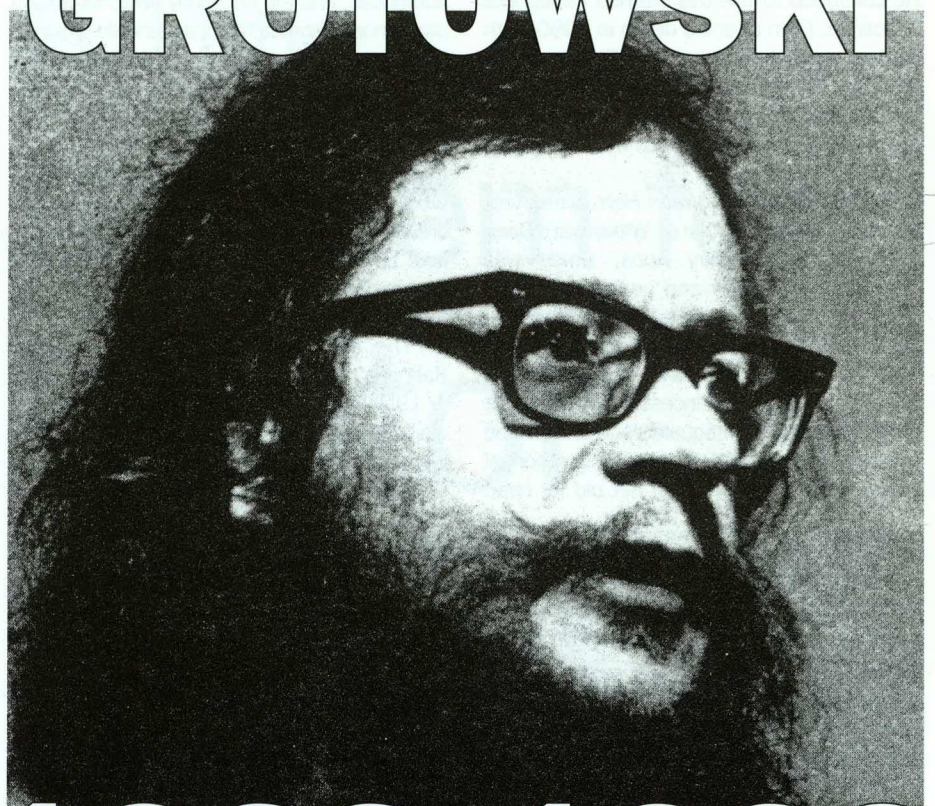
A little Requiem for Kantor will be performed at the Bath Festival on 6 & 7 June and at the Coventry Arts Alive Festival on 9, 10, & 11 June, where Zofia Kalinska will also be running workshops. Zofia Kalinska also periodically holds workshops at The Actor's Centre, London, and will be a guest teacher at the International Workshop Festival, London, in September 1999.

Photos from left:

Zofia Kalinska, *Blood Wedding* & *The Sale of the Demonic Woman*

JERZY GROTOWSKI

In January the Polish theatre director Jerzy Grotowski died at his Workcentre in Pontedera, Italy. **PAUL ALLAIN** outlines the career of one of this century's most important experimental theatre makers



1933-1999

Jerzy Grotowski is a name that few drama students speak confidently. Yet this Polish theatre director is a central figure in 20th century theatre, ranking alongside Brecht and Stanislavski.

Grotowski rejected the clichéd terminology of entertaining 'shows' and repositioned theatre as an encounter between spectator and actor. He was the director who most tangibly realised Artaud's mad but inspired vision of a metaphysical theatre, viscerally disturbing and purging the audience on a subconscious level - a Theatre of Cruelty. For Grotowski this 'total theatre' was only achievable through the actor's 'gift' of themselves to the audience. Ideally, the audience, challenged by the performer's excess, would search inside themselves.

Peter Brook, whose own performances owe much to Grotowski, has referred to the work of Grotowski's Laboratory Theatre (1962-84), and its devoted research into actor training and performance, as 'Holy' theatre. Its ideas live on in Poland's theatre companies Gardzienice and Studium Teatralne, and Denmark's Odin Teatret, amongst many others. In 1966, Brook invited Grotowski and his lead actor Ryszard Cieslak to the Royal Shakespeare Company to train actors (Glen-da Jackson among them) for his anti-Vietnam War piece, *US*.

The 'psychophysical' actor training developed by Grotowski and his company over many years, depended on strenuous daily discipline and exercises, including gravity-defying acrobatics and the use of the whole body as a vocal resonator. There was speculation that this intensity led to the mysterious and early deaths of several of his actors. The Laboratory's practices were not totally ascetic, however. True Poles, its members also drank and smoked heavily, and many photographs of Grotowski show him cradling a cigarette.

Grotowski's intense artistic quest was forged in the furnace of Catholicism and Communism, coexistent in post-war Poland. Making art was a battle to be fought vigorously. Grotowski studied acting and directing at the School of Dramatic Arts in Krakow from 1951 to 1955 and then at Gitis in Moscow, the acting school which has perpetuated Stanislavski's naturalistic system.

However stylistically different their performances might have been, and however experimental the Laboratory's work, Grotowski always referred to Stanislavski as his master. He was continuing the Russian's research into the method of physical actions, which Stanislavski developed in his later life.

Grotowski was always physically searching and mentally inquiring into the possibilities of theatre and the limits of the actor. His prac-

tice moved through many phases, but, startlingly, nearly two thirds of his working life was spent creating work never seen in public. The traditional role of theatre maker was merely the first phase of his artistic career. His last public performance, *Apocalypse cum Figuris*, based on writings from Simone Weil, T.S. Eliot, Dostoevsky and The Gospels, was completed in 1970, though there were later performances of it.

His legacy exists as much in his complex and deeply personal writing as it does in his performances, which survive only as poor-quality black-and-white films. He put his concept of a 'poor' theatre into practice at the Theatre of the 13 Rows which he founded in 1959 and which subsequently became Theatre Laboratory. It consisted of a permanent group of nine actors who took part in in-depth explorations of dramatic explorations as well as performances.

Towards a Poor Theatre, which described the Laboratory's theories and practices, was published in 1968. It still is a core text for drama undergraduates, with arresting images of semi-naked actors in tortuous positions.

It was the findings of the Laboratory's research which shook the theatre world in the 1960s, with performances like Stanislaw Wyspianski's *Akropolis* (1962), designed by the Auschwitz survivor Jozef Szajna and set in

a concentration camp, and Juliusz Slowacki's version of Calderon de la Barca's *The Constant Prince* (1965).

Ryszard Cieslak's performance in it created shockwaves. In this 'total act' - the apotheosis of Grotowski's work - Cieslak offered himself up to the spectator, suffering and vulnerable, human and exposed, rather than hidden by the mask of character. "A sort of psychic illumination emanates from the actor," wrote the critic Josef Keler. "At any moment the actor will levitate. He is in a state of grace." As Cieslak crumpled to the floor in the closing moments of his martyrdom, he recalled his first adolescent love. What was essential for Grotowski was the intertwining of technical precision with the actor's inner private life - the emotional and imaginative 'associations'.

In 1970 he began to conduct 'paratheatrical' experiments in the vast tracts of Polish countryside. He renounced the architecture of the theatre event with its segregation of spectators and actors, journeying instead 'On the Road to Active Culture'.

The premise of 'Active Culture' was to tap innate human creativity and move away from 'Passive Culture' - viewing other people's films, reading other people's books or watching other people's acting. A focus on processes for self-development rather than for show remained a central creed for the rest of Grotowski's working life; through the Objective Drama phase with its research into rituals from around the world, to Art as a Vehicle (as opposed to Art as Presentation), which he was researching when he died).

The 1970s paratheatrical workshops, which included such programmes as *Beehives*, *The Tree of People*, *Holiday* and *Night Vigil*, took place often in wild forests and abandoned castles or farms. There were no spectators: all 'acted', with the Laboratory actors as guides. Many participants described the difficulty of re-entering daily life after such emotional and physical exploration.

For Grotowski, journeys were a voluntary process of discovery, with perhaps one exception. Martial law was declared in Poland in

His 1968 book *Towards a Poor Theatre* is still a core text for drama students, with its arresting images of semi-naked actors in tortuous positions

December 1981 and in 1982 Grotowski left, ending up in the US. The Laboratory Theatre was officially disbanded two years later. He rarely returned to his troubled home country, even during its post-1989 renaissance.

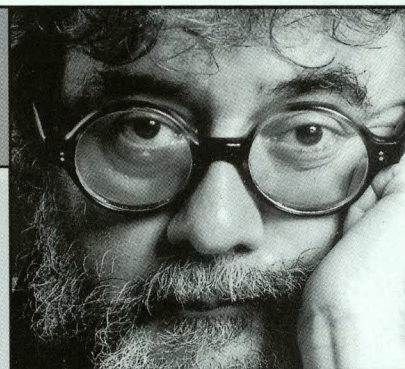
In America, Grotowski found funding and security to develop the Theatre of Sources, which he had begun in 1977 to search for the roots of ritual, song and dance in several countries. Objective Drama merged with Art as a Vehicle, based since 1986 at the Workcentre of Jerzy Grotowski in Pontedera in Italy. Until the end Grotowski was restless in his enquiry. In one of his last published statements he wrote: 'I don't want to discover something new but something forgotten'. ■

Jerzy Grotowski, theatre director born Rzeszow, Poland 11 August 1933; died Pontedera, Italy 14 January 1999.

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MY THEATRE

PHILIPPE GAULIER



What did you see the first time you went to the theatre?

I saw Molière at the Comédie Française when I was at school. Every Tuesday the theatre put on performances for schools. Perhaps that's what put me off conventional theatre.

What is the most recent performance you've seen?

The most recent beautiful show was The Right Size's *Stop Calling Me Vernon*.

What single performance has inspired you the most?

No single performance, except perhaps Roger Blin's production of Beckett's *Waiting for Godot*. Early Strehler I loved and the productions of Jean Vilar.

Which actor, alive or dead, makes you laugh the most?

Galabru.

Who is your favourite playwright?

Shakespeare.

When was the last time you walked out of a theatre before the end of a show?

Bob Wilson's recent show in London. Michel Piccoli is a wonderful actor but I walked out because of the horrible Duras text.

When was the last time you cried at the theatre?

Watching an improvisation in the Melodrama course at my school last week.

Who is your favourite actor?

Gerard Philipe.

If you could choose to meet any theatre practitioner, alive or dead, who would it be?

Olivier.

Which contemporary theatre director's work do you most admire?

Well, he's not contemporary, but Roger Blin.

What does 'physical theatre' mean to you?

Boring theatre.

What would you do if you didn't work in the theatre?

A photographer.

If you could send one message to Chris Smith, what would it be?

Give me a building for my school!

*Philippe Gaulier's theatre school has been based in London since 1991. The school, which was established in 1980 in Paris, will be 20 years old next year. To obtain a brochure for the 1999-2000 season write to PO Box 1815, London N5 1BG. Philippe Gaulier's most recent production, *La Compote de...*, was performed at the 1998 Festival de Otoño in Madrid.*

What is the

When the first London International Mime Festival was staged in 1977, 'physical theatre' was yet to hit the stage. Two decades on, the annual Mime Festival still goes from strength to strength. Yet, with an abundance of established and emerging 'physical theatre' companies, 'mime' has become a dirty word. So what is mime in 1999?

DAVID HARRADINE reports from Total Theatre's Critical Practice Debate



Nola Rae, Upper Cutis

When I was booking for this year's London International Mime Festival, I called a friend who I thought might like to see Derevo. "Do you want to see a show in the Mime Festival?" I asked. Thoughtful pause. "Hmm, I've never really been sure about mime - what's the company like?". "Well, I guess it's not really mime, as such. I think you'll really find it interesting." "Is it like Marcel Marceau?" And so we continued; as I struggled to define a company who were performing in a Mime Festival, but whose work I would not describe as mime, to a person whose idea of mime was limited to Marcel Marceau.

These, and other questions like them, were addressed by a panel of speakers at Total Theatre's Critical Practice debate in January. I went along hoping that by the end of the session I would be armed with a new critical vocabulary; an artillery of definitions that would prepare me for future conversations of this kind.

Perhaps my aspirations were a little unrealistic. What actually transpired was that the panel of speakers - Nola Rae, David Glass, Jon Potter and Joseph Seelig - found 'mime' to be as difficult and multifaceted a concept to define as I had. I guess this was bound to be the case at a debate provoked by a question: what is the new mime? Questions demand answers, and yet 'mime' it seems, proves to be rather too slippery and disparate a genre to neatly classify and define. Indeed, from the outset the speakers actively rejected the imperative to come up with answers to the critical question at all.

Instead, they talked about talking, argued about text, criticised the critics, and generated a far-reaching and fascinating picture of a genre that is always in process, and that hasn't yet (and probably never will) arrive at a concrete definition of itself.

The first speaker, David Glass, focused on what he called the "inside" of mime. In other words, not the external, quantifiable, material

presence of performance, but rather a more philosophical and aesthetic interpretation of the fundamental essence of mime itself. For Glass, mime is "a re-awareness of something fundamental within us."

Glass began by defining all theatre as "imitation" (seemingly ignoring a massive body of work dedicated to bringing 'real life' onto the stage). He then went on to ask why mime - derived from the Greek 'mimos' meaning imitation - should be marginalised in a field that is all about imitation. From here, he went on to assert how and why mime is a fundamental not only of performance, but also of life. Critical of a society that privileges the logical and rational over the emotional and the physical, Glass talked about the research process behind his current *Lost Child Trilogy*, to show how the physical is, and always has, been at the centre of our existence. He talked of the way in which children first connect with the world physically, through touch, and later visually. The point of Glass's intellectual

New Mime?

approach to the question was, paradoxically, to demonstrate that language arrives late in development, thus reclaiming for the physical a more fundamental and significant status.

Returning to the question in hand, Glass talked in terms of evolutionary processes ("something that includes and transcends something that has gone before") and finally characterised the artform as a re-awareness of something fundamental, a performance-based return to something at the very heart of human life.

In complete contrast, Nola Rae spoke briefly from her own personal perspective as a mime artist, and made no attempt to offer

Arguably some of the most exciting work in this year's Mime Festival could be said to have very little in common with mime as it has traditionally been conceived

any kind of rationalisation or definition of mime. As she rightfully points out. "I don't think we can decide what 'new mime' is until we really know what 'old mime' is!" She did, however, propose that the term 'new theatre' might be more appropriate ("as mime is mime is mime"), and suggested that in drawing upon different disciplines, like clown, puppetry, music and dance, this new discipline is significantly removed from 'old mime' as to be separate from it. Like David Glass, Rae stresses that mime still fundamentally privileges physicality over spoken text and this is what draws her toward the artform. This sparked the inevitable debate over the use of text in mime.

This year's London International Mime Festival, as Festival Director Joseph Seelig explained, was programmed as a "practically wordless festival". Seelig suggests that the absence of words might be a possible starting point for understanding what kind of work should be represented as mime. It was refreshing to hear Jon Potter, the Artistic

Photo: Matthew Ridout



Director of Company Paradiso, question the imperative to define mime through restriction, i.e. that it cannot and should not include language. Potter calls instead for a use of these terms in a way that starts from content, intent, or the artist's need to "say" something; a way that looks holistically at an artform rather than specifically at the lack or refusal of spoken text as its premise.

