

total theatre



Mime, Physical Theatre & Visual Performance Volume 11 Issue 2 Summer 1999

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As the symposium actively invites the participation of delegates in both practical workshop sessions and discussion forums, the number of participants will be strictly limited. You are therefore advised to register your interest in the symposium at the earliest opportunity.

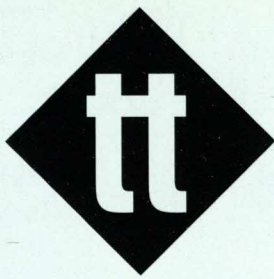
If you would like to register your interest in this symposium, please telephone +44 (0)171 559 3971 and leave your name and address.

A Central School of Speech and Drama initiative, in collaboration with Total Theatre and John Keefe (Dramaturgical Consultant).

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VOLUME 11 ♦ ISSUE 2 ♦ SUMMER 1999

Summer's here and the living is easy. Time to rest-up before honing your creative skills at some of the many great training opportunities coming-up in the autumn. At the end of August, Total Theatre hosts the fourth Discovery exchange event, this year taking place at mac, Birmingham. It's an invaluable opportunity for practitioners to meet and exchange working processes in a supportive and relaxed environment. See page 19 for details.

In September, the International Workshop Festival (IWF) takes place in London, Coventry and Belfast. This year, for the first time, Total Theatre will host a series of debates as part of the festival. The IWF draws together some of the world's leading theatre practitioners to explore different approaches to physical performance. See page 33 for details.

Also in September, the Art and Design Department of Central School of Speech and Drama, in collaboration with Total Theatre, hosts a three day Dramaturgy Symposium. This promises to be a mix of practical workshops and discussion sessions, and is aimed at exploring the role of the dramaturg. Total Theatre members benefit from greatly-reduced rates. Details about how to register are on page 19.

In this issue, Dymphna Gallery of John Moore's University, Liverpool, considers the vital part that ongoing training has to play in practitioner-development. Everyone needs to take a break from the rehearsal room once in a while. What better way to recharge your batteries?

Also in this issue, there's an interview with Ken Campbell, whose twenty-two hour performance *The Warp* was the centrepiece of Hoxton Hall's recent experimental theatre season. Continuing the theme of artistic experimentation, David Harradine reports on two new national initiatives aimed at supporting the work of Live Artists.

Elsewhere in this issue, Anne-Louise Rentell reports from the 1999 Refract International Circus Conference, Alex Mermikide's considers the role of the writer in devised theatre, and Ray Newe investigates Stan's Cafe's fascinating restaging of *The Carrier Frequency*, first produced by Impact Theatre in the early 1980s. In the absence of a written script, and with only a poor quality video as evidence of the original production, Stan's Cafe recreated a show that's been cited, by many, as responsible for kick-starting the contemporary physical theatre scene in the UK.

John Daniel
Editor

Total Theatre magazine is published quarterly by Total Theatre, the UK Umbrella Organisation for Mime, Physical Theatre & Visual Performance. If you would like to submit news, views, letters or advertise in the Autumn issue, please note that the copy deadline is August 14th 1999. The next issue will cover the period October 1999-January 2000.



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The Happiest Day
of MyLife

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It was first shown in 1979, takes twenty-two hours to perform, has nearly three hundred characters, and is a mind-bending trip through the psychedelic '60s. Based on the real-life experiences of Neil Oram - England's own Alan Ginsberg - *The Warp* is still driving its leading actors mad after twenty years. **REBECCA BROWN** met up with its madcap creator, Ken Campbell

DOING THE TIME WARP

Where did it all begin?

I started out as an actor. Then I wrote some plays for television and the stage in the '60s. I directed the shallow-end of a water show, then I founded my own comedy company. Bob Hoskins was one of the lead comics, and Sylvester McCoy. It was called *Ken Campbell's Roadshow*. Then I got involved with science fiction and I founded the 'Science Fiction Theatre' of Liverpool, where we did only science fiction plays, of which *The Warp* was one. It's not really science fiction, but it's kind of on the same shelf - it's wacky first-hand experiences, so it's on the UFO/strange experiences shelf.

What inspired *The Warp*?

The Warp isn't really mine. I just listened to - and wrote down - the real-life experiences of one man, Neil Oram. I was a kind of amanuensis and at some stages something of an editor. Some of Neil's story bored me. I thought some of it might bore others. So *The Warp* by no means presents his entire life story. There aren't any other British plays that cover the '60s in this way. *The Warp* presents the memories of real people. There's no other record of any of the people it brings to the fore; whereas the equivalent people in America are really quite well known, due to the writings of Kerouac, Ginsberg, Thomas Woolfe and those sorts of people. No one from our 'alternative communities' was ever much of a literary chap, except perhaps Heathcote Williams, who is a brilliant writer, but didn't actually record what was going on in the '60s. He wrote brilliant things beside it - to do with it - and plugged into it; whereas *The Warp* is Neil's actual account of events.

Why does *The Warp* take as long as twenty-two hours to perform?

The Warp might as well take this long, because the material it covers doesn't exist in alternative forms and the actors enjoy performing it at this length. *The Warp* exists in whatever form the actors want to gather together and do it. I think the big adventure of doing the show is its length. I don't think there would be a great attraction in just doing one of the plays it comprises, or doing a two hour version, because that wouldn't be it.

When was *The Warp* first performed and how has it developed over the years?

The Warp was first performed in 1979. It opened as a serial at the ICA. We did five plays one week and five plays the next week. Quite large sections were performed during the days and evenings, on a daily basis, then the whole thing was done in one wallop. And once it had been done that way, this was how the com-

I'm not a stand-up comedian. I'm probably a sit-down tragedian and a humorist. As subject matter goes, I'm really only interested in the remote, the remarkable, the weird, the odd, and out-of-the-normal run of things.

pany wanted to do it, because they loved it. They then went on to do five full shows at the Edinburgh Festival, then they did it for the hippies of Hebden Bridge. There were also five performances at The Roundhouse and later on it had a very successful run, as a serial, at The Everyman Theatre in Liverpool.

How many actors have played the lead?