In line with the other speakers, Potter was less interested in offering a definition of mime and more concerned to encourage a kind of creative connection with the word, in a non-sentimental, non-protective way; in a way that would allow for the exploration of all kinds of work, both text-based and physical, within the field. Speaking very much from an artist's perspective, Potter stressed the importance of creative exploration, of searching for the right form for a production not in advance, but in a creative and immediate way, that would allow anything to be employed in the creation of a powerful and memorable and effective performance.

Although the question of text was central to the debate, many other issues and concerns were raised. Both Nola Rae and David Glass talked of the critical reception of mime. The panel all bemoaned the lack of a critical community capable of write intelligent critiques of mime, and blamed the critics for perpetuating the perception of mime as being of the type of white-faced variety represented in the work of Marcel Marceau.

The problem of narrow definitions, as Joseph Seelig pointed out, likewise effects the development of new audiences for mime and also artists' advocacy of their own artform. Not that this lack of clarity should be seen as necessarily negative. In fact, arguably, some of the most exciting work in

this year's Mime Festival could be said to have very little in common with mime as it has traditionally been conceived. And I guess it is precisely in this fact that 'new mime' begins to locate itself: not as a rigidly characterised way of working that offers a stock of traits and readily classifiable ideas, but more as an artform in flux, a literal body of works in which physicality and feeling are increasingly highlighted and foregrounded, but in which other disciplines, multiple perspectives, and even (dare I say it?) the spoken word will happily find a place.

So what is new mime? Jon Potter talked of "work that comes from a training of the body, that draws on the imitation of the natural and the human world, work that often uses sensual means rather than cerebral means in its conception and execution; work that can celebrate complexity and difference, that exists between cultures, and that can touch our human spirits. If you have seen such work, that is the new mime." ■

David Harradine is co-artistic director of Fevered Sleep.

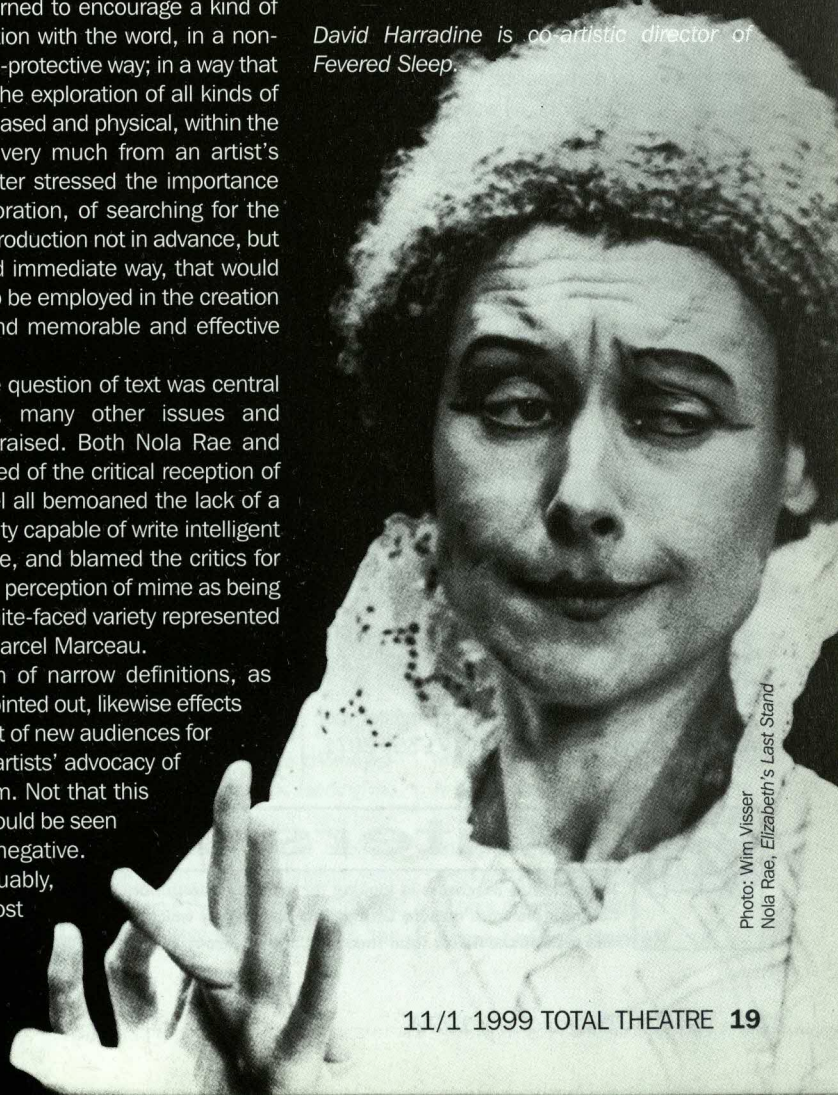


Photo: Wim Visser
Nola Rae, Elizabeth's Last Stand



NEWS

total theatre

mime, physical theatre & visual performance

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Discovery 4 Insurance

Total Theatre will host its fourth Discovery workshop exchange event for practitioners in August. Discovery 4 will take place at mac, Birmingham during the week beginning 30th August. After two years at Centre Selavy, France, the Discovery event is back in England by popular demand and the cost for participants will be low.

Discovery 4 is an intensive week of workshop exchanges run for and by practitioners in the field of physical theatre. The format of the week is traditionally flexible in order to allow participants to spend time on their own specific interests or projects where appropriate. The week will comprise mostly of workshop sessions led by participants. Depending on the number of participants, all workshops will take place during the first part of the week, leaving the last two days free for exploring themes that emerge from within the group.

Practitioners who are interested in attending this popular event should contact the office for further details. Please note that Discovery 4 has been timed not to clash with the Total Theatre/Central School of Speech and Drama Dramaturgy Symposium, as many members have expressed an interest in attending both events.

Dramaturgy Symposium

Total Theatre is working in conjunction with The Central School of Speech and Drama, London on an international Dramaturgy Symposium, to take place at The Central School of Speech and Drama for two days between 17-19 September 1999.

To receive further information and register your interest in attending, please call 0171 559 3971.

Total Theatre is pleased to announce details of an insurance package which has been designed specifically to meet the insurance needs of companies and individual performers taking shows to the Edinburgh Festival Fringe. The package has been put together by Performers, the company that offers discounted insurance rates to Total Theatre members. How many of you consider taking out insurance to cover your performances at Edinburgh, but upon receiving quotations take a risk and don't insure?

From this year, Performers have launched two special packages to cover the Edinburgh Festival Fringe at premiums companies can't afford to ignore. This offer has been made possible by the success of Performers exclusive Theatre Insurance scheme with General Accident, now known as CGU.

Total Theatre New Board Members

Total Theatre would like to extend a warm welcome to two new board members, elected at the Annual General Meeting at the Royal Festival Hall on 16th January. These are Philip Hoffman, Artistic Director of Forbidden Theatre Company and Juli Mahr, freelance writer and ex-Deputy Editor of Total Theatre magazine.

Total Theatre extends its thanks to Verena Cornwall, Kath Gorman and Mark Saunders who stood down from the board this year. All three worked tirelessly for Total Theatre and their enthusiasm, support and energy will be greatly missed.

Critical Practice 5: What is the New Mime

Total Theatre hosted the fifth Critical Practice Debate at the South Bank Centre as part of the London International Mime Festival in January. The event was sold out and all who attended enjoyed a heated debate. Total Theatre would like to thank the speakers - David Glass, Jon Potter, Nola Rae and Joseph Seelig - for providing such a stimulating

debate. There are two options to cover all performances at the Fringe. Option A covers Public Liability to an indemnity limit of £1,000,000 and Employers Liability to an indemnity limit of £10,000,000 for a total £50 Premium. Option B covers Public Liability to an indemnity limit of £1,000,000 and Employers Liability to an indemnity limit of £10,000,000 and also cover props, set, costumes, light and sound equipment to a value of £1,000 for a total premium of £100.

Unfortunately, these packages are not available to overseas companies, aerial performers or hazardous acts. If you fall into these categories, please contact Performers to obtain an alternative quotation. If you require further information, please contact Scott Webster or Graham Chinn at Performers on 01708 860999/865533 or Email: scottw@wrightsure.co.uk

In addition to the above, Performers also offer annual policies combining Public Liability, Employers Liability, Vans and Minibuses, Travel, Personal Accident and lots more.

debate. For a report on the debate please see page 18. Plans are already underway for Critical Practice 6, to be held in the autumn. Watch this space.

Total Theatre Awards 1999

Total Theatre is currently looking for sponsors for the 1999 Total Theatre Awards to take place this summer at the Edinburgh Festival Fringe. If you have any leads or ideas, no matter how tenuous, please call the office on 0171 729 7944.

Volunteers

Total Theatre is always looking for volunteers to help in the office, particularly with fundraising, archive sorting or project planning. If you are interested, please call Annabel Arndt on 0171 729 7944.

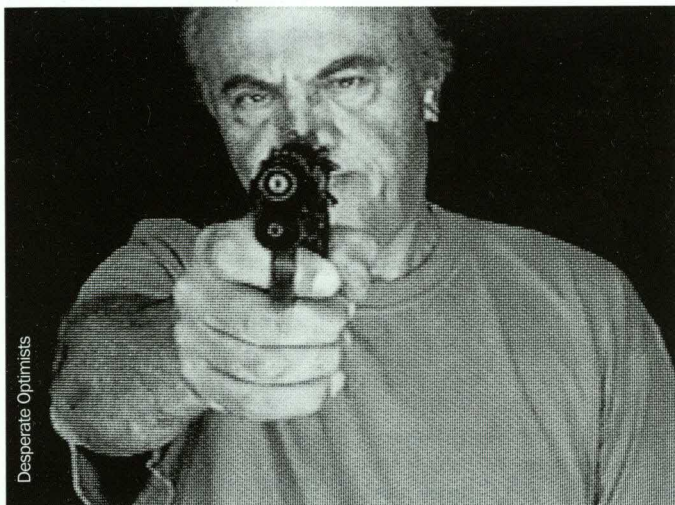
Membership information

Total Theatre is still looking for information on its members for information sheets which are being compiled by Total Theatre Membership Officer Marion Wallis. The office receives many requests for mime artists, street performers, directors, workshop leaders, lighting designers etc. and intends to compile a database on member's skills to easily access relevant information. If you would like to be included on the database, please send any relevant information to the office or call Marion Wallis' on 0171 729 7944 for further information.



Writers Wanted

Total Theatre magazine is looking for writers to contribute features, articles and reviews. Contributors from outside London are particularly welcome. Please send samples of work with a CV to the Editor Total Theatre, Coronet Street, London N1 6NU.



Desperate Optimists *Playboy*

Young Vic Studio, February

Taking as a starting point the opening night of J. M. Synge's *Playboy of the Western World*, Desperate Optimists produce a version of history we seldom get to hear: a history alive with possibilities. In his opening chat (and the delivery of this show is so direct that it does feel like a chat) Desperate Optimists' Joe Lawlor explains how the company intend to stick to facts and, for the most part, it feels as if that is exactly what they do.

Yet *Playboy* features not only Synge - who fled to Mexico with the public outcry his play caused still ringing in his ears - but also other historical figures: Trotsky, Elia Kazan, Zapata and the Chilean Revolutionary, Bernardo O'Higgins - all of whom wound up in Latin America at one time or another.

Over the course of the show these characters are introduced to each other and to the audience. The facts, so insisted upon, become a jumping off point for a series of invigorating 'what ifs?' By dwelling on apparent coincidences and approaching the evidence at a tangent, Desperate Optimists brilliantly reopen a case which appeared shut, making history vital once more.

In their publicity, Desperate Optimists describe themselves flatly as 'an Irish company based in the UK'. A simple enough fact, banal even, but on closer examination it has about it a calm, yet undeniable, air of displacement. This sense of displace-

ment, without ever being commented on explicitly, is also woven into the fabric of the show.

As it unfolds, *Playboy* reveals itself to be a touching meditation on the experiences of the emigre. Rumour has it that this will be the company's last theatrical production. If true, then, on the strength of this showing, they will be sorely missed.

Ray Newe

Spymonkey *Stiff - A Tragedy*

Tristan Bates Theatre, London, January

Spymonkey transgress the ultimate taboo with this black comedy set in the twilight world of the undertaking business. The mood is cod-Victorian - all top hat and tails and the traditional trappings of the funeral trade - and the company elicit plenty of laughs from this simple high-camp melodrama. The narrative, such as it is, catalogues a trail of mishaps and misdemeanours performed by a company of comically incompetent undertakers as they dispatch the recently deceased wife of a mysterious Victorian gentleman.

The rituals that surround death are rich with comic potential and Spymonkey plumb the depths of bad taste to exploit every last opportunity for a cheap laugh. From a corpse that won't lie still on the slab, to a sardonic puppet show in which dismembered body parts perform a final mad dance from out of the coffin; *Stiff* confronts death with careless abandon. Although most of the comic routines are quite stylishly executed, the show really only has

one gag and the rudimentary characterisations make it all seem a bit too one-dimensional. All the performers are good enough and Petra Massey in particular distinguishes herself as a superlative comedian. But, arguably the show is branded too heavily by the trademark of its director Cal McCrystal, previously known for his work with Peepolykus.

There is more than just a hint of Peepolykus in the treatment of *Stiff* and I suspect the company are capable of achieving a more distinctive style. Like Peepolykus, Spymonkey's show is more a sequence of strung-together set-pieces than an integrated piece of theatre. Whilst the relaxed ease of the company's rambling and sometimes shambolic style is often endearing, the show could clearly benefit from a little sharpening. But as a first work from a new company, *Stiff* shows promise of better things to come.

John Daniel

Tiago Gambogi *The Carrot King*

Oval House, January

On the glossy leaflet advertising *The Carrot King*, Tiago Gambogi promises to 'detonate' his audience. Far from it - this dance theatre solo piece proves to be more of a damp squib than primed TNT.

This protracted tale of a young Brazilian's initiation to London and his inexplicable preoccupation with carrots, begins with his arrival in slow motion, sporting expressions of exaggerated wonderment and an inane grin which remains with him throughout. Unfortunately, the carrots aren't the only things that grate in this production.

The piece rambles aimlessly from one symbol to another, and while Gambogi's gripes are obviously those of any individual floundering in a foreign city; his making of carrot tea, and dragging round of drinks cans painted orange, fail to shed any real light on the anxieties and frustrations this must involve.

Gambogi is clearly a skilled dancer and some of the choreography is moving and slick, leading me to suspect that this would have been entirely more effective as a purely dance piece. The text, rather than connecting the themes and dance sections, only serves to make the

whole thing increasingly disjointed and confusing. When, towards the end of the piece, Gambogi proclaims "Fuck the angst!", I couldn't have agreed more; and eventually his apparently ceaseless energy and Latin passion did succeed in conquering my faltering affections, as he danced frantically to 'Aquarela Do Brasil' and coaxed the somewhat reluctant audience members to "come dance with me!"

Rebecca Brown

Deadly *No Ordinary Angels*

The Circus Space, February

Directed by Sandro Borelli and performed by Deborah Pope and Rodrigo Matheus, *Deadly* traces the life of a relationship from first passion and the onslaught of physical desire to the union's disintegration into cruelty and self-abuse. It combines circus, dance and performance in a seamless production that tests the boundaries and possibilities of physical theatre.