The early performances were all done with the same leading man, Russell Denton. But it's a thrash on the brain and he wound up knowing more about the author than he knew about himself, so he retired. The lead was then taken over by an actor called Alan Cox, who did a fantastic performance at Three Mills Island. But he had to be wrapped up, massaged and talked to lovingly, because he forgot who he was - he had a psychotic episode. I instructed this Vietnamese violinist who was there to 'accompany the chaos', so she played, while he recovered and eventually he felt he had to see it through to the end. It took twenty-nine hours. Then at one point my daughter Daisy learnt the part as a kind of personal challenge, and there was a private go-through for her, but she didn't do it again. More recently the part has been played by a young actor called Oliver Senton, who did a run at The Albany in Deptford last year directed by my daughter, and then at The Spitz in Spitalfields Market, and this year at Hoxton Hall.

So can only certain kinds of actors perform in *The Warp*?

There are some actors who don't really like acting, they are merely quite good at it. There

is a kind of professional actor who is like that. They go in, they get themselves together and they're rather good, but then they go home, or off to the pub, and do their own thing. Then there are other actors who are a bit like jazz musicians, who like to go on jazzing after a gig. You'll find that some actors go acting and performing in bars through the night, and for that sort, *The Warp's* ideal because it's like never-ending acting. Performing in the show does strange things to you. It enters your dreamtime and, because you're acting through your own dreamtime, it actually enters that part of the brain and becomes very regular. All the people get bonded together in *The Warp*, because you have to look after each other much more than in an ordinary show. You have to be aware of scenes that you're not in and know what follows your scene and check that the person's awake! I like it when they do the whole thing in one go and half the audience have fallen asleep. Sometimes I make hot soup and bring it round. It's like the Blitz, or something. It's over much quicker then.

Are you an actor as well as a director?

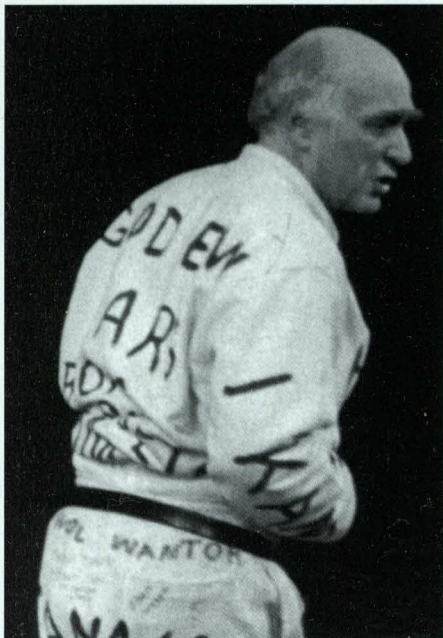
I stopped acting. I got taken off the list. Acting is a calling, you get called to act, and you can get called in and removed from the list. It happened to me more than twenty years ago now, when I was at the Nottingham Playhouse in Richard Eyre's production of *The Alchemist*. I was playing the Alchemist and it was the last night. I'd done the matinee and I delivered a speech and an angel appeared and said, 'We're taking you off the list.' So I said, 'Well, this is a damn silly time to choose because I've only got one more show to do.' So, I got to the end of it and I just didn't act anymore. The angel came back though, and said small parts in TV and film would be alright.

Why did you stop acting?

It was only really 'play-phobia', it wasn't audience-phobia. I like audiences, so this kind of led me into doing my own shows, where I just sort of talk to an audience. The angel doesn't seem to mind that, because I'm a performer rather than an actor. I call an 'actor' someone who's in plays, pretending to be someone else. I am a director, but I have never put myself forward to join the 'who can direct *The Cherry Orchard* the best' competition. I think I'd be a bit depressed if I won it. It's not my area, so I really only direct things that wouldn't go on if I didn't do them. I'm more into starting up new things.

What inspires your one man shows?

I like having an audience and working the audience. I like making them laugh, and occa- ►



uatu. I went there to meet a tribe who worship the Duke of Edinburgh. That's where I got fully to grips with the linguafranca of the South Pacific. The language came about through slaves in about 1862. The interesting thing about the cannibal tribes, of the South Pacific anyway, is that every one of them has got an utterly different language, so that they are completely closed-in. Anyway, for slave-management purposes, it made them ideal, because you can fill a mighty plantation with these geezers and nobody can talk to each other. Eventually though, the slaves cracked how to communicate with each other. They listened to the

each other that got known as 'plantation talk' or Pidgin English. So now the tribes could talk to each other by using this incredibly simplified Irish-English. It has got virtually no grammar. The tenses and verbs can be taught in sixteen seconds. There are no subjunctives, no passive tense, two prepositions and so on. I learnt the whole language in an afternoon. Now I run courses in Pidgin. It occurred to me that it's a bit silly that the world hasn't got a simple language, whereby everybody in the world can talk, in some simple way, to everyone else. So to begin my alerting of the world to this concept, I translated *Macbeth* into it. ■

sionally I like making them cry. I'm not a stand-up comedian. I'm probably a sit-down tragedian and a humorist. As subject matter goes, I'm really only interested in the remote, the remarkable, the weird, the odd and out-of-the-normal run of things. So my shows are just basically about things that rivet me. I've done many of these. They normally have formal titles: *The Recollections of a Furtive Nudist*, *Six Pigs from Happiness*, *Jamais Vous*, *Mystery Bruises*, *Knocked Sideways*, *Violin Time* and *Theatre Stories*. These are all two hours or more. So I could go on nearly as long as *The Warp* just on my own, you see.

What are your plans for the future?

I'd like to do some more interviewing jobs for the box. I did a programme a couple of years ago called *Reality on the Rocks*, where I represented the ignorance of the British viewer in the world of quantum mechanics. I interviewed Stephen Hawking and went to investigate the experiment in Seame and some other stuff. I really enjoy doing those things. I've got three weeks at the Edinburgh Festival doing my own show. It'll last an hour at the Komedia venue. The National Theatre have also commissioned me to do a show. When I say a show, I just mean mainly me prattling at the audience. The working title of this is *The History of Comedy*. I don't know quite what I mean by that - going back to the caveman, or maybe going back to the Big Bang, a kind of 'Brief History of Comedy'. I mean, the creation of the universe may well have been a joke, but in poor taste.

How did the show *Pidgin Macbeth* come about?

I went to the South Pacific, to little Tana Island, which is part of the Republic of Van-

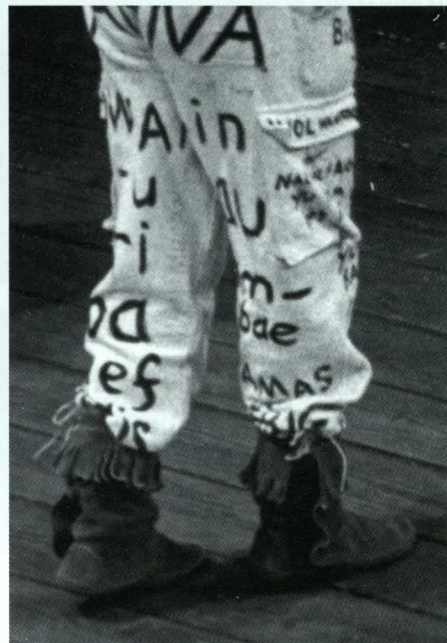


Ken Campbell, *Pidgin Macbeth* Photo: Sean Patterson

guards. The language being spoken was kind of English, but as spoken by Irishmen. So the slaves listened to this Irish street slang and put together a mode of talking to

I like it when they do the whole thing in one go and half the audience have fallen asleep. Sometimes I make hot soup and bring it round. It's like the Blitz.

Ken Campbell runs courses in Pidgin, Ventriloquism, and plans to run a course for women in Male Impersonation. For details contact the Offstage Theatre Bookshop on Tel.: 0171 485 4996.



ART AT THE...

In the last few years, a new breed of Live Artists have been perplexing and inspiring audiences in theatre and gallery spaces across the country.

DAVID HARRADINE reports on two new initiatives aimed at supporting Live Artists in the UK and raising the profile of their work

Franko B, / Miss You Photo: Pau Ros

...EDGE

In the last few months, two new initiatives have added to the ever-increasing profile of Live Art in the UK. ArtsAdmin, the arts management and promotion organisation, has launched a three year programme of lottery-funded bursary and advisory schemes for Live Artists, and the Live Art Development Agency - a subsidiary of Keidan/Ugwu - has been established, with London Arts Board funding, to develop, promote and champion Live Art in London.

At the same time that these valuable support structures are appearing, debates continue to rage about what Live Art actually is.

This is inevitable as the field continues to develop, but arguably one of the most recognisable characteristics of Live Art is that it resists any kind of conclusive definition. Whilst this is seen by many as a kind of fashionably postmodern vagueness, Lois Keidan of the Live Art Development Agency sees things differently. "Our position is that Live Art is in many ways more of a strategy than a practice; a strategy to avoid the expectations of working in any kind of discipline."

Lois Keidan runs the Live Art Development Agency along with Catherine Ugwu. Both also work as consultants, promoters, facilitators and curators for new performance. Keidan

used to head the performance art and interdisciplinary practices section at the Arts Council of England, and both Keidan and Ugwu ran the Live Art Department at the ICA before setting up independently. When Keidan refers back to her time at the Arts Council she recalls a huge body of work that fell between departments because it tested the boundaries between disciplines. This work - which often involved collaborations across disciplines, or looked at the gaps between disciplines - potentially offered a whole new generation of artists a means of entering the cultural landscape. Keidan suggests that Live Art is about acknowledging the huge diversity of these

practices, and seeing that perhaps the only thing that binds these together is the refusal to work within any discipline.

The debates about definition certainly make Live Art an exciting arena. ArtsAdmin's newly-appointed Artists' Advisor, Manik Govinda, is developing and managing an advisory and information service for artists working in Live Art, as well as managing the bursary scheme. Govinda shares Keidan's point of view on definition, and suggests that Live Art might be seen as "a more or less formal hybridisation of different practices". At the same time, he suggests that there might be shared traits that bind different Live Artists together. For instance, the work is almost always conceptually based; whereas a theatre artist might approach a piece by considering what to do with the available form, a Live Artist would first think about what to say and then use any means necessary to say it. Another trait is the idea of working in 'real-time'; that the work exists in the time and space of its presentation and does not attempt to create any kind of fiction. And that it is often closely linked to the lived experiences of the artists that make it. In this way, Keidan says, Live Art is very much about the here and now and really comes to life in the moment of exchange between the artist and spectator.

Inevitably, this refusal to fit into existing disciplines means Live Artists do share another common experience - the difficulty of finding support in existing funding, programming or critical structures. The establishment of the Live Art Development Agency and the ArtsAdmin bursaries are certainly, in part, responses to these kinds of issues, although there is a long way to go before Live Art is fully recognised and supported. Lois Keidan remembers receiving assessors' reports on Live Art performances during her time at the Arts Council, written by theatre assessors who would criticise the artists because they couldn't act, or weren't producing good work according to a theatre officer's criteria. This kind of lack of critical awareness certainly continues to blight Live Art and impacts upon another, perhaps more fundamental, problem that faces artists working in the field: that of sourcing and winning funding for their work.

Keidan/Ugwo often speak to artists who are concerned because their work doesn't fit into funding guidelines, and although they believe this is how it should be (that artists should always be way ahead of funding bodies), the worry of course is that funding bodies won't respond. "Until the end of 1998, the response was very healthy," Keidan says, "with LAB especially and also the Arts Council looking at ways of developing Live Art strategy, supporting programming ventures, enabling research and development work as well as funding artists, and all these things had a great impact on the landscape."