The success of the production rests with its use of visual and physical metaphor for emotional states and the varying stages of the couple's relationship. We first meet them sucking and devouring each other, drawing blood as they tumble across the stage. The audience is soon aware that this coupling is more a passionate battle of wills than a calm and tender union. Deborah Pope gives a shining and ecstatic swinging trapeze routine. This is a highlight of the evening and the one time when her character's spirit is lifted out of the intensity of the relationship. Her joy is soon substituted for frustration and the final image is a desperate one: locked out of communication with the man she loves, the woman seeks solace in drink.

Deborah Pope and Rodrigo Matheus present the eternal male-female conundrum with physical and emotional honesty. Humour and violence combine in two strong and stylish performances. The theme of *Deadly* is not necessarily an original one, but the approach *No Ordinary Angels* takes forces the audience to see and feel in a more theatrically challenging and rewarding way. This is an accomplished and exciting piece of pure physical theatre.

Anne-Louise Rentell

Figuretheater Tübingen Faces of the Night

ICA

It takes a lot of skill to show an audience how something works and still sell it to them as a fantasy. This only goes to prove that Figuretheater Tübingen's Frank Soehnle is one hell of a salesman.

There are no smoke and mirrors used in this production of *Faces of the Night*, which marks the German company's British debut. Instead Soehnle shows us exactly how dead a piece of wood can be, and then breathes life into inanimate objects ranging from beautifully crafted puppets to the simple sheets of newspaper which litter the set.

The show examines the psychological demons which plague the human spirit. More specifically, it looks at the fact that not only do we nurture our devils, but that sometimes they can take on a life of their own and bite the thoughts that feed them. Like the puppets themselves, these demons can only thrive if we pick them up and decide to interact with them.

If it all sounds a little heavy, this is misleading. The show has a great deal of humour, jet-black though it may be. One scene, in which a devil rips apart and devours a life-size paper model of a man, has the audience rolling in the aisles. Their reaction to this carnage gives a perfect illustration of our love/hate relationship with the destructive instinct within us all.

But what happens when we learn to love, and listen to, our demons too much? The silhouetted image of the swastika says it all.

Paul Williams

Paolo Nani The Letter

Purcell Room

Over the course of an hour Italian mime Paolo Nani repeats the act of writing a letter. That's it. Not, perhaps, the most promising premise for an evening of hilarity and yet that is exactly what it proves to be.

The Letter is a kind of one-man stand-up mime show. Through a variety of characters and styles, Nani makes a merry pantomime of the busi-

ness of letter writing. In each vignette the intentions behind the actions, and often the actions themselves, remain the same. The humour is derived from the different ways in which Nani approaches the task: in one routine he is a drunk; in another every little thing takes him by surprise; in yet another he has lost the use of his arms - to name but three examples.

It is a deceptively simple idea and Nani is furiously inventive in the way he exploits these tics and handicaps to comic effect. He is also a great improviser. His mimed contemplation of what could have prompted an audience member to exit from his show is as wicked and funny as any of the rehearsed material.

There is nothing particularly profound to be learnt from *The Letter* but one will seldom see the comic vocabulary of body language so expertly expounded.

Ray Newe

Josef Nadj Company Woyzeck

Purcell Room

This production of *Woyzeck*, presented by the Hungarian Josef Nadj company, is described by its director as a 'free adaptation' of Buchner's 1836 play, and it is certainly freed from either the literal narrative, or the

straightforward characterisations, of the original. The characters that inhabit the surreal world of this production are locked in a repetitive cycle of proletarian pointlessness, and the artistic decision to evoke the themes and sense of Buchner's play, rather than to present a literal performance of it, allows the company to devise some remarkably bizarre and often intensely beautiful set pieces. These episodes are frequently impossible to interpret on a straightforward level, and yet communicate quite directly to the audience on an emotional level.

This directness of this communication is enabled, in no small way, by the great skill with which the performers work together in this ensemble production. In many ways, the work is reminiscent of *Derevo* (in conceptual style and in the skill of the performers) and one might wonder whether both companies have developed such subtly powerful ways of working in response to life under former communist regimes.

As in the original play, the action in this production is presented in jagged episodes and through splintered images: sand falling from suspended funnels to signify the excruciating passage of time; characters caked in mud, trapped in their own lives; and in the most beautiful and disturbing moment in the play, a caged pair of birds (a metaphor for *Woyzeck's*

own entrapment in an inhuman military regime) wheeled and sang in their own kind of prison as one of the performers trickled water from his hat for them to drink.

A moment of beauty in a tragic life. A moment of tragedy in a beautiful production. All in all, this proved to be an utterly engaging, funny, provocative and at times quite profound piece of theatre.

David Harradine

Vis a Vis Visa pour l'Amour

Pleasance Theatre

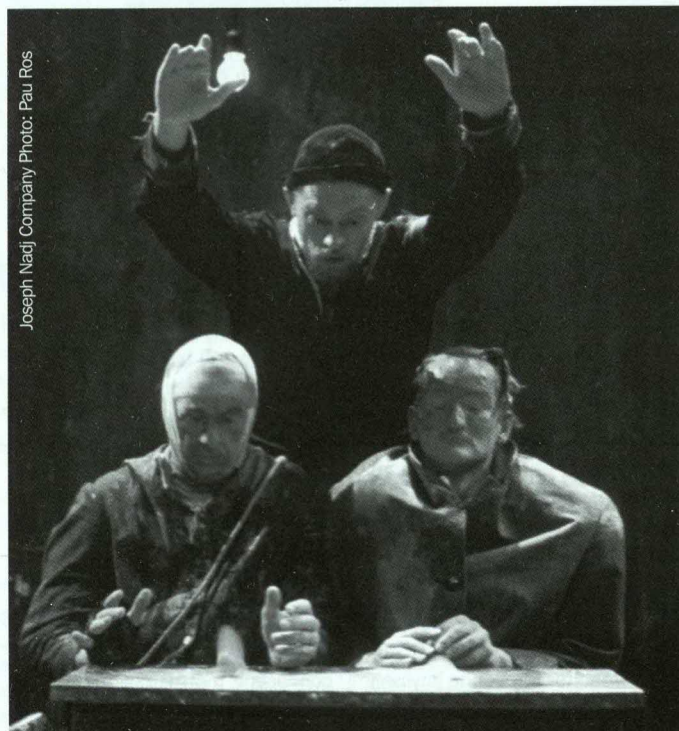
This is a charming piece, full of style, skill and simplicity. Lionel About and Vincent Bruel work seamlessly together, and are equally compelling to watch as individual performers.

Their garden-like set, with a magic shed in its corner, is the perfect setting for their silent clown characters. Accompanied by appropriately frenetic harpsichord music, the duo's superbly honed juggling routines elicited genuine gasps of amazement from the audience. Strategically placed microphones on the floor amplify the metrical bouncing of the rubber balls which are passed in the incredibly adept juggling sequences; the mesmerising rhythms, capture and conserve the audience's attention further.

The ambience of the piece alternates refreshingly between subtle slapstick and emotional, abstract dance routines. Likewise, their actions swing perversely between the cultivating of juggling balls in flower pots, and feuding over the possession of a tiny plastic watering can, to one turning the other upside down to reveal his apparent ability as a human rain-stick. Yet the grace with which each task is carried out means that this diversity gels and flows without hindrance. As the piece develops, the size of the juggling balls increases to impressive proportions, until the climax in which a set of illuminated balls swing from the rig, like a gargantuan executive toy.

It is something of a relief to see a mime performance that displays some obvious discipline and meticulously rehearsed material. *Vis a Vis* are a multi talented duo, and this show suitably displays their abilities-

Rebecca Brown



Josef Nadj Company Photo: Paul Ros

Stretch People There's Another One

Pleasance Theatre

From the duo's laboured entrance, balancing their way across the stage with the aid of a minuscule step-ladder and a pair of planks, it is evident that fluidity of movement is not going to be a feature of this piece. This would be all well and good if the shambling were, at the very least, to some comic effect. However, this collection of drawn-out gimmicks, which appear to have been cobbled together from theatrical excerpts performed on the street, are rather more trying than entertaining. They left me wishing that, as with street performance, I could stroll on at my leisure; rather than feel condemned to endure over an hour of glorified party tricks in the

swiftly dissolved. As a couple of lads trying desperately to entertain with their rather feeble antics, Stretch People are, at best, momentarily endearing. But the cutting edge of British mime? I hope not.

Rebecca Brown

Told by An Idiot I Weep at my Piano

BAC

I Weep at my Piano is a subtle and intelligent meditation on the lives, loves and artistry of three of this century's great creative geniuses - the poet and playwright Federico Garcia Lorca, the painter Salvador Dali and the film maker Luis Bunuel. The play takes Lorca's execution as its starting point, and is constructed from a montage of flashbacks and reminis-

Hence, alongside the quirky comic mayhem that one expects from the company, the piece has a marvellously gentle and meditative quality. The dream-like style in which the scenes are played might make the play seem a little slight at first, but the company's gentle and unassuming approach conceals hidden complexities, and images from this piece resonate long after the performance in over.

The cast of Richard Clews, Stephen Harper and Hayley Carmichael are all excellent. But it is Carmichael who steals the show. Hot on the heels of her star turn in the Right Size production of *Mr Puntilla and His Man Matti*, Carmichael (as Lorca) again confirms her place as one of the British stage's leading comic talents.

John Daniel

Gilles Jobin

A+B=X

ICA

A+B=X provides an elegantly simple solution to the old question of what separates pornography and art. The answer is imagination. For there can be nothing sordid about the naked body when it is used, as it is here, with such sensitive creativity.

This gifted young company combines great physical dexterity with Jobin's hypnotic choreography to produce vivid, fleeting images which burn themselves into the psyche. The dancers are 'shape-shifters', like the vampires of ancient folklore. As soon as one picture is formed, it settles and then dissolves into another. The image of three old men watching the sun set becomes a pile of bodies; reminiscent of photographs taken at the liberation of Auschwitz.

These are my translations, as the viewer is never patronised by definitions. They are allowed instead to interpret the visions using their own experience. Strong support is given by Daniel Demont's superb lighting, which casts shadows and silhouettes, creating an atmosphere where nothing is quite what it seems.

The only problem with the production is in the filmed appearance of performance artist Franko B. I found his final monologue both pretentious and passé. It was a great pity that Jobin used this at the con-

clusion of a thoughtful and beautiful piece. Let's hope that Mr. B's risible diatribe on the nature of art was supposed to be ironic, but even still it was annoying and unnecessary.

Putting this aside, *A+B=X* is a radiant example of dance theatre from an exciting new company.

Paul Williams

Pep Bou Ambrossia

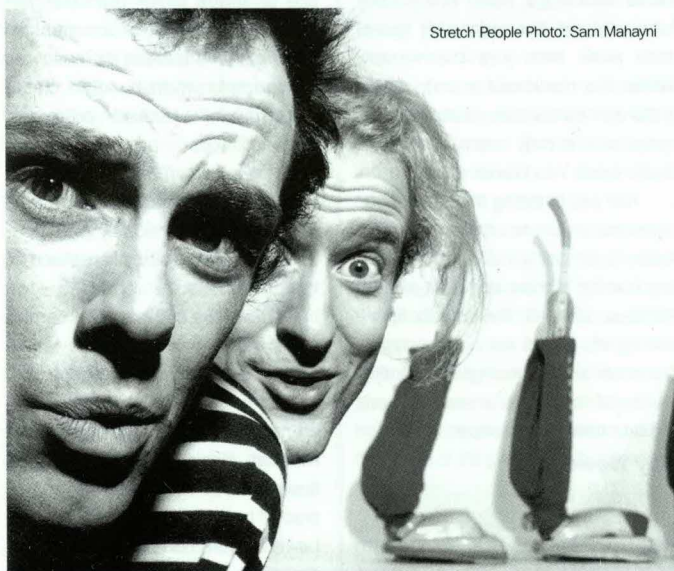
Purcell Room

Ambrossia is the second work by Catalan artist Pep Bou to be presented at the Mime Festival, following *Bufaplanetes*, his sell out success in 1998. This piece is a collection of scenes and episodes performed by a clowning Luis Bevia as well as Pep Bou himself, which enable the performers to do a lot of tricks with big soap bubbles.

Initially the fragility and the sheer beauty of the bubbles is enchanting; and Bou, who also directed and designed the production, does devise some wonderful ways of presenting his ephemeral artform. However, after an hour or so, the novelty definitely wears off, and the pieces begin to feel rather like a clever piece of visual trickery that has been stretched beyond its limit. Similarly, the clowning characters begin to grate, as it becomes increasingly evident that whatever they do is simply a means to the end - the end being more tricks with more big bubbles, or, rather, more burst bubbles - as there seems to be a technical problem (our cold northern climes, or the less than ideal air conditioning of the Purcell Room?) on the night I saw the show - resulting in more bubbles failing to fulfill their soapy potential than not.

A programme note for the production indicates that the piece is inspired by the 'lyrical poetry of Catalan writer Joan Brossa'. However, there seems to me to be little evidence of anything particularly lyrical or poetic in this production, and one has to presume that the piece is much more rewarding if one already knows the poet's work. As it is, this piece fails as theatre, and would be better presented as a short cabaret turn, or as a showcase of the technical trickery that is ultimately all it is.

David Harradine



Stretch People Photo: Sam Mahayni

hope that something truly imaginative might transpire.

The only real skills Stretch People display are hints of some balancing and acrobatic ability, yet these examples are disappointingly few and far between. The series of Hoover related gags, rather than providing a running theme of any substance, only prove to be a single idea milked for all its possibilities to no innovative end.

If I saw any part of this show performed as a short piece of street theatre, I may have warmed to this pair more charitably. But as one of the few British contributions to an International Mime Festival (with a reputation for presenting acts often of an extraordinary calibre) any vestiges of patriotism I may have possessed

cences, beginning with Lorca's first meeting with Dali and Bunuel at the Residencia in Madrid in 1923.

Told by an Idiot, directed by Paul Hunter, masterfully handle a series of biographical and imagined events from the artist's lives, to create a show that captures something of Lorca, Dali and Bunuel's creative spirit whilst avoiding narrative reconstruction. Refreshingly for a devised work, the style and content is perfectly suited. The rich vein of lyrical poeticism and dark symbolism that runs through each of the artist's work is beautifully suggested by the abstract and richly imagistic performance style. What is most striking about the show is the confident ease with which such dense and complex material is handled.

**Nola Rae and Sally Owen
And the Ship Sailed On**

Komedia, Brighton, January

Scene: a cabin in an ocean liner. Enter a woman, played by Nola Rae, dressed in knife-pleat kilt, beret and polished shoes - the epitome of Caledonian primness. She takes her few belongings from her vanity case and arranges them neatly in the space, making it her own. Enter a second woman, played by Sally Owen. A walking bundle of shawls and loose bra straps, a Mediterranean widow with heaving bosom and tear-soaked hankie, she is the embodiment of Catholic exuberance and superstition. She festoons the space with a light-up Madonna, a salami and black underwear. The battle commences.

And the Ship Sailed On, directed by Argentinean actor/director Carlos Trafic of Grupo Lobo and Dharma Teatro, tells this elemental human story of conflict and compromise, staying firmly within the boundaries of traditional mime. Here is one hour and twenty minutes of theatre beyond words - an exploration of human experience and expression of thought and feeling that is carried by the skill and experience of the performers; a physical, visual and musical portrayal of human foibles and frustrations that uses a range of narrative techniques and performance styles including: object theatre, clowning, comic dance and a visually enchanting dream sequence.

Some purists may feel that the use of a recorded soundtrack takes away from mime and makes it too close to dance; some others, unfortunately, do not understand or appreciate theatre without words. But the overwhelming majority of people at the opening night of the Komedia's Theatre of the Imagination Festival came away delighted to have shared an evening of laughter and tears in such good company.

Dorothy Max Prior

**Alegria
Cirque du Soleil**

Royal Albert Hall, January

Over the past few years Cirque du Soleil has become a household name.

So popular is the Canadian company in this country alone, they have consistently sold out the Royal Albert Hall. In some respects the public's understanding of contemporary circus is now eponymous with Cirque du Soleil. So it was with high expectations that I experienced their latest offering, *Alegria*.

Soleil's greatness lies in their collection of truly extraordinary physical acts. A breathtaking swinging trapeze routine opens the show. Agile, fast and awe-inspiring, it provides that mysterious thrill for which circus performance is notorious. There is also a contortion double act; two tiny, young and bendy people slowly move their bodies in and out of seemingly impossible shapes. At times they look like two strange creatures copulating. I was utterly transfixed if not a little disturbed.

These are only two acts from an evening of many unique displays of human skill and courage. It is disappointing then that, on top of the human element, Soleil have constructed layers of dramatic flounce and frippery which serve about as much purpose as a toilet roll dolly cover. The artifice of elaborate, and in some instances ugly, costuming combined with an obtuse attempt at a narrative (which entails much aimless running about the stage), distracts from the accomplishment of the routines.

I now understand Soleil's reputation for strong physical acts and slick production values, but the evening in its entirety left me wondering what all the fuss is about.

Anne-Louise Rentell

**Pina Bausch
Tanztheater
Wuppertal
Viktor**

Sadler's Wells, January

Pina Bausch's impact on contemporary theatre is undeniable. It is probable that most of the companies featured in Total Theatre owe some debt, acknowledged or otherwise, to Bausch's work with Tanztheater Wuppertal. It is hardly surprising, then, that Bausch's first work to be staged in London in seventeen years was the cause of such excitement. In the event, however, *Viktor* is a strangely underwhelming experience.

The most striking thing about *Viktor* is the sheer scale of the staging.

The thirty performers who people the stage are dwarfed by huge banks of red earth. Atop of these earth walls, a single figure toils with a spade like a mournful gravedigger, overseeing the action on stage. *Viktor* eschews linear narrative in favour of a less tangible order. Image follows upon image, unbounded by context or consequence.

Despite this, there is something fondly familiar about *Viktor*. The show is imbued with a sense of nostalgia, not just due to the cast's forties-style clothing and the choice of music, but more because much of the imagery seems culled from folk memory and old movies. Yet *Viktor* is never as comforting as nostalgia is expected to be. Haunting, humorous and touching though the stage pictures could be, they appear curiously two-dimensional. The show teases the spectator; its images hint at the narrative moorings from which they have slipped, but ultimately reveal little more than just themselves. Whilst this blankness is undoubtedly Bausch's intention, stretched over three and a half hours, the show could lapse into blandness.

And yet, in telling the story of our times, the show's kineticism and confusion is, probably, more truthful than any number of more coherent pieces. Perhaps, after all, the solitary figure turning the soil is not a gravedigger, but rather an archaeologist presenting shattered fragments unearthed from the late twentieth century.

Ray Newe

**Bouge-de-là
Evolution: Body**

Komedia, Brighton, February

In a simple but enchanting beginning to their new production,

Bouge-de-la prove that design-led performance doesn't need to rely on banks of hi-tech equipment, just good ideas. Throughout the performance there are numerous examples of this: a dynamic use of colour and texture, a sculptural quality to the placing of objects and performers in the space. There are times, however, when what takes place on stage seems to be dictated more by the driving and pulsating soundtrack than by the subject matter; an investigation of issues around genetic engineering and human reproduction.

The wordy programme notes give a detailed introduction to the issues and arguments, yet sometimes the three performers - Paula Harradine, Sarah Theresa Belcher and Lars Henning - present an abstracted dance that draws attention to choreographic qualities of line or shape rather than the theatrical expression of an idea. At other points this is not the case - as for example when bundled cloths transform from hooked-up joints of meat to babes-in-arms. The subsequent scene exploring the anxiety of parenthood and fear of abnormality is simultaneously poignant, amusing and theatrically realised by the performers.

This is the first part of an ambitious trilogy that *Bouge-de-là* will create over the next three years. With this workload, it is understandable why founder members Aurelian Koch and Lucy O'Rorke have decided not to perform in this piece, but I did miss them. I do, however, commend them for achieving such a visually stunning and thought-provoking production and look forward to the next part of the project, to be premiered at the Streets of Brighton Festival in May.

Dorothy Max Prior



Nola Rae & Sally Owen



Bouge-de-la Photo: Richard Heaps

Jet Theatre

The Deceived

Riverside Studios, February

Jet Theatre's production of *The Deceived* (Gli'Ingannati in its native Italian) is the play's first professional staging in this country since its original performance in 1532. In the sixteenth century it was a popular and well-known tale of cupidity, love and deception. So popular, Shakespeare's *Twelfth Night*, (written some seventy years later), unashamedly poached its central theme.

The striking difference between the two plays is the language. Whereas Shakespeare renders his tale with comparative subtlety, the original story, as translated by Christopher Cairns, is vulgar, mischievous and bawdy. *The Deceived* is a romp with huge scope for play.

Unfortunately, while Jet Theatre's production is competent and on the whole enjoyable, it seems suffocated by Englishness. By this I mean a stereotypical style which favours charm and polite delivery over an indulgence in expletives and the thrill of sexual promise. With the exception of Stephen Ventura as the Spanish soldier and Chrissie Cotterill as Isabella's nurse - both of whom bask in their respective characterisations - *The Deceived*, directed by Kenneth Rea, never really seems to hit the right note. A text which revels gleefully in its crudity, demands whole hearted passionate attack from its performers, to create characters which verge on caricature and fill the stage with largesse and gusto. In this case, when I felt I ought to be laughing uproariously, I was merely smiling at this production's predictability.

That said, *The Deceived* is a light hearted adventure which helps put Shakespeare's comedy into an interesting historical and literary per-

spective.

Anne-Louise Rentell

David Glass Ensemble

The Lost Child

The New Tabernacle, London, February

The second show in the Lost Child Trilogy repeats many of the problems inherent in the first (*The Hansel Gretel Machine*); the same fundamental gaps between vision and realisation, between staging intent and execution, mark and undermine the production.

There are some powerful moments, most involving the Nosferatu-like March Hare that dominates the production. His haunting, nightmarish lullaby and the way he hooks children from their womb-like playground with a meat cleaver with which he then scrapes their feet and toes - these are chilling images which convey the cracked world of the lost child.

But such moments are offset by many production and staging weaknesses. A dynamic set is clumsily used, with too many poorly executed effects and props cluttering the space and disrupting the narrative. The use of Noh-like stage assistants fails because of their lack of stage presence. Some of the effects look cheap, not in intent but again in the execution. The accompanying soundscape illuminates the piece, but at times is too closely keyed to the movement and gesture, so that one simply illustrates the other.

In this venue, the staging and theatre space are ill-matched, as a number of sequences are lost through a combination of poor blocking and bad sightlines. In the end it's the gaps that mark the piece; the most basic of these being the wealth of material written up in the programme but not

present on the stage. The research that informs the work finds no expression in what we see from the stage. This is a dramaturgical lack.

John Keefe

Sprint 99 Festival of Visual & Unusual Theatre

CPT, London, 27 Jan-13 Feb

CPT's resident company, Bare Faced Cheek, set the tone for the festival with a double bill which showcased their individual and collective talents. Alistair Green gave a bravura performance in his one-man show, an adaptation of Guy de Maupassant's short story, *The Magistrate*. Clearly influenced by Steven Berkoff, Green brought his physically confrontational style to this macabre tale about a magistrate who acquires an unquenchable thirst for blood. In contrast, Lynne Kenrick directed performers from the company in Alex Mermikides' charming physical comedy, *Manners and Men*. This light and frothy piece provided an excellent vehicle for the company to display its' comic talents.

Continuing in the comic vein, Hop Theatre brought their exaggerated 'cartoon theatre' style to *Are You Me?* With a theme similar to both Hoipolloi Theatre's *Dead on the Ground* and Commotion's *Get Out of Here*, Hop Theatre's show is about an angel who descends from heaven to sort out the mess that a couple of East End geezers have made of their lives. The tale is expounded energetically, with plenty of big gestures, pratfalls and double-takes.

The festival is not all laughs though. Bare Feat Physical Theatre presented *Reindeer Spirit*, a work in progress based on the life of Russian poet Anna Akhmatova. Performed by Alexandra Hingst, the piece is a stylish and poetic work presented in a double bill alongside Yuku Yamana's *Bolero*. Trained in Kabuki dance and Butoh, Yamana brought her subtle movement style and quiet sophistication to a performance in which words could be read through the body. Other highlights of the festival included: Cartoon de Salvo, Danny Schlesinger and Dave Dave, Para Active, So Sorry, The Beatrice

Nicholson Company and Spinback.

John Daniel

Forced Entertainment Dirty Work

ICA, London, January

Forced Entertainment are not known as 'experimental' for nothing, and in *Dirty Work* they push the boat out to stage a play that lacks characters, action, narrative or movement. Tim Etchells calls it: "a performance that never really takes place."

Dirty Work is an extended prose poem that catalogues everything from the grandest dramatic themes (atomic explosions, famous assassinations, natural disasters) to the most mundane. The company bravely take their love affair with language to its logical extreme to stage a performance that is purely textual. The cataclysmic and epic events touched on in the text are deliberately placed at odds with a static and undramatic style of presentation. The setting, a wooden stage with swagged curtains, indicates a theatricality that is purposefully lacking. Cathy Naden and Robin Arthur take turns to speak the text in a tone modulated to strip it of meaning, whilst a heavily pregnant Claire Marshall watches dispassionately from the back of the stage, spinning scratched discs on an ancient record player.

The text, as one expects from Forced Entertainment, is seductive and enigmatic. Complex and unconnected fragments are tightly packed and randomly ordered. This literary bombardment ought to allow the viewer to lose themselves in the text. However, the hypnotic spell is broken by the monotone and school-teacherly way in which it is spoken. *Dirty Work* does not live up to the brilliance of the company's best work; particularly *Speak Bitterness*, whose style it most closely echoes. But it is a fascinating attempt by a consistently challenging theatre company to pare-down its' performance vocabulary to the barest minimum.

John Daniel

MANAGEMENT NEWS

MANAGEMENT SERVICES

The Factory

Specialises in fundraising research for the not-for-profit sector. The company can identify companies, trusts and individuals to meet specific briefs. Details: 0117 924 0663

International Arts Bureau

Provides information and advice on a range of international arts issues, including cultural policies, networks and funding programmes from around the world. The Bureau offers arts organisations and individual practitioners a free enquiry service. The Bureau is also able to provide information and guidance on Culture 2000, the successor programme to Kaleidoscope, Raphael and Ariane. Contact the International Arts Bureau, 4 Baden Place, Crosby Row, London SE1 1YW. Tel: 0171 403 7001

The Independent Theatre Council Website

Is now up and functioning. As well as many pages open to everyone, there is a section of the website that is for members only. This area features an instant on-line version of noticeboard, on-line management notes, a useful web links page, the latest AMS rates, on line membership renewal, a library of useful past documents and ITC's searchable directory of consultants. ITC members can obtain a password for the members-only area by Emailing: members@itc-arts. Access the site at <http://www.itc-arts.org>

Metier

The National Training Organisation for the arts and entertainment sector, is currently developing NetGain, a National Enterprise and Training Graduate Arts Information Network available on-line. The website includes regular updates and information on: research into support mechanisms for continuing professional development and business survival; materials and databases; seminars for higher education providers, careers and business advisory companies and the voluntary sector. Access the site at www.NetGAIN.org.uk

AWARDS & COMMISSIONS OFFERED

The Baring Foundation

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

Grants for New Writing

Are available from ACE, offering half of the cost of paying a writer a commission or fee to write a new play. Details: John Johnstone, Drama Department, ACE, 14 Great Peter Street, London SW1P 3NQ. Tel: 0171 333 0100.

Kaleidoscope

Is the EU's programme to encourage artistic and cultural creation and to promote knowledge and dissemination of the culture and cultural life of the EU. Eligible sectors include theatre, music, dance and

multi-media arts. Details: 1st Floor, 46-48 Mount Pleasant, Liverpool L3 5SD. Tel: 0151 709 2564

Millennium Festival Fund Awards for All

Is a new grants scheme for projects taking place in 2000 aimed at small community groups with a turnover of less than £15,000 per year. Details: 0870 600 2000

Science on Stage & Screen

Is an awards scheme that provides funding for productions which deal with medical-scientific themes, open to dramatists, theatre directors and producers. Hybrid art forms, particularly multi-media, will also be considered. Details: Lorna McAllister, Science on Stage and Screen Project, Medical Film and Video Library, The Wellcome Trust, 210 Euston Road, London NW1 2BE.


Email: l.mcallister@wellcome.ac.uk

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 work of artistic, social or scientific value. Details: send SAE to The Administrator, Wingate Scholarships, 38 Curzon Street, London W1Y 8EY.




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TRANSITIONS DANCE COMPANY
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Backed by the expertise of Laban Centre, London, Transitions Dance Company is Britain's foremost training company for professional dancers. For these performances at the Bloomsbury Theatre, the company revive *Bird in A Ribcage* (1995), choreographed by Liz Aggiss (UK) and *Phou* (1998) choreographed by Noa Dar (Israel).

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To apply send a postcard with your contact details, stating which of the three Bloomsbury dates you would prefer (11, 12 or 13 May) to: Libby Snape, Marketing and Press Officer, Transitions Dance Company, c/o The Laban Centre, Laurie Grove, New Cross, London SE14 6NH. The first five applicants will each receive a pair of tickets by return post.