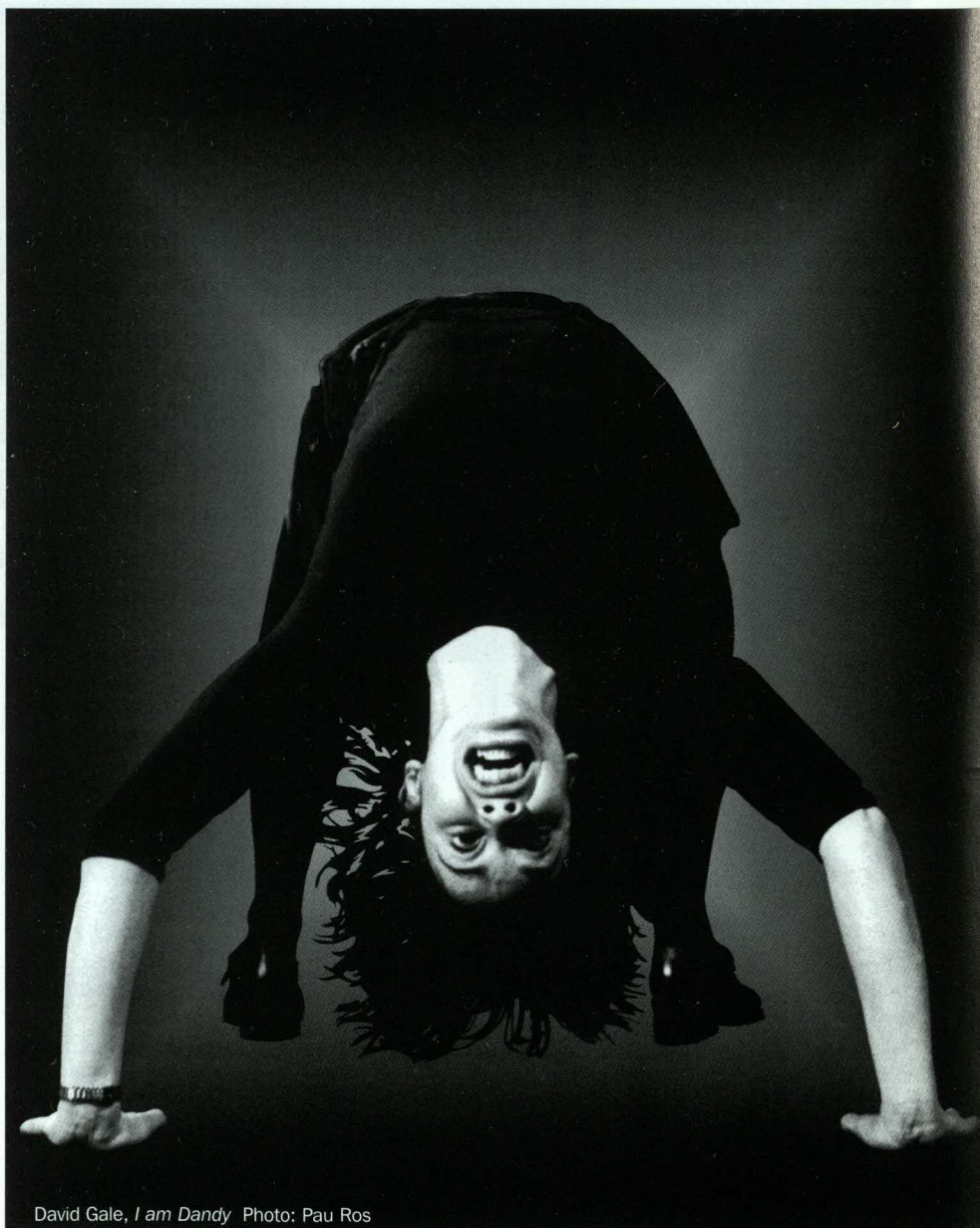
The follow-on from all this, however, is that in the restructuring of the Arts Council, the one department that is being dismantled is Combined Arts, and the whole sector is justifiably concerned about this. So although London Arts Board continues to encourage new and interdisciplinary works in all kinds of ways, it remains to be seen if and how the Arts Council's devolved structure will recognise it. As Keidan says, "It's not just about support-

Live Art is very much about the here and now and really comes to life in the moment of exchange between the artist and spectator.

ing real innovation and risk, but about being able to recognise it in the first place." These kinds of problems are certainly not helped by the difficulties that face many Live Art practitioners when they try to find venues that wish to programme or promote their work.

For many years, the ICA was seen as a kind of cultural barometer for Live Art; an indicator of the most innovative, most exciting, often most radical work that was happening in British and international performance. Recently, however, as its performance programme appears to have so drastically changed, those hungry to see or to show Live Art increasingly have had to turn elsewhere. One of the things that the Live Art Development Agency is doing is developing dialogue with venues to try and improve these infrastructures, so that work gets programmed and promoted in supportive and forward-thinking ways.

Similarly, ArtsAdmin showcases new work in its studios in Aldgate East, London, and the ideal outcome of this will be the development of an artistic culture in which Live Art becomes recognised and available in venues all over the



David Gale, *I am Dandy* Photo: Pau Ros

country, not just in a few isolated institutions that are brave enough, well funded enough, or geographically lucky enough to be able to take the risk. Until this happens, advocates of Live Art will have to continue to produce and experience work in contexts that cannot always fully support it.

One of the reasons why Live Art continues to be visibly absent from so many venues and arts spaces is that it often attracts negative and stereotypical perceptions of what it actually is. There is certainly an idea that Live Art practitioners are self-obsessed or narcissistic and out to shock and enrage their audiences, or that Live Art itself is aimlessly and pointlessly 'experimental' (as if experimentation could ever be pointless). Manick Govinda feels that there is a huge gap between this perception and the reality of much Live Art. "I think people often just see Live Art as shock-value work, but it's much more than that. Live Art is incredibly exciting, often almost magical, and is certainly very political. Even if an artist isn't explicit about politics, it will often be there, in implicit kinds of ways, and I mean the

politics of the personal and the social, the politics of identity."

Lois Keidan suggests that Live Art is also political in an artistic sense, as it raises so many questions about what art is and what it is for, and about who can make art. It is probably true to say that a large proportion of people working in Live Art have traditionally been marginalised by mainstream art - black, female, queer, working class or disabled

There is certainly an idea that Live Art practitioners are self-obsessed or narcissistic and out to shock and enrage their audiences.

artists increasingly explore their own experiences through Live Art. In many ways, this possibility for formal as well as conceptual exploration is what unites Live Art with these kinds of practitioners - the field comes with less expectation of form or content than does more mainstream work.

This antagonism and interplay between the margins and the mainstream is something that is encouraged by both ArtsAdmin and the Live Art Development Agency. Lois Keidan sees the margins of Britain's artistic culture as the place that has produced the most exciting and important work of the last ten years, not least because the margins offer a kind of freedom that the very notion of mainstream cannot allow. Manick Govinda agrees, and although feeling that Live Art is still a developing field in Britain, sees that ArtsAdmin's role, at least in part, is to try and support Live Artists as they move from the early stages of their careers into a more widely recognised and received arena. "I think we all want to see some exciting artists come into a more public profile, and many artists definitely don't want to stay purely subcultural and do want to enter the mainstream, but without being co-opted."

This problem of assimilation into the norm is one that Lois Keidan also perceives. "Live Art is making a lot of places look at their audiences and think about how they can get trendy and modern and up to date, but at the same time there's a terrible kind of assimilation going on. Much of the mainstream is going through the motions of what 'contemporary' is, and is jumping on the bandwagon of the avant-garde, but really just wanting the superficial, easily-accessible work, not the disturbing, difficult, provocative stuff that goes with it. Our plural culture should be able to recognise both things."

The ways in which these things are negotiated in the next few years will be crucial for anyone interested in, or committed to, Live Art in this country. As the field continues to push at the boundaries of artistic practice, to stretch the limits of what contemporary performance can say or do or be, and to produce work that enrages, delights, excites and moves its audiences, it is to organisations such as ArtsAdmin and the Live Art Development Agency that we will all look, to see what hope there is for the future. ■

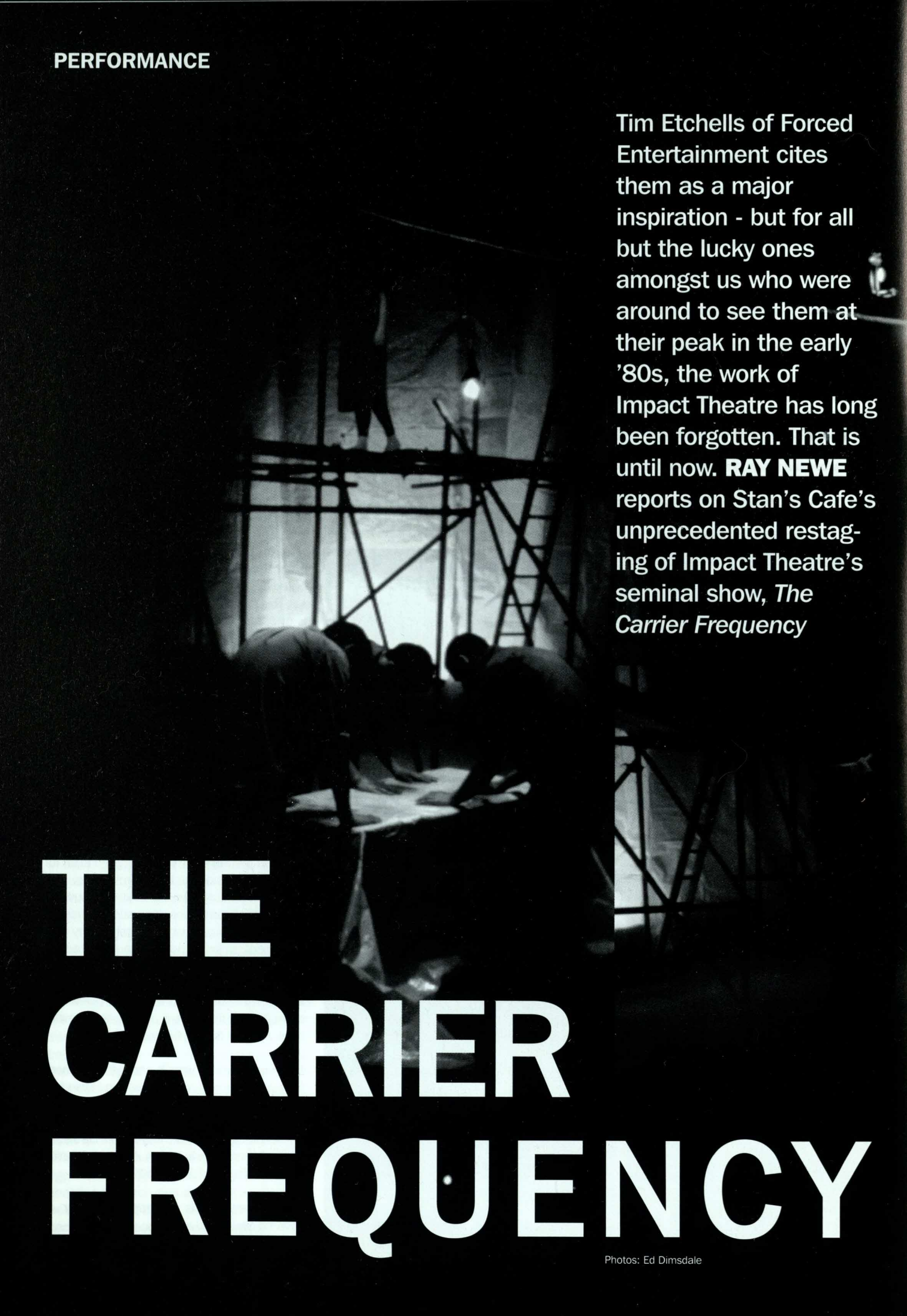
Boyh artists whose work is photographed here have been supported by ArtsAdmin Bursaries. For further information about the Live Art Development Agency, contact Lois Keidan or Catherine Ugwu on Tel.: 0171 247 3339. To contact ArtsAdmin's 'Artists Advisor', Manick Govinda, Tel.: 0171 247 5102.

David Harradine is co-artistic director of Fevered Sleep.



David Gale, *I am Dandy* Photo: Pau Ros

PERFORMANCE



Tim Etchells of Forced Entertainment cites them as a major inspiration - but for all but the lucky ones amongst us who were around to see them at their peak in the early '80s, the work of Impact Theatre has long been forgotten. That is until now. **RAY NEWE** reports on Stan's Cafe's unprecedented restaging of Impact Theatre's seminal show, *The Carrier Frequency*

THE CARRIER FREQUENCY

Photos: Ed Dimsdale

On October 30th 1984, in the unlikely surroundings of The Ralph Thorsby Community Centre, a myth was born. It was here that the fruits of Impact Theatre Co-operative's collaboration with Russell Hoban were premiered and *The Carrier Frequency* first saw the light of day.

Founded in 1978, Impact Theatre Co-operative comprised Pete Brooks, Claire MacDonald, Steve Schill, Graeme Miller, Tyrone Huggins and Richard Hawley with Nikki Johnson (now Nikki Cooper) joining in 1982 and Heather Ackroyd the following year. The company were, in Richard Hawley's words, "tribal, stylish and radical". As Nikki Cooper explains, "They viewed themselves as cultural guerrillas with a mission."