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selavyjr@aol.com

ON-LINE CONTACTS

Arts Council of England

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

ACE Drama Department

Email: info.drama@artscouncil.org.uk

Artsadmin

www.artsadmin.co.uk

Arts Business

Web: www.arts-business.co.uk

Arts Council Lottery Department

<http://www.artscouncil.org.uk/departments/Lot.htm>

British Centre of the International Theatre Institute

Email: iti@gold.ac.uk

British Performing Arts Yearbook 1999/2000

www.rhinegold.co.uk

Centre for Performance Research

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

Email: cprwww@aber.ac.uk

Circimedia

Email: info@circimedia.demon.co.uk

Circus Maniacs

Email: circusmaniacs@palava.demon.co.uk

Common Ground Sign Dance Theatre

Email: common.sign@diapipex.com

Consultants' & Trainers' Database

Web: www.arts-consultants.org.uk

Doo Cot

Email: doocot@mcr1.poptel.org.uk

Department for Culture, Media & Sport Lottery Site

<http://www.lottery.culture.gov.uk>

England's Regional Arts Pages

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

Horse + Bamboo

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

Improbable Theatre

www.improbable.co.uk

Independent Theatre Council

<http://www.itc-arts.org>

International Workshop Festival

www.i-w-f.demon.co.uk

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

International Arts Bureau

Email: enquiry.iab@mccmail.com

International Theatre Institute

<http://iti-worldwide.org/>

Kaizen

Email: kaizen@idea.org.uk

Live Art Development Agency

www.liveartlondon.demon.co.uk

Email: info@liveartlondon.demon.co.uk

Live Art Magazine

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

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

London Butoh Network

Email: tntfabarbe@tsnxt.co.uk

National Association of Youth Circus

Email: nayc@skylight-circus-arts.otg.uk

New Playwright's Trust

Email: npt@easynet.co.uk

New Work Network

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

National Enterprise and Training Graduate Arts Information Service

www.NetGAIN.org.uk

Ophaboom

wkweb5.cableinet.co.uk/design.box/ophaboom

Email: ophaboom@cableinet.co.uk

Out of Synch

Email: alanfairbairn@skynet.be

Pantheatre

<http://ourworld.compuserve.com/homepages/pantheatre>

[pantheatre](http://ourworld.compuserve.com/homepages/pantheatre)

Email: pantheatre@compuserve.com

Performance Studies International

Email: psiwww@aber.ac.uk

Regional Arts Boards

Web: www.arts.org.uk

Swamp Circus

www.swampcircus.com

Theatre de Complicite

Email: email@complicite.co.uk

Third Angel

www.thirdangel.co.uk

Email: third.angel@virgin.net

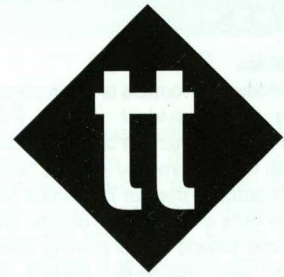
The World of Mime Theatre

<http://www.geocities.com/Broadway/5222/>

Email: toureffel@geocities.com

Weird Sisters

Email: weirdsists@aol.com



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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SERVICES

Circus Maniacs

Provides individual performers or a complete show, tailored to suit individual needs, including spectacular Trapeze Acts. The company also has a touring Youth Circus Company with a 1 hour show and its own outdoor trapeze rig. Circus Maniacs also regularly visits schools, youth centres and local festivals in and around Bristol running workshops tailored to suit individual client's needs. Details: 0117 947 7042

Hypnotherapy

can help with performance anxiety, audition nerves and memory block. Experienced, sympathetic practitioner. Good rates for performers. Details: 0171 254 1140

Kaizen

Offer personal development programmes and career coaching for those involved in the arts. If you are interested in developing yourself or if you would like to offer this service regularly to a group, please contact Rivca Rubin on 0161 8606528 to discuss possibilities.

The Live Art Development Agency

Is Britain's first and only arts development agency dedicated to developing and championing high risk performance artists and ideas in London. The Agency acts as a research tool, a training body, an advisory service, a broker and a lobbyist and gives information and advice to London-based artists and organisations. The agency is an independent organisation founded by Lois Keidan and Catherine Ugwu (formerly of the ICA) and has three year funding from London Arts Board. Details: 0171 247 3339

Performance Studies International

Is a world-wide professional association, founded in 1997, for scholars and practitioners in the field of performance. PSI co-ordinates international conferences, performances and workshops, an electronic bulletin board, a discussion list and electronic forum in which members can post research, a biannual newsletter, a directory and discounts on subscriptions to a number of international journals. Details: 01970 621517. Email: psiwww@aber.ac.uk

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

Rehearsal Space

Available at the Half Moon Theatre, London. Very reasonable rates. Details: Daniel Long on 0171 265 8138

Rehearsal Space

Available at Rush House, Three Mills Film and TV Studios, London. Five spaces, of varying sizes available on flexible short and long term lets. Details: 0171 377 1154

Rehearsal Space

Available from £6 per hour at Chisenhale Dance Space, London. Details: 0181 981 6617

Rehearsal Space

Available to hire from Clean Break Theatre Company in London NW5. Studio, meeting room and workshop space available. Details: 0171 482 8600

Stan's Cafe Theatre Ltd

Have the following video and audio equipment available for hire: Avid off & on-line edit suite, BetaSP camera and recorder/player, SVHS camera and recorder/player, video projector and PA. system. Rates are reasonable. Details: James or Paulette on 0121 446 4526.

OPPORTUNITIES

Clerinworks Irish Dance Theatre Company

Is looking for performers for its new show, *Malice in Wonderland*. Rehearsals begin in August with a UK and Ireland tour in the autumn. Clerinworks specialise in dance, physical theatre and comedy. Applicants do not need Irish dance experience, but good rhythm and stage presence is essential. Send photos and CVs to: Clerinworks, Greenwich Dance Agency, The Borough Hall, Royal Hill, London SE10 8RT. Details: 0181 858 6356

Common Ground Sign Dance Theatre

Is offering apprentices to two deaf dancers. If you are deaf and can dance contact Barry Avison, who is also deaf, on minicom 0151 707 7380 or fax 0151 707 8033. CVs should be sent to Common Ground Sign Dance Theatre, 4th Floor, Crane Building, Hanover Street, Liverpool L1 3DY. Auditions will be held in Liverpool during the week beginning April 19.

Horse + Bamboo

Following his collaboration with Horse + Bamboo on *Streetstory: Harvest of Ghosts*, playwright and director Professor Sam Ukala of Edo State University, Nigeria is available between May and July 1999 for lectures and workshops on African Folk Theatre traditions and current theatre practice in Africa. Details: 01706 220241

Inside Out Theatre Company

Seek a physical/comedy performer to tour this summer and for a new project in the autumn. Auditions immediately. Details: 01424 438200

Jonathan Kay

Is looking for individuals committed to his innovative performance practices, who want to work "in the moment", and who are prepared to use all of themselves to join his new company, Theatre of Now. He is holding a series of introductory workshops to identify interested people. If you would like to attend one of these workshops please contact Juliet Alexander on 01379 641649.



Jonathan Kay

London Butoh Network

Is a non-profit organisation devoted to the promotion of Butoh and the creation of performance and training opportunities in Britain. To receive regular information please send a cheque for £3.50 payable to 'L.B.N.' to: Gabrielle Rotie, 7 Trinity Rise, London SW2 2QR. Tel: 0181 674 1518.

Lusty Juventus Physical Theatre Company

Is seeking a male actor with substantial movement/dance experience to collaborate in its third production, the European premiere of Karen Malpede's *US*. Applications are encouraged from creative performers over age 30 who are based in South West England. First language French speakers are welcome (though the text is in English). Rehearsals will take place in September 1999 in the Exeter area for touring in October/November. Send CVs, with a covering letter and photo to: Lusty Juventus, BCM 1698, London WC1N 3XX.

Dorothy Max Prior

Is researching dramaturgical process and working practice in contemporary Physical and Devised Theatre and Visual Performance, and is looking for performers, writers, dramaturgs, choreographers and scenographers prepared to reply to a short questionnaire. She would also like to hear from practitioners who have taken part in any of Total Theatre's peer exchange workshops e.g.. *Discovery, Moving into Performance* - or any similar local, national or international events. Details: 01273 385928

Montage Theatre

Is seeking a volunteer administrator to help manage touring and bookings on a part-time basis (travel expenses paid). Details: 0181 692 5203

New Works Festival

Will run in Leicester for a whole month in the autumn. Emerging artists, from any discipline, are invited to propose works to be shown at arts and non-arts sites/venues throughout Leicestershire. For an information pack send an SAE to Charlotte York, New Works, The Rowans, College St., Leicester LE2

OJJ. Deadline for applications: 1 June. Details: 0116 247 3035

Theatre de l'Ange Fou & Compagnie Steve Wasson/Corinne Soum

Is looking for a tour manager. Interested persons contact Steve Wasson: 0171 272 8627.

Théâtre Sans Frontières

Is looking for performers for a spring tour of *Les Trois Mousquetaires* in 2000. Details: 01434 606787

EVENTS

The Dell'Arte International School of Physical Theatre

Is based in Blue Lake, California, USA. This summer the school joins forces with Humboldt State University's CenterArts, to create a new summer institute, combining workshops, performances and seminars. The institute features stars of the Russian circus, including international juggling star Sergei Ignatov, plus Russian master clown teacher and theatre director Yury Belov and more. Dell'Arte is located in Blue Lake, in the middle of the Pacific coast redwood region of northern California. Most workshop sessions take place at the same time as the Dell'Arte Mad River Festival; a month long series of remarkable performances, with this year's line up including solo performers Brenda Wong Aoki, Jeff Raz, Bob Berky and Jeff DeMark, circus performances by San Francisco's Make A Circus, the Ekatarinburg Circus from Russia, plus performances of music, comedy and original theatre from performers from around the world. Details: 001 707 668 5663

x.trax

Is Britain's annual weekend-long showcase of street theatre, multi-cultural music, dance, drama, pyrotechnics and live art. Up to 100 international artists will be presenting work available for touring. x.trax 1999 takes place in Manchester this May. Details: 0161 224 0020

The Open Performance Centre

Is offering two assisted places on its 1999-2000 Performance Training Programme. In addition to fees being paid, a further subsistence bursary may be available in exceptional circumstances. A thorough training is offered in all aspects of physical and vocal performance with a view to long-term residence with touring ensemble company Point Blank (formerly reflex theatre & The Performance Project). Participants on the programme will be encouraged to audition for Point Blank's current production touring spring 2000. Director of Training, Steve Jackson, has previously trained with former members of Odin Teatret, Grotowski's Laboratory and Lecoq. Final application deadline May 29. Details: 0114 2493650

CHANGE OF ADDRESS

Anne Dennis

79 Hargrave Park, London N19 5JW
Tel: 0171 272 3542

International Workshop Festival

BAC, Lavender Hill, London SW11 5TN
Tel: 0171 924 7733. Fax: 0171 350 2137

Imago Productions Ltd.

30 Cattlemarket Street, Norwich NR1 3DY.
Tel: 01603 727600. Fax: 01603 727626.
Email: imagoldt@aol.com

John Keefe & Mosaic Performance Projects

69 Hounslow Road, Twickenham, Middlesex TW2 7HA. Tel: 0181 894 5443

National Association of Youth Theatres

Arts Centre, Vane Terrace, Darlington DL3 7AX
Tel: 01325 483271 ext. 254. Fax: 01325 369404

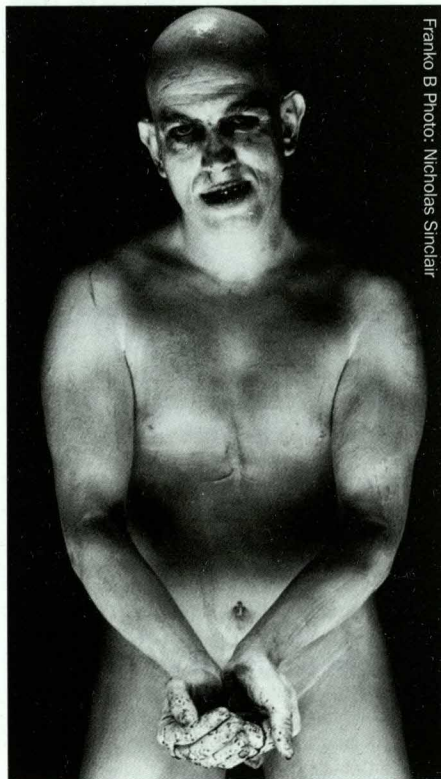
PUBLICATIONS

The Arts Council of England's Press Contacts & Mailing List 1999

Are now available for £30 for the set. Updated every year, the lists contain the contact details for newspapers, magazines, TV and radio companies. The disc version of the Press Mailing List is available in Macintosh as well as PC disc format. To order send a cheque or postal order payable to 'The Arts Council of England' to: The Publications Dept, Arts Council of England, 14 Great Peter Street, London SW1P 3NQ. State whether you require PC or Mac disc.

Dance Makers Portfolio: Conversations with Choreographers

Is a new publication from the British Association of Choreographers and the Centre for Dance and Theatre Studies at Bretton Hall. One of several projects about choreographic development under the umbrella title of The Greenhouse Effect: The Art and Science of Nurturing Dance Makers, the book contains interviews with: David Bintley, Christopher Bruce, Jonathan Burrows, Siobhan Davies, Shobana Jeyasingh, Rosemary Lee, Wayne McGregor and Lloyd Newson. Priced £10 (plus £1.50 p+), Dance Makers Portfolio is available to order from: Centre of Dance and Theatre Studies,



Franko B Photo: Nicholas Sinclair

Powerhouse 1, Showcase Theatre, Smyth Street, Wakefield, West Yorkshire WF1 1ED. Cheques should be made payable to 'Bretton Hall'.

Franko B

A collection of photographs by Nicholas Sinclair of Franko B, one of the most challenging performance artists of our time, is currently available from Black Dog Publishing. With accompanying text by Lois Keidan and Stuart Morgan, Franko B is available from bookshops now. Details: 0171 380 7500

Land of Ashes and Diamonds

Is Eugenio Barba's book on Jerzy Grotowski, published in English by the Centre for Performance Research in March. The book contains 26 letters from Grotowski to Eugenio Barba and concentrates on the early 'Theatre of Productions' phase of Grotowski's work, especially the period 1957-69. Land of Ashes and Diamonds is the first in a series of books to be published by CPR which will focus on European theatre. Details: 01970 622133

Music, Opera, Dance & Drama in Asia, the Pacific & North America (MOD) 1999

Is the only directory which gives information on over 9,000 arts organisations in 15 countries outside Europe. MOD 1999 is available for £25.50 from: The Subscriptions Dept., Arts Publishing International Ltd., Lime Wharf, Vyner Street, London E2 9DJ. Details: 0181 709 9050

Performance Research

Is published three times a year by the Centre for Performance Research and Routledge. Volume 4, published this year, will contain issue 1: On Cooking; issue 2: on-line; and issue 3 On Silence. The editors of Performance Research are actively seeking contributions to volume 5 and beyond, and although each issue is predominantly thematically based, the editors stress that this does not exclude contributions on any topic in the field on performance. Performance Research also holds an annual writing competition for previously unpublished writers for which this year's closing date is 1 September. Details: 01970 622133

Performing Arts International

Provides a forum for a wide range of writing concerning theory and practice of time-based arts around the world. The journal is published by Harwood Academic Publishers. Forthcoming issues include Old Worlds New Worlds edited by A. Robert Lee and Performance and Consciousness edited by Daniel Meyer-Dinkgrafe. Details: 0171 740 1382

Performing Arts Yearbook of Europe (PAYE) 1999

Contains contact details for 14,000 arts organisations and their senior personnel in more than 50 European countries. The Yearbook contains up to date information on: national and regional ministries of culture and funding agencies; national organisations and resource centres; arts administration and management courses; venues; products and services; festivals; publications; agents and producers; promoters. PAYE 1999 is available for £32.25 from: The Subscriptions Dept., Arts Publishing International Ltd., Lime Wharf, Vyner Street, London E2 9DJ. Details: 0181 709 9050

PERFORMER & COMPANY UPDATES

A Quiet Word (formerly Alison Andrews Co.)