In some ways Impact Theatre Co-operative were a part of the same University of Leeds milieu that produced bands such as The Mekons and The Gang of Four. Like countless post-punk bands, Impact Theatre Co-operative initially set up and funded themselves through the dole. It is probably fair to say that, by the time of *The Carrier Frequency*, Impact had outgrown Leeds. But it had in some way provided a sympathetic environment in which to start their work.

To the already fertile Leeds landscape Pete Brooks, Claire MacDonald and the others brought their own obsessions. "We were inter-

mix, along with heady doses of structuralist art and film theory which led us to address acting and action, real time and narrative structure."

Simon Vincenzi, who designed the set for *The Carrier Frequency* says, "Most of [Impacts] shows were based on myth. And that myth was Paris in 1920 or post-war Germany. They were based on received ideas of another life. They would use huge literary influences unashamedly because that's what they were interested in."

Writer Russell Hoban, like Impact, was interested in myths, language and parallel worlds. Hoban admired Impact's work. He had written a warm review of the company's 1983 piece *No Weapons for Mourning*. So, when he met Pete Brooks and Claire MacDonald shortly afterwards, it is perhaps not surprising that they decided to collaborate. "Working with Russell Hoban presented us with a new challenge," says Nikki Cooper. "We had to respect some of his working methods and not keep discarding his text. At one stage, later on, we were going to forget about text altogether, but then we decided to work with its constraints. God knows what Russell made of us all. My diaries depict him as incredulous for much of the time. I think he just couldn't understand why we didn't just get up and get on with it."

Curiously, at the time, Russell Hoban noted in his diary, "I like being with Impact and I'm

bers: "*The Carrier Frequency* was different from previous [Impact] shows in two respects: firstly it didn't change very much from the opening night to the final performance - usually our shows changed enormously in performance. Secondly, it was the only show that was, I suppose, robust enough to let other people perform in it. Three of us didn't complete the run and several different people took over."

Andrew Quick, now a lecturer in Theatre Studies at Lancaster University, says of the show: "I remember vividly the first performance of *The Carrier Frequency* in that strange venue... seeing it raw, rough, actually not perfect by any means... Some performers, you could see almost truggling to get through the actual performance which created extraordinary energy."

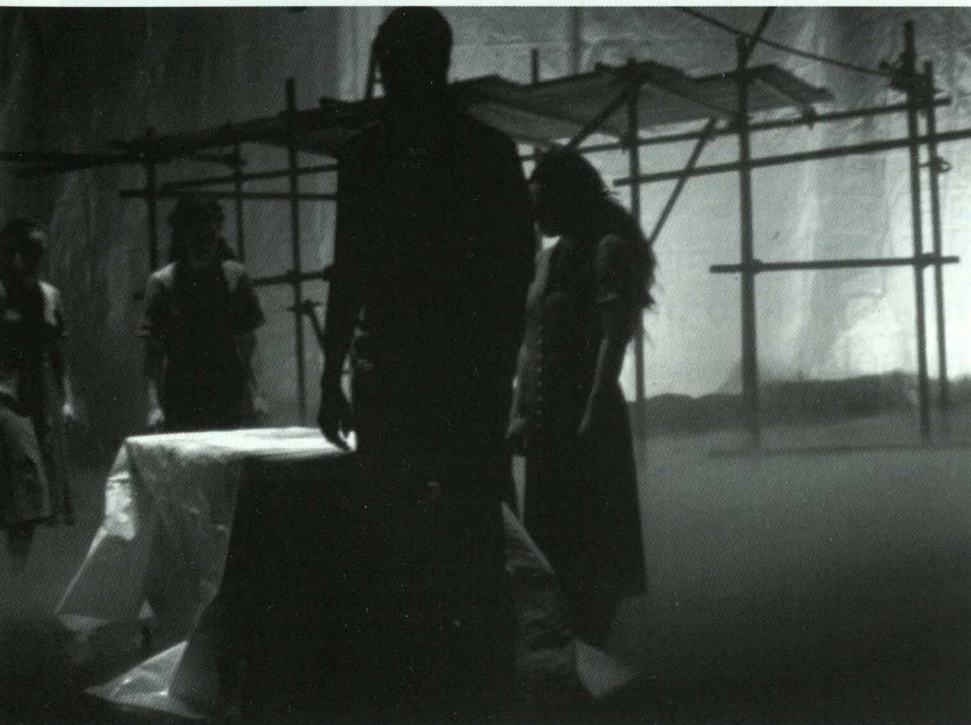
Forced Entertainment's Tim Etchells wrote of the show in a recent issue of *Time Out*: "It stays burnt on my retina - desperate, madly comical and deep in poetry." Reviewing the show at the time in *Performance* magazine, Steve Rogers wrote: "In theatre such as this it would not be unreasonable or surprising to see people fly."

Given *The Carrier Frequency* existed in a post-apocalyptic landscape, it is appropriate, not to say ironic, that its final performance took place in Warsaw on the April 26th 1986 - the night Chernobyl exploded. After *The Carrier Frequency*, Impact Theatre Co-Operative began to disintegrate. "*The Carrier Frequency* was sort of an implosion," says Vincenzi. "Implosion is probably the wrong word but I remember watching it on the first night and thinking, well, that's probably the last one."

Whilst Claire MacDonald remembers: "Impact was a group of people who made work and threw it away, who gave parties rather than made videos and who lost most of what we should have kept... in romantic retrospect, we were full of beautiful wasteful gestures - but I don't think we would have had it any other way."

Since then, *The Carrier Frequency* has persisted as fragment and rumour. In the awed testament of those who saw it; in the poorly discernible images left on various videos of the show - all of questionable legal status - and, perhaps, in the work that Impact's members and audience have made since and still make.

All this changed in April this year, when the theatre company Stan's Cafe, - none of whom had seen it first time round - decided to restage *The Carrier Frequency*. Throughout the nineties, Birmingham's Towards the Millennium Festival has presented artworks connected with a decade of the 20th century. 1999 is the year of the 1980s. Stan's Cafe director, James Yarker, says: "I couldn't abide the idea of this thing happening with absolutely no reference at all to any theatre activity that wasn't based on a script."



ested in fantasy and science fiction," explains Claire MacDonald, "particularly J.G. Ballard, Anna Kavan (whose novel *Ice* we adapted in 1979) and Angela Carter, as well as children's literature which mapped imagined places... Myths and epics combined with road movies, war films and Ealing comedies went into the

learning from them. I'm learning more about art. I'm learning more about what doesn't need to be spelled out brick by brick, learning more about inviting action by putting the right elements next to each other."

From the start, *The Carrier Frequency* was an extraordinary show. Nikki Cooper remem-

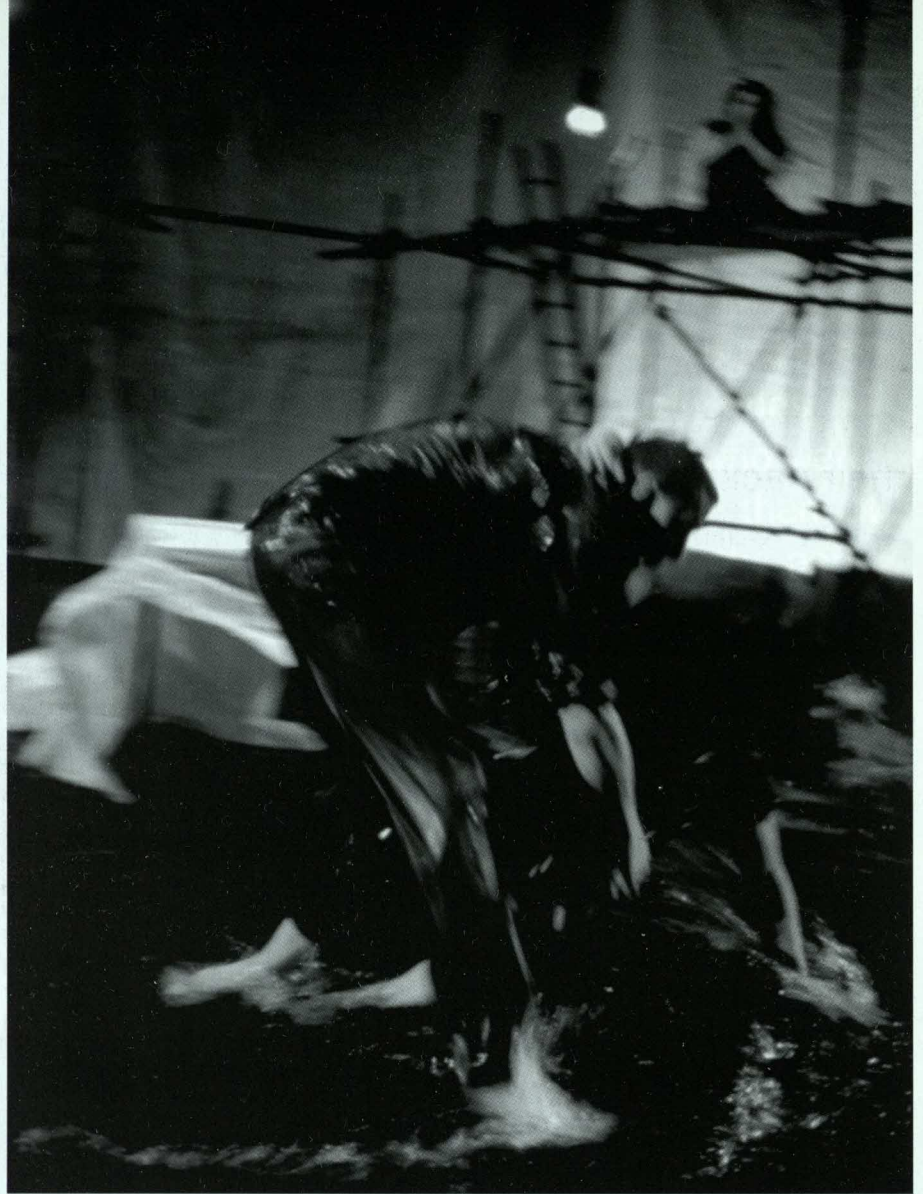
Stan's Cafe is by no means a fixed company. For this production, performers from companies such as Frantic Assembly, Reckless Sleepers, Vincent Dance Theatre and Talking Birds were drafted in to restage *The Carrier Frequency*. "I didn't want it to look as if Stan's Cafe were attempting to take possession of... a show that means a lot to so many different people," states Yarker. "I wanted to share the discovery of this project with artists from a range of companies who I suspected may, wittingly or not, have been influenced by Impact."

Restagings of another company's work are rare, if not unheard of, in the sphere of Live Art and it called for an unusual rehearsal method. "We spent the first week working very closely with the original text and video documentation, doing a very literal learning process - gesture for gesture, inflection for inflection. In the second week we barely looked at the video and worked on the performance as if it were our show. Although we had the full co-operation of the original company, we resisted the urge to quiz them much about their production. We wanted to work it out ourselves," explains Yarker. The video from which Stan's Cafe worked did not include all of the original devising cast members, which raises interesting questions about where, exactly, this production stands in relation to the original show.

I think, ultimately, that Stan's Cafe's *The Carrier Frequency* is a footnote to the original. Even given the performers' best diaphoretic efforts and the tempest created by Miller's original soundtrack, *The Carrier Frequency* '99 is a polite and respectful affair.

Yet Stan's Cafe's production also serves to shore up the myths around the original; its very existence a testament to their power. Why else would a company, described in one of their press releases as specialising 'in creating new theatre works of intelligence, beauty and humour', be interested in recreating a fifteen year old show? "I'm sure that it wouldn't have crossed Impact's mind to re-stage say, Kantor's work," says Vincenzi. "Culturally, I find it quite depressing."

If, indeed, Stan's Cafe's restaging represents a failure of their imagination, as Vincenzi appears to suggest, then it is a depressing state of affairs. However, not all of those involved in the original production are disparaging about the re-staging. For the writer, Russell Hoban, the Stan's Cafe production is simply a logical continuation of Impact's work: "Once you start a repetitive pattern, whether of two-dimensional design or of action, it continues to infinity. You can put a graphic boundary or a temporal one around it but the thing keeps going unseen beyond that boundary until it's made visible again. The action of the original production has been continuing on its own since 1984 and now new actors step into it and move with it."