Will be presenting *Gate 45* at the Young Vic from 20 April. This is the company's third show under its new name, and was developed with the support of Northern Stage at the Gulbenkian Studio, Newcastle, as part of the Creative Laboratory programme. *Gate 45* was presented as a work in progress at the British Festival of Visual Theatre in October 1998, and is now touring regionally. Two women who just want to get home are stuck in an airport, waiting for their luggage at a baggage carousel. The conversation they have explores the experience of travellers who go through time as well as space. Details: 0171 377 2529

Bock & Vincenzi

Frank Bock and Simon Vincenzi have just embarked on a two year research project called *Invisible Dances*, which will lead to a large scale site specific performance in early 2001. The duo begin working on a collection of private musical compositions by composer Luke Stoneham that will be heard only by the dancers. In the summer they will work with visually impaired performers to explore unsighted dance. Throughout the process, Bock & Vincenzi will present public work in progress showings at The Place, NOTT Dance Festival and the South Bank Centre. The duo are also working with Luke Stoneham on *Breathtaking*, a dance theatre performance made to be watched by 3-6 year olds. Details: 0171 247 5102

Circromedia

Bristol's Centre for Contemporary Circus and Physical Performance has been invited by the Bristol Old Vic to stage its 1999 end of year performance in the Theatre Royal. The show, *Out of the Volcano*, is a fusion of circus, theatre and movement performed by a cast of 25 and is the first ever circus show to be staged in the Old Vic. Details: 0117 947 7288

Doo Cot

Have had to cancel a spring tour of *Frankenstein: The Final Blasphemy*, due to illness within the company. The show will now commence touring in the autumn and will take the company into the millennium when they will launch theatre into hyperspace, with the aid of a recent A4E award for website development. Details: 0161 232 0160

Forbidden Theatre Company

Presents *Quiet* by Louise Warren at The Bull, Barnet this month. Directed by Philip Hoffman and choreographed by Luke Burrough and Jo Ellison, *Quiet* follows the true stories of six women institutionalised for being labelled as 'moral defectives' and is set after the first world war. The piece explores their moving, humorous and unique experiences. This new play with its strong visual style incorporating physical theatre and contemporary dance, takes its audience on a journey through its darkest desires and most feared hopes. Details: 0171 813 1205

Forced Entertainment

Give the first performances of the theatre version of *Quizoola!*, a strange game of questions and answers, at Hoxton Hall in May. The company perform an epic 24 hour piece *Who Can Sing a Song to Unfrighten Me?* in June at the Queen Elizabeth Hall, London. Details: 0114 279 8977

Forkbeard Fantasy

Completed a final tour of *The Barbers of Surreal* last month and begin work on their next show, *The Brain*, which will open in the autumn. The Brain is a mix of science, fact and fantasy. Forkbeard Fantasy has received funding for the show from The Gulbenkian Foundation Arts & Science Programme and were awarded a Science on Stage & Screen Award by The Wellcome Trust. The company also received a Film Production Award from South West Media Development Agency towards the cost of an animated cartoon that will explore the evolution of the brain and feature in the live show. From May to December The Theatre Museum, Covent Garden, hosts Forkbeard Fantasy's animated exhibition, *Forkbeard: Architects in Fantasy* - an intriguing retrospective of the company's last 25 years. For 2000, Forkbeard Fantasy together with the Lyric Hammersmith and the Theatre Royal, Bristol is producing a stage and screen version of *Frankenstein: A Truly Monstrous Experiment*. The show is due to open in Bristol in autumn 2001 and end at the Lyric Hammersmith in early 2001. Details: PO Box 1241, Bristol BS99 2TG.

Foursight Theatre

Is currently touring *Six Dead Queens... and an Inflatable Henry!* throughout the UK, and will be re-

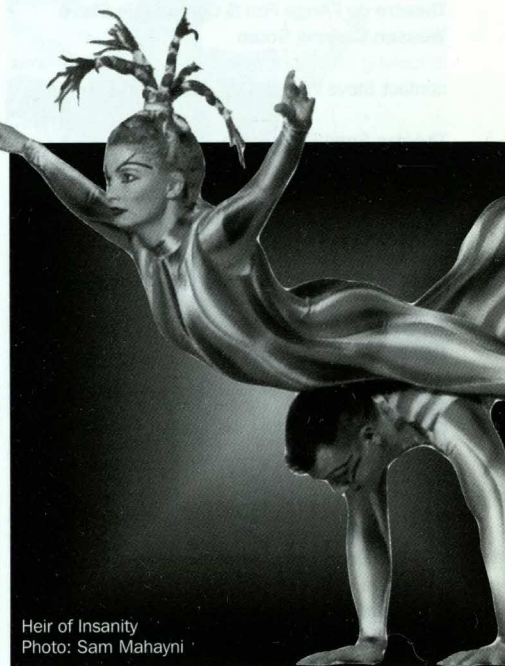


Foursight Theatre
Photo: Dave Finchett

touring the show in the autumn. *Six Dead Queens...* continues the company's tradition of revisiting, with insight and humour, the lives of some of history's most fascinating women. Directed by Deb Barnard and Foursight Artistic Director Naomi Cook and with design by Bouge-de-la, the show is an intensely physical, highly visual, darkly comic and theatrically incisive piece. Educational workshops in the Foursight method will also accompany this tour. *Six Dead Queens...* has been created with funding from West Midlands Arts, ACE and Wolverhampton Council. Details: 01902 714257

Heir of Insanity

Will premiere its new aerial and outdoor acrobatic outdoor show *CrystalVITA* at the Bury St Edmunds

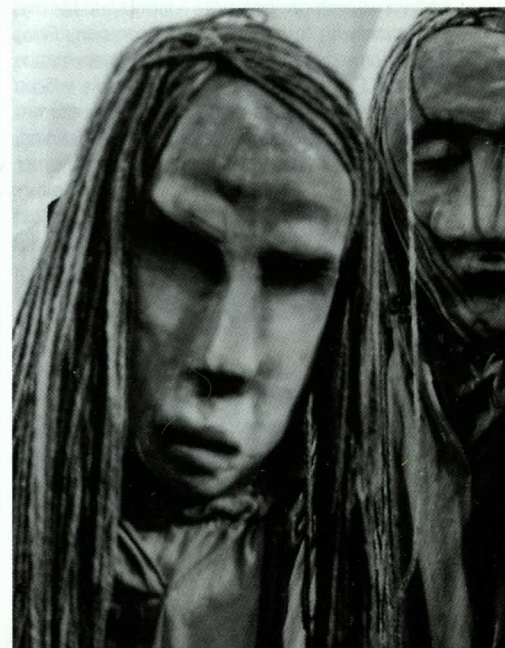


Heir of Insanity
Photo: Sam Mahayni

Festival in May. This beautiful and breathtaking show is set in a make-believe land of fairy tales, against a stunning inflatable set and trapeze rig. Three magical performers weave together the skills of trapeze, acrobatic balance and stilts. The show will tour throughout the UK and Europe for five months. Details: 01449 672866

Horse + Bamboo

Tour *Streetstory: Harvest of Ghosts* this summer, a collaboration with the Nigerian director and playwright Sam Ukala, designed for outdoor performance. The show tells a story of the oppression and exploitation of the people and resources of the Nigerian Delta region by the European oil multi-nationals. This, however, is portrayed in a lively non-literal style - a story of kings, a writer, priests, villagers and their ancestors - derived from African folk theatre and story-telling traditions, of which Sam Ukala is a leading exponent. It also demonstrates the strong kinship between West African folk theatre and the unique



style which Horse + Bamboo has developed over the past 20 years. Masks, processions, spectacle, live music, songs and puppetry combine into an unmissable and unrepeatable experience. *Streetstory: Harvest of Ghosts* premieres in May and tours the UK, Ireland and Holland throughout the summer. Details: 01706 220241

Kepow Theatre Company

Is currently touring a brand new improvisation show *Direct from the Edge*. Each performer takes it in turn to set up an improvised scene, based around a character or situation, which the audience then vote on. Formed in 1992, Kepow has produced 12 shows in 8 years. Artistic Director, Kevin Tomlinson, has also worked with Trestle, Commotion, Told by an Idiot and Trading Faces. Details: 07957 260065

Improbable Theatre

Tour a new show, *Coma: Stories from the Edge* this spring. *Coma* is a beautiful and funny show about the landscape between life and death. Improbable's distinctive theatrical language as seen in *70 Hill Lane*, *Lifegame*, *Cinderella* and *Shockheaded Peter* has created a show that vividly unfolds stories from the edge of life; stories of heroic adventures and visionary landscapes. *Coma* is commissioned by Nottinghamshire Stages, The Royal Festival Hall London and Wexner Center for the Arts at The Ohio State University. Improbable has a new website. Find out more about *Coma* and other forthcoming projects by visiting: www.improbable.co.uk. Details: 0171 978 4200

The Kala Chethena Kathakali Company

Will celebrate 12 years of training Kathakali (dance drama) throughout the UK and worldwide by inviting two Theyam (Ritual) artists to join the company for a 45 venue major tour of the UK. This will be a rare opportunity to see some of the world's most powerful forms of highly visual theatre. Details: 01703 420114

Peta Lily

Returns to the stage with a brand new one woman show *Topless*, at the Lion & Unicorn Pub Theatre in London this month. The last time Lily performed

solo was in the Fringe First winning show *Wendy Darling*. Most recently Lily has been touring with Claire Dowie in *All Over Lovely*. *Topless* is a tale of love and hate and life and death and men and women and sex and sticking plaster... and breasts. Last month Lily directed students at Central School of Speech & Drama in *Comedy of Manners* at the Embassy Theatre, London. Details: 0171 482 0850

Metaphysique

Will premier *The Slender Balance* at mac, Birmingham on May 26, before embarking on a national tour. The show, which is a physical feat of food and photography, combines the talents of creator/performers Jane Sutcliffe and Maria Whatton in collaboration with Terina Talbot, David Rogers and Liz Udall (journalist photographer). *The Slender Balance* is a performance that trips the tightrope between the fat mirror, the thin mirror and the Fridge in between. A woman comes face to face with the monster inside her own body. Details: 0121 440 6880

Montage Theatre

Has developed a live digital art/movement production, *Lightlines*, a collaboration by director/actress/dancer Judy Gordon and digital artist David Barnett. Part choreographed, part improvised, *Lightlines* is based on the ideas surrounding Jeremy Bentham's Panopticon, integrating dance, live digital art, video, animation, recorded music, physical theatre, sound, song and text. From tender remembrance to frustration, fantasy and oppression, the piece explores the human psyche in relation to the confines of social and individual monitoring. Montage Theatre is currently booking dates in the UK and abroad. The company continues its education programme with an artists residency in a school in Maidstone, with the University of Brighton, and classes in movement and voice for children in London. Details: 0181 692 5203

Nakupelle Theatre

Combines the arts of circus, dance, slapstick and vaudeville with the skills of the acrobat, the clown, the quick change artist and the masked performer. Based in The Netherlands, the company offers shows, workshops, set and mask design, directing and development. Nakupelle is currently touring *La Boutique* which explores themes of self esteem, desire and society's obsession with style over substance. Six characters live out their fashion fantasies in search of power, love and true meaning. Details: + 31 33 465 2660

Negative Equity Theatre Company

Is currently touring *Buzz Stop*, a new co-production with The Burton Brewhouse Arts Centre. Using specially commissioned dance music, movement and text Negative Equity present an electric and accessible story about four thrill junkies on their search for the ultimate buzz. The company, established in 1996 is also currently touring a new adaptation of *Wuthering Heights* and working with Tamworth Youth Services on a drama project aimed at young people who congregate on the streets. Details: 01827 66973

Nicolas Nunez and Taller de Investigacion Teatral

Is visiting Britain in May with their latest production, *Cura de Espantos*. The piece involves both ritual and theatrical elements and audiences move between the roles of spectator and participant. The production will take place outdoors in woodlands or parks. Performing Huddersfield University 10-13 May, further tour dates will be available. Details: 01484 478416/478455

Ophaboom Theatre

Is currently preparing its new show *Faustus*, a collaboration with a writer and a French company in the development stage. This summer Ophaboom will be performing at the Edinburgh Festival Fringe for the first time. Details: 0181 968 3074

Out of Synch

Recently played *Decalages: A Cabaret* for a week in Vienna following UK dates, and the show will be available for touring again in autumn 1999. A new project entitled *Insomnia* will go into rehearsal later this year for touring in early 2000. Details: 01273 677921

The Primitives

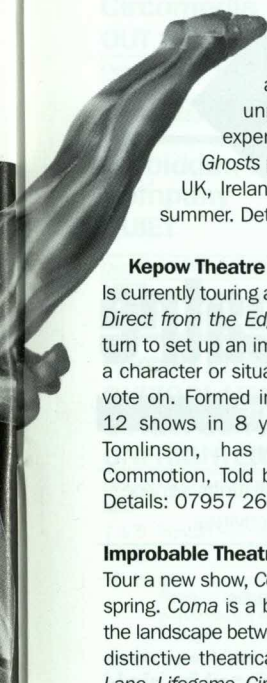
Continue to tour *Cook It* throughout Europe and beyond this year. The company is also working on a new project entitled *Wash It* (second in a trilogy of rituals for modern living). Details: 00 32 2 215 0217

Stan's Cafe

Is reviving Impact Theatre's *The Carrier Frequency* at The Crescent Theatre, Birmingham for two special performances on 30 April and 1 May. *The Carrier Frequency* was one of the '80s most outstanding and influential theatre shows. It is set in a post-nuclear world and depicts six figure lost in an absurd and exhausting ritual, trying to revive a departed civilisation. It caused a sensation back in 1984 and the original company disbanded, at the height of its powers, shortly afterwards. Since then *The Carrier Frequency* has become an underground classic. For over a decade it has existed for new audiences only on video. But now, with the blessing of the original company, and as part of Birmingham's Towards The Millennium: '80s Festival, it's back. Stan's Cafe is bringing together a group of the country's brightest young performers. Armed with the original soundtrack recordings and Russel Hoban's extraordinary texts, the company will step into the unknown to work from a fuzzy documentation video and bring this landmark production back to life, for two nights only. Details 0121 446 4526000

Stolen Kisses

Is currently performing its latest show *One... or two?* at the Lion and Unicorn Theatre, Kentish Town, following *Octopus Pie* last November. Directed by James Tyson, *Stolen Kisses* is a new company based in Camden, London, producing a range of theatre projects addressing, from a local context, fundamental questions about making theatre. *Stolen Kisses* is committed to the role of poetry, the actor and a local community in the making of theatre - a theatre that challenges the mainstream from a street corner: finding sites, meeting people, drawing lines, speaking words. *One... or two?* uses material gathered from the company's local ▶



Horse + Bamboo Theatre

PERFORMER & COMPANY UPDATES

experiences in Camden, including school workshops, to develop a stage language. Details: 0171 624 1196

Theatre de Complicite

Completed a West End run of *The Street of Crocodiles* in February. Simon McBurney and John Berger collaborated on *The Vertical Line*, an Artangel commission performed in February in the disused Aldwych underground station, London. The Vertical Line was based on a journey to the Chauvet cave in France and used lights, sound, drawings, animals, words and darkness. The company will present a new work in August 1999 at the Salzburg Festival, Austria. Details: 0171 700 0233



Wits End

Théâtre de l'Ange Fou

Recently performed *Resonance/Collage Dialectique sue La Meditation d'Etienne Decroux* in Montreal for Les Voies du Mime, produced by Omnibus. This followed tours in Brazil, Mexico, Belgium and Italy. The company is currently creating a new work, *Alice K.*, to premier later this year. The company's school, the Ecole de Mime Corporel Dramatique, will present its version of *La Belle et La Bête* at the Islington Arts Factory on June 19. Details: 0171 272 8627

Théâtre Sans Frontières

Has just returned from a successful tour of Ireland with *A Tale of Two Cities*, which has been well received both in the Republic of Ireland and Northern Ireland. In February the company launched straight into rehearsals for its new schools show *Contes Mauriciens*, which tours to schools in the North East, Buckinghamshire and Dorset this spring. Told in simple French and suitable for 9-13 year olds, these two folk tales will delight young and old with their comedy, clowning, puppetry and shadows. Plans for the future include a spring tour in the year 2000 with *Les Trois Mousquetaires*. Any aspiring musketeers please contact the company. Details: 01434 606787

Told by an Idiot

Will premiere their new project, *Suddenly it Jumped*, a collaboration with the Nigerian writer Biyi Bandele, during the Edinburgh Festival Fringe. The production, commissioned by The Unity Theatre, Liverpool, will then tour throughout the autumn before visiting The Lyric Hammersmith (8 November-4 December). Details: 0171 978 4200

Trojan Theatre

Make issue-based workshops and plays. The company's latest play *Point of Impact* is a

combination of physical theatre, film and slides and includes a soundtrack which includes narration from notable broadcasters, including Kate Adie, Brian Perkins and Flight Lieutenant John Nichol. The play is set during the Gulf War and tours to schools and studio theatres in May. Details: 01924 211251

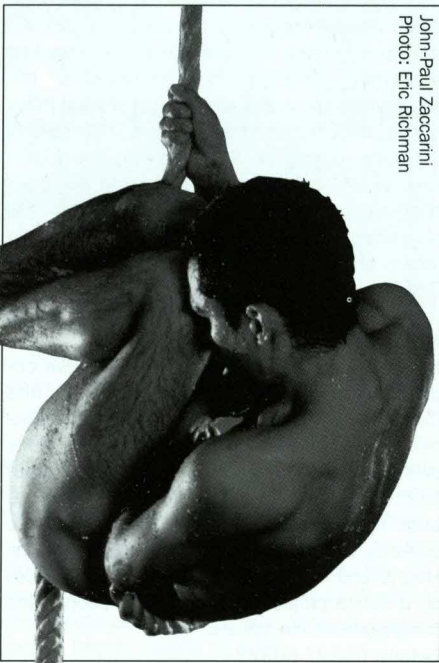
Wits End

Toured the UK and Europe last year with a new street comedy show *Silly Automatic*. Wits End comprises the combined talent of Flick Ferdinando and Cecily Murray and *Silly Automatic* uses mime,

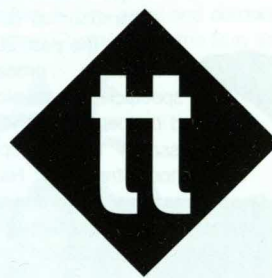
improvisation and careful manipulation of the audience and is set within the theme of flight and its many hazards. This spring Wits End appear at Manchester Streets Ahead and x.trax in May and will be touring the festival circuit throughout the summer. Flick Ferdinando also has a solo physical comedy show, *If the Bag Fits*, in which she invites her audience to enter her world of brown. The show is strong in improvisation and ridiculous physicality. Details: 0171 254 8742/0956 659373

John-Paul Zaccarini

Recently presented his new solo show *Throat* at Jackson's Lane, London. John-Paul premiered the show in Stockholm in December after completing a tour with DV8 in *Enter Achilles*. *Throat* will be presented as part of The Circus Space Festival in April and as part of the Fierce Earth Festival in May. John-Paul also teaches workshops in solo performance and the use of aerial skills in theatrical contexts. Details: 0181 983 0195



John-Paul Zaccarini
Photo: Eric Richman



total theatre

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Total Theatre members only

Members can use the free listings service to inform readers of their activities.

Listings can be placed in:

- ◆ Management News & Awards
- ◆ Noticeboard
- ◆ Publications
- ◆ Performers & Company Update
- ◆ Performances & Festivals
- ◆ Workshops & Training

DISPLAY ADVERTISING

Advert Cost

Size	Members	Non-Members
Full page	£150	£270
Half page	£100	£200
Quarter page	£75	£120
Eighth page	£50	£80

Advert Dimensions (mm)

Size	Rotation	Width x Depth
Full page	-	188 x 269
Half page	landscape	188 x 129
Half page	portrait	89 x 269
Quarter page	landscape	188 x 64
Quarter page	portrait	89 x 129
Eighth page	landscape	89 x 64

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The following prices are quoted for inserting leaflets up to 14g. Prices are individually negotiated if your leaflet weighs more.

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Number	Members	Non-Members
650 leaflets	£65	£95
900 leaflets	£90	£125

ADVERT COPY DEADLINES

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

PERFORMANCE

**Circomedia
OUT OF THE VOLCANO**

Details: 0117 987 7877

JULY

6 & 7 Bristol Old Vic Theatre

**Forbidden Theatre
Company
QUIET**

Details: 0171 813 0048

APRIL

15 & 16 The Bull, Barnet

**Forced Entertainment
QUIZOOLA!/WHO WILL
SING A SONG TO
UNFRIGHTEN ME?**

Details: 0114 279 8977

MAY

7 & 8 Hoxton Hall, London, Quizoola!

JUNE

18-19 QEH, London, Who Will Sing a Song to Unfrighten Me? (24 hour performance from midnight on Friday)

**Heir of Insanity
CRYSTALVITA**

Details: 01449 672866

MAY

14 Bury St Edmunds
29 Coventry City Centre
30 Oxford Park, Cheshire
31 Brampton Park, Newcastle Under Lyme

JUNE

6 Fraserburgh Leisure Centre, Aberdeenshire
12 Braintree Carnival, Essex
19 Northampton Festival
20 Charlton Park, London

JULY

2 Exeter Festival
10 Corporate Family Fun Day, Bristol Arena

**Horse + Bamboo
STREETSTORY: HARVEST
OF GHOSTS**

Details: 01706 220241

MAY

9 Streets Ahead, Manchester
15 Blackpool Puppet Festival
20 Rose Theatre, Ormskirk
21,22 Green Room, Manchester
28 Whitley Bay Town Centre
30,31 Window on the World Festival, North Tyneside

JUNE

1 Burrowden, N Tyneside
2 Howden, N Tyneside
6 Groundwork, Rossendale
19 Coventry Cathedral

JULY

1 Blundells School Tiverton
2 Beaford Arts Centre, Devon

**Improbable Theatre
COMA**

Details: 0171 978 4200

APRIL

12-18 Everyman Theatre, Liverpool
21-25 Traverse Theatre, Edinburgh
27-1 The Arches, Glasgow (presented with The Iron)

MAY

2 Oxford Playhouse
12 Stamford Arts Centre
13-14 Phoenix Arts, Leicester
15 The Hawth, Crawley
18-22 South Bank Centre, London
26 Brewery Arts Centre, Kendal
27-29 Warwick Arts Centre

JUNE

1-6 Sheffield Crucible Studio

**Kepow Theatre Company
DIRECT FROM THE EDGE**

Details: 07957 260065

APRIL

7-14 National Student Drama Festival
16 Burton Latimer Arts Centre, Northants
24 Windsor Arts Centre
30 Square Chapel Arts Centre, Halifax

MAY

5 Kings Lynn Arts Centre
6 Norwich Arts Centre
7 mac, Birmingham
12 Tiverton Drama Festival
13 South Brent Theatre (tbc)
14 Crediton Drama Centre
15 Blackawton Drama Centre
22 Fairfield Arts Centre
28,29 The Bull, Barnet

**Peta Lily
TOPLESS**

Details: 0171 482 0850

APRIL

23-25 Lion & Unicorn Pub Theatre, Kentish Town, London

**Little Angel Theatre
BLUEBEARD**

Details: 0171 359 8581

APRIL

9 Lawrence Batley Theatre, Huddersfield
10-11 Little Angel Theatre, London

**Montage Theatre
LIGHTLINES**

Details: 0181 692 5203

APRIL

11 Habamah Theatre, Jerusalem, Israel

MAY

10 Fabrica Gallery, Brighton

**Mr Gilmore
THE ECOHOME**

Details: 01865 249450

JUNE

17-18 Pegasus Theatre, Oxford
25 Marlowe Theatre, Canterbury

**Nicolas Nunez and
Taller de Investigacion
Teatral**

Details: 01484 478416/478455

MAY

10-13 Huddersfield University

**Ophaboom
FAUSTUS/RICHARD III**

Details: 0181 968 3074

APRIL

23 Kingston Festival (Faustus.)
27 Priestly College (Faustus)
29 Wigan MIA (Richard III)

30 Salisbury Festival (Richard III)

JUNE

6 Adur Festival (Faustus)
12 Daneside Theatre, Congleton (Faustus)
13 Northampton (Faustus)
16 Broxbourne (Faustus)
22 Blackbourne and Flyde College (Faustus)
25-27 Glastonbury (Richard III)
30-31 Gawthorp Hall (Faustus)

JULY

2 & 3 Turton Tower (Faustus)
8 & 9 Eastern Rural (Faustus)

**The Primitives
COOK IT**

Details: 00 32 2 215 0217.

MAY

27 London Studio
28 Salisbury
30-31 Newcastle upon Tyne

**Stan's Cafe and Guests
THE CARRIER
FREQUENCY**

Details: 0121 643 5858

APRIL

30 The Crescent Theatre, Birmingham

MAY

1 The Crescent Theatre, Birmingham

**Stolen Kisses
ONE... OR TWO?**

Details: 0171 624 1196

APRIL

22-22 Lion & Unicorn Pub Theatre, London
27-29 Lion & Unicorn Pub Theatre, London

MAY

4-6 Lion & Unicorn Pub Theatre, London

**Transitions Dance
Company
BIRD IN A RIBCAGE &
FHOU**

Details: 0171 388 8822

APRIL

21 Chelsea School of Physical Education, Eastbourne
24 Trinity Arts Centre, Tunbridge Wells
28 Portsmouth Vlth Form College

MAY

5 The Junction, Cambridge
11-13 Bloomsbury Theatre, London
19-20 Jersey Arts Centre
26 Swan Theatre, Worcester
29 Woodville Hall, Gravesend

JUNE

4 The Maltings, Berwick Upon Tweed
7 Eden Court Theatre, Inverness
9 Lemon Tree, Aberdeen
11 MacRobert Arts Centre, Stirling
16 Queen's Theatre, Barnstaple
18-26 World Dance Alliance Festival, Philadelphia USA

JULY

1 Regal Theatre, Minehead

**The Weird Sisters
LOVEPLAY**

Details: 0171 328 2619

APRIL

16-25 Orlando Fringe Theatre Festival, USA

MAY

11-12 Theatre Festival, Nuremberg, Germany (It's Uncanny)

VENUES

**Chisenhale Dance
Space**

London, Details: 0181 981 6617

MAY

20 Tadashi Endo/Sayoki Onishi, Evolving Butoh Double Bill

The Circus Space

London, Details: 0171 613 4141

APRIL

8-10 The Celebration Cabaret
10-11 John-Paul Zaccarini, Throat

Hoxton Hall

London, Details: 0171 739 5431

APRIL

23-24 Stationhouse Opera, Roadmetal Sweetbread
30-2 Ken Campbell, The Warp

MAY

7-8 Forced Entertainment, Quizoola!
14-15 Fecund Theatre, Polarities

**Powerhouse 1
Showcase Theatre**

Wakefield, Details: 01924 832069

APRIL

29 Earthfall, Rococco Blood

MAY

13-15 Bretton Hall Final Year Acting Students, A Double Bill
20-5 Bretton Hall Final Year Acting Students, Final Productions

JUNE

10-11 Bretton Hall First Year Acting Students, Murder in the Cathedral

FESTIVALS

**The Arts Worldwide
Bangladesh Festival**

London, Details: 0171 359 9389

7-25 JULY 1999

Assorted events in venues including The Spitz, the ICA and the South Bank Centre.

NOTT Dance

Nottingham, Details: 0115 912 3400

4-24 MAY

Includes performances by Jerome Bel (France), La Ribot (Spain), Hush Hush Hush (Belgium), Kim Itoh (Japan), Gary Carter & Rosemary Lee (UK), Jonathan Burrows (UK), Frank Bock & Simon Vincenzi (UK).

Spring Loaded

The Place & QEH, London

Details: 0171 387 0031

APRIL

6-10 Funny Bone/John Hegley/Wendy Houston/Stephen Whinnery
13-14 Stephen Hawkins, Dances from the New Territories
16-17 Physical Recall Dance Co.
20-24 Graeme Miller, Country Dance
26-27 Gary Carter, Nightlight
29-1 Jonzi D, Aeroplane Man

Streets Ahead 1999

Manchester, Details: 0161 953 4238

25 APRIL-31 MAY

Street theatre, music, dance, fireworks and spectacle on the streets of Manchester. Streets Ahead includes x.trax, a showcase and trade fair for programmers.

WORKSHOPS & TRAINING

UK

Bodily Functions

Brighton
Details: 01273 385928/382211
FIRST MONDAY OF THE MONTH
OPEN DOOR SESSIONS

Chisenhale Dance Space

London, Details: 0181 981 6617
17-19 MAY
EVOLVING BUTOH
3 day workshop with Tadashi Endo. £60/£50 conc. Organised by the London Butoh Network.
21-23 MAY
EVOLVING BUTOH
3 day workshop with Sayoki Onishi. £60/£50 conc. Organised by the London Butoh Network. Book both workshops for £100/£85 conc.

Chrysalis Theatre

London, Details: 0181 673 4881
UNTIL JUNE
THE LIBERATION OF THE ACTOR
Five day courses in Rudolf Laban, Rudolf Steiner and Gordon Craig.

Circomedia

Bristol, Details: 0117 947 7288
ONE YEAR FOUNDATION IN CIRCUS SKILLS & PHYSICAL THEATRE 1998-99 PLUS THREE MONTH INTRODUCTORY COURSE

Circus Maniacs

Kingswood Foundation, Bristol,
Details: 0117 947 7042
Evening classes include: Yo-Yo & Diabolo, Trapeze, Tight-wire, Acrobatics, Unicycling, Juggling and General Circus Skills.

The Circus Space

London, Details: 0171 613 4141
BA (HONS) THEATRE PRACTICE (CONTEMPORARY CIRCUS)
Unique 2 year course starts September 1999 in collaboration with Central School of Speech and Drama (subject to validation).
BTEC NATIONAL DIPLOMA IN PERFORMING ARTS - CIRCUS
2 year course starts September 1999.
ADULT CLASSES
On-going programme includes acrobatics, trapeze, circus skills and other short courses. Evenings and weekends.

Dartington College of Arts

Totnes, Devon
Details: 01803 862224
Offers BA (Hons) degree courses in Music, Theatre, Performance Writing, Visual Performance and Arts Management. Plus MA and MPhil/PhD Research programmes.

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.

Ecole Philippe Gaulier

London, Details: 0171 249 6288
1999-2000 SEASON

To obtain a brochure for the 1999-2000 season write to PO Box 1815, London N5 1BG.

Hoxton Hall

London, Details: 0171 739 5431
29 APRIL
KEN CAMPBELL'S WARP MASTERCLASSES
Ken Campbell demonstrates his unique approach to theatre acting and directing using scenes from his 22 hour show, The Warp.
6 MAY
FORCED ENTERTAINMENT
Performance workshop exploring aspects of Forced Entertainment's work process and performance methods.

Interchange Training

London, Details: 0171 284 0530
27 & 28 APRIL
AN INTRODUCTION TO MARKETING
5 & 6 MAY
STAFF SUPPORT & SUPERVISION
11 MAY
FUNDRAISING & LOTTERY APPLICATIONS
18 & 19 MAY
CREATING WINNING PROPOSALS
25 MAY
COMPANY SECRETARY
8 & 9 JUNE
ACCOUNTING & FINANCIAL MANAGEMENT
15 & 16
MANAGING RESOURCES
22 & 23 JUNE
WORKING IN PARTNERSHIP: THE ART OF SPONSOR RELATIONS
29 & 30
MANAGING VOLUNTEERS

ITC

London, Details: 0171 403 6698
14 APRIL
THE ART OF MANAGING: GETTING THE BEST FROM PEOPLE
15 APRIL
TOOLS FOR SUCCESSFUL PROGRAMMING
20 APRIL
BOOKING A TOUR
22 & 23 APRIL
MARKETING FOR VENUES
27 APRIL

ITC

London, Details: 0171 403 6698
14 APRIL
THE ART OF MANAGING: GETTING THE BEST FROM PEOPLE
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20 APRIL
BOOKING A TOUR
22 & 23 APRIL
MARKETING FOR VENUES
27 APRIL

MANAGING MULTIPLE PRIORITIES

6 MAY
EMERGENCY FIRST AID
11 MAY
SPONSORSHIP
18 & 19 MAY
MARKETING: WHAT IT IS AND HOW TO DO IT
1 & 2 JUNE
FIRST STEPS IN FINANCIAL MANAGEMENT
8 JUNE
STRATEGIC PROGRAMMING: DEVELOPING AUDIENCES
15 & 16 JUNE
THROUGH THE LOOKING GLASS
18 JUNE
MANAGING MULTIPLE PRIORITIES
21, 22, 28 & 29 JUNE
FIRST AID AT WORK CERTIFICATE
30 JUNE
THE ITC/EQUITY CONTRACT: MAKING IT WORK FOR YOU

Jonathan Kay

Lauriston Hall, Scotland,
Details: 01379 641649
1-8 MAY
THEATRE OF NOW
Workshop with Jonathan Kay revolving around 'Awakening the Fool'.

The Labanotation Institute

Guildford, Details: 01483 538134
JULY 1999
SUMMER SCHOOL
Advanced level theory, reading and writing course in the practice of Labanotation.

London Butoh Network

Drill Hall, London,
Details: 0181 674 1518/0961 426753
17 & 18 MAY
PHYSICAL THEATRE TRAINING WEEKEND
Based on Japanese Butoh and Tadashi Suzuki's Actor Training Method, with Frances Barbe (Australian choreographer and performer) £25/£20 conc.

National Association of Youth Circus

Skylight Circus Arts, Rochdale,
Details: 01706 650676
29-31 MAY
2ND NAYC SUMMER CAMP
Three day workshop including performances, skills swapping and workshops.

The Open Performance Centre

Sheffield, Details: 0114 249 3650
PERFORMANCE TRAINING
A one year training in physical and vocal performance techniques. Auditions June.

Para Active Theatre

Hamilton Road Centre, London E15,
Details: 0181 599 0823
THE ACTIVE IMAGINATION
Weekly training session exploring techniques for finding physical and vocal form for creativity. Every Wed 6-9pm, £3.50/£2.50 per session.

Primitive Science

London, Details: 0171 739 0990
1-3 MAY
WORKSHOP
An introduction for performers to the method and work of Primitive Science led by Artistic Director Mars Von Henning. The workshop is also a means for the company to expand its pool of performers for future work.

Theatre de Complicite

London, Details: 0171 700 0233
For information on Theatre de Complicite's workshop programme please write to the company at 20-24 Eden Grove, London N7 8ED.

OVERSEAS

L'Albero International Centre for Theatrical Formation, Research & Creation

Montespertoli, Italy
Details: +39 571 608891
WORKSHOPS AND LABORATORIES RUN BY YVES LEBRETON

24-28 MAY
CORPORAL MIME
2-6 AUGUST
ENERGETIC BODY
9-13 AUGUST
MENTAL BODY
16-20 AUGUST
VOCAL BODY
23-27
VERBAL BODY

Patricia Bardi Courses

Amsterdam, The Netherlands
Details: +31 20 6229 742
21-25 MAY, 18-22 JUNE
VOCAL DANCE AND BODY-MIND CENTERING
Intensive physical training in techniques which develop skills connecting dance, movement, voice and physical re-patterning. Five blocks of five days over 1998-99. Also, a second and third year of further study.

Centre Selavy

France, Details: +33 545 29 65 56
25 JULY - 2 AUGUST
AFRICAN DANCE
4-15 AUGUST
BALINESE MASK

De Beweeging

Antwerp, Belgium,
Details: +32 3 225 10 66
30 JUNE-11 JULY



Ophrahon Theatre Photo: Robert Workman

DE BEWEEGING 4: LIGHT INTERFERENCE
Summer activity curated by Kirsan Delholm,
Artistic Director, Hotel Pro Forma.

Derevo

Germany, Details: +49 351 801 95 96
SCHOOL ON WHEELS

One and two day workshops taking place in
different countries throughout the autumn.
Call the above number for details.

**Dell'Arte International
School of Physical
Theatre**

Blue Lake, California, USA, Details: 001
707 668 5663

1999 SUMMER INSTITUTE

21-25 JUNE

NEW VAUDEVILLE

With Dell'Arte Associate Artist Jeff Raz.

29 JUNE-3 JULY

MOVEMENT

With Dell'Arte co-Artistic Director Joan
Schirle.

JULY 12-16

CLOWN

With International Instructor & Performer
Yury Belov.

3-8 JULY

JUGGLING

With Sergei Ignatov at Humboldt State
University.

5-8 JULY

CIRCUS ARTS

With Master Performers of the Russian Circus at
Humboldt State University.

19-30 JULY

BOUFFON

With Master Teachers Ole Brecke, Carlo
Mazzone-Clementi and Joan Schirle.

29 JULY-1 AUGUST

WOMEN IN COMEDY
With Dell'Arte Instructor Nadine
Caracciolo.

2-27 AUGUST

HEART OF A POET/MIND OF AN
ACTOR/BODY OF A GYMNAST

With Dell'Arte Master Teacher Daniel Stein.

**Ecole Internationale
de Theatre Jacques
Lecoq**

Paris, Details: +1 47 70 44 78

**TWO YEAR COURSE PLUS THE
LABORATORY OF MOVEMENT STUDY
(L.E.M.)**

All teaching staff have themselves been
taught by Jacques Lecoq. Course includes:
acrobatics, juggling, stage combat, mime,
neutral mask, theatre of objects,
Pantomime Blanche, storytelling,
melodrama, clowning, commedia dell'arte.
As there is no entrance exam, the first term
is probationary.

**Simon Edwards &
Marian Masoliver**

Barcelona, Details: + 34 93 885 1233

16-27 AUGUST

**PASSIONATE NATURE: INTERNATIONAL
THEATRE WORKSHOP**

With English Actor/Director Simon
Edwards (Kneehigh Theatre) & Spanish
Actress Marian Masoliver, both Lecoq
trained teachers. Two week intensive
workshop exploring the dramatic and
comic nature of passions.

Pantheatre

Paris, Details: +1 44 67 70 53

1999-2000

MILLENNIUM PROJECT CAMBRIDGE

Two year project in the making, a series
of workshops on voice, movement and
choreographic theatre leading to one or
more performance projects. The overall
theme will address mythology and the
millennium, directed by Enrique Pardo
with Linda Wise, assisted by Faroque
Khan and Nick Hobbs.

CONFERENCES

Concepts

DeMontfort University,
Details: 0116 257 7837

3-5 JULY

KANTOR SYMPOSIUM

The Symposium to celebrate the life and
work of Tadeusz Kantor will be held in
Poland.

**Kaizen/Manchester
Metropolitan
University**

Alsager, Details: 0161 247 5303

9-12 SEPTEMBER

**MOMENTUM: DANCE THEATRE -
AN INTERNATIONAL INVESTIGATION**

This first international conference of its
kind, bringing together international
academics and practitioners to discuss,
debate, workshop and perform ideas and
issues. The conference will aim to explore
the boundaries of Dance Theatre practice
in academic discourse, especially through
the examination and interrogation of
contemporary work (and seminal past
work), and the testing of appropriate
theoretical perspectives. It is intended to
incorporate live performance and
workshops / demonstrations to further the
practical exploration of issues.

**Kunsterlerhaus
Mousonturm**

Frankfurt, Germany, Details: + 49 69
4058 9515

**INTERNATIONAL SUMMER ACADEMY:
TIME AS FORM/PERFORMANCE TIME**

Workshops dealing with the use of time in
different theatre forms, particularly
performance art.

**International Theatre
Academy Ruhr**

Germany, Details: + 0234 947 0411

1 JULY-1 AUGUST 1999

Courses include: acting, directing,
playwriting, set and lighting design, music
for theatre and dance taught by
international artists including Hans Peter
Kuhn, Lloyd Newson and Phyllis Nagy. For
details Email: theaterakadmie.1999@t-
online.de

**Writing Research
Associates in
association with
Hogeschool voor
de Kunsten Utrecht
& Dartington College
of Arts**

Utrecht, Netherlands,
Details: + 31 30 230 0493

28 APRIL-2 MAY

**IN THE EVENT OF TEXT:
EPHEMERALITIES OF WRITING**

Symposium of over 20 international writers
and artists including: Cris Cheek, Leslie Hill
and John Retallack.

THE DESMOND JONES

SCHOOL OF MIME AND PHYSICAL THEATRE

The dynamic modern alternative to conventional Drama School, offering a 3-month intensive
Foundation Course and a 5-term Course. Summer Foundation Term begins April 19 1999
(afternoons only, mon-fri). Fully international. Certificates awarded.

The course includes:

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

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

We are one of 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.

SHORT COURSES

MAY 22-23

INTRODUCTION TO MASKS (Neutral & Half-Masks)

JUNE 5-6

VERBAL IMPROVISATION – IMPRO! (Keith Johnstone Techniques)

JULY 26-30

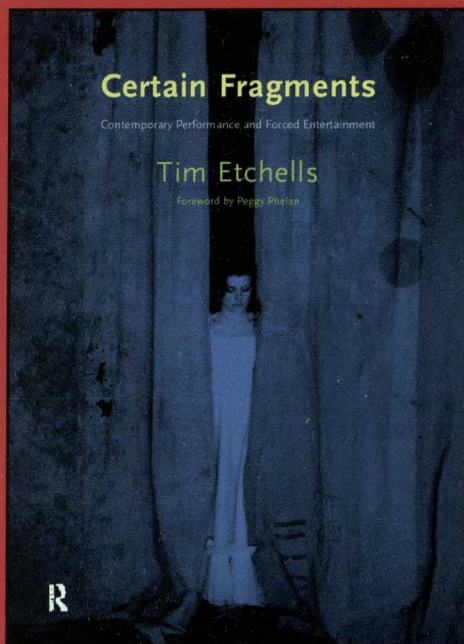
SUMMER COURSE – THE ENERGETIC ACTOR

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



The Routledge Spring Collection

formance



Certain Fragments

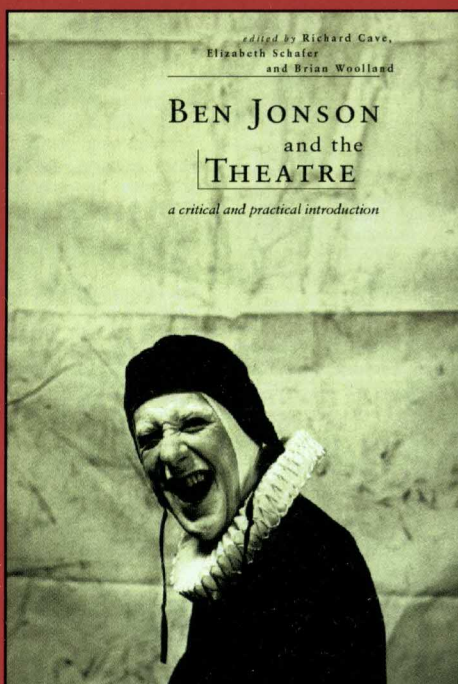
Texts and Writings on Performance

Tim Etchells, Forced Entertainment Theatre Company

With a foreword by Peggy Phelan

An extraordinary exploration of what lies at the heart of contemporary theatre, written by the artistic director of Forced Entertainment. Makes available for the first time four of Etchells' Forced Entertainment texts. An exciting and radical fusion of story-telling and criticism.

April 1999: 234x156: 232pp: illus. 20 b+w photos
Hb: 0-415-17382-5: **£45.00** Pb: 0-415-17383-3: **£14.99**



Ben Jonson and Theatre

Performance,
Practice and Theory

Edited by Richard Cave,
Elizabeth Schafer, and
Brian Woolland

Looking at Jonson from the perspective of the teacher and practitioner, this includes contributions from Sam Mendes and Geoffrey Rush.

January 1999: 156x234: 240pp:
illus. 10 b+w photos
Hb: 0-415-17980-7: **£45.00**
Pb: 0-415-17981-5: **£14.99**

Collaborative Theatre

Le Théâtre du Soleil

Edited by David Williams

'The theatre tells us of the enemy in ourselves. Theatre is a grain of sand in the works.' - Ariane Mnouchkine

Combines critical and historical essays by theatre scholars from around the world with the writings of, and interviews with, members of le Théâtre du Soleil, past and present.

October 1998: 234x156: 280pp: 10 b+w photos
Hb: 0-415-08605-1: **£50.00**
Pb: 0-415-08606-X: **£15.99**

The Radical in Performance

Between Brecht and Baudrillard

Baz Kershaw

Baz Kershaw's long-awaited, *The Radical in Performance* is a compelling read for anyone searching for new ways of viewing and doing cultural politics.

June 1999: 216x138: 240pp
Hb: 0-415-18667-6: **£45.00**
Pb: 0-415-18668-4: **£14.99**

The Singing and Acting Handbook

Games and Exercises
for the Performer

Thomas de Mallet Burgess
and Nicholas Skillbeck

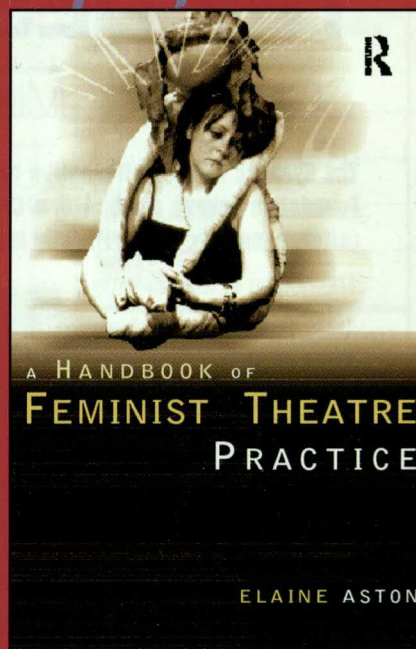
October 1999: 248pp
Hb: 0-415-16657-8: **£35.00**
Pb: 0-415-16658-6: **£12.99**

Feminist Theatre Practice: A Handbook

Elaine Aston

A practical guide to theatre-making which explores the different ways of representing gender. By best-selling author Elaine Aston, the guide is organised into three instructive parts: Women in the Workshop; Dramatic Texts, Feminist Contexts; and Gender and Devising Projects.

March 1999: 216x138: 232pp
Hb: 0-415-13924-4: **£40.00**
Pb: 0-415-13925-2: **£12.99**



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