"Thank God our art doesn't last. At least we're not adding more junk to the museums. Yesterday's performance is by now a failure." - Pete Brook

Given its themes of myth and memory and its own mythic status it is indeed appropriate that of all Impact's shows, perhaps of all the experimental theatre made in the '80s, *The Carrier Frequency* should be the one revived. Watching Stan's Cafe's *The Carrier Frequency*, it is impossible to avoid the feeling that the show itself somehow demanded restaging. "Here we are at the end of the second millennium and the 'end of days' is still just around the corner," continues Hoban. "I don't remem-

ber the precise state of the world in 1984 when *The Carrier Frequency* was first performed but the planet is certainly no safer now."

James Yarker seems less sure of his motives: "We didn't have clearly stated objectives at the start of this project. We wanted it to happen. We wanted not to get pilloried for it. We wanted the original company not to disown us or our version of the show. We wanted lots of people to see the project and be inspired by it. We wanted not to be bankrupted by the procedure. We wanted to place a marker in the Millennium Festival for experimental artists who, because of the nature of their work, have not been absorbed into the classical repertory... Ultimately, maybe we just wanted to experience a live version of *The Carrier Frequency*. I think we achieved most of these things."

This clamour of demands is confusing yet, amidst the fog, it appears to demonstrate a desire for tradition and the establishment of a canon, both of which are already in existence in the cultural monolith that is mainstream theatre. Yarker wants the respect of those whom he perceives are his elders; he wants to spread the word and to stake a claim for his inspirations. This is Stan's Cafe's gift to those they admire. ■

SCARED OF WORDS

With so many theatre companies turning their backs on conventional texts to devise their own shows, writers interested in creating work with a physical and visual approach can find it hard to build working relationships. Writer **ALEX MERMIKIDES** considers some different approaches to the written word, and argues the need for a new kind of play script



Louder than Words, *In Close Relation* Photo: Liane Harris

There are a few theatre makers amongst us who are blessed with the resources and ability to get their ideas straight from their heads to the stage, without recourse to the written word. Most are not so lucky - or else simply prefer - to put their ideas down on paper first. The play script is a convenient form of proposal. But here's the rub: many visual theatre companies don't look to scripts to initiate their work. So where does this leave those playwrights whose work is essentially visual or physical in approach?

In my pursuit to find out more about the relationship between the writer and the deviser in physical theatre, I asked several theatre companies why they don't use scripts.

Fevered Sleep is a young devising company resident at Middlesex University. The company occasionally use established texts or myths, but the starting point, explains co-founder David Harradine, is always visual rather than textual. "We think in images; start

with a sketch-book of ideas, then think, 'so what's the story?'" Although *Fevered Sleep*'s work is visually stunning, Harradine does concede that the company's weak point is "dialogue and structure". Areas where, by their own admission, a script might help. Yet when they did use a script for one of their productions (Genet's *The Maids*, 1997), they felt "uncomfortable approaching a proper play". Co-founders Samantha Butler and David Harradine put this discomfort down to their training at Middlesex, where they learned to devise, but not to work with or write scripts.

This discomfort is not exclusive to younger companies. Forced Entertainment's Tim Etchells objects fiercely when I ask if he's a playwright. "I'm an artist and a writer, but never a playwright." This fifteen year old company thrives on their collaborative process, as Etchells explains: "There's great pleasure in working with a group - the collision between different approaches and ideas. The result is

impure and hybrid." Etchells sees the traditional script, with its single 'voice', as the antithesis of this. "We don't come from the sort of theatrical culture that knows how to read texts - I've seen more football than plays," he concludes.

Ruth Ben-Tovim, the artistic director of *Louder than Words*, felt the need to use what she calls "pre-conceived spoken text" in the first few shows she directed, but now considers scripts "too prescriptive". She has, however, introduced writers into her later productions. In *Dream Time* (Young Vic, 1996) she asked three different writers to create what she called "subjectivities" or "individual time-worlds". The text becomes a "sensory layer" rather than something that held the meaning. In her education work, Ben-Tovim challenges the writer to write a score, which includes text but is basically an "instruction for performance". Ben-Tovim also voices a common concern: her need to play ►

the "primary creative role" in a production, rather than the "interpretative" role demanded when staging a script.

Another problem of scripts is that they are fixed. "Without one," says Tim Etchells, "everything's provisional." For Ben-Tovim, it is becoming increasingly important to preserve "live-ness" in performance by asking the performer to create every performance afresh.

But the most basic reason for not using a script? *Fevered Sleep*, *Louder than Words* and *Forced Entertainment* - alongside many other companies like them - are simply not interested in what Samantha Butler of *Fevered Sleep* refers to as, "that sort of theatre". The assumption is that scripts make for a certain type of theatre. New Writing implies a psychology-led narrative, a 'this world' setting and, above all, a hefty amount of dialogue. It is what, at its worst extreme, Stephen Daldry has referred to as "pseudo televisual, terrible, seventies naturalism". And, it's fair to say that, most playwrights who create scripts do write 'straight' plays. For good reason: there are some very successful venues set up to produce them.

But what should a playwright do if their plays don't belong in new writing venues? The obvious solution is for writers to change sides - hence the spate of writers who work with companies in the rehearsal room. The experience of many writers in this position indicates that a clear role has yet to be defined for them. There do seem to be some common approaches, however. The first is to record the accumulating scenes generated in the development process, to form anything from a play-list to a full score that includes technical cues as well as background, stage direction and dialogue. At best, this gives the writer responsibility for shaping the performance. At worst, it reduces the writer to the role of secretary. There does seem to be some potential in this set-up, however: shape and story are two areas where devised theatre is often accused of weakness. However, it does pre-suppose, as Ruth Ben-Tovim points out, that the product of the development period should be a set script. In her view, this places too much importance on the script as the final product with the production as the translation of this - which in turn constrains the full theatrical experience.

The second approach perhaps comes from the association of scripts (and therefore playwrights) with dialogue-heavy plays. This has previously led some practitioners to believe that a playwright's job is to create dialogue. At the same time, performers do often seem to have a block about the spoken word, especially in a devising context. However, the obvious solution, 'contracting out' the words to a writer, lets the performer off the hook.

And so a third approach opens up for the writer - to empower the performers over this block. The process of freeing performers from their fear of words can be inspiring. In creating *Life With The Lid On* (1998) with Bare Faced Cheek (resident company of Camden People's Theatre), Director Lynne Kendrick and I used 'internal masks' (objects in or over the mouth) to alter the way a performer holds him or herself, breathes and therefore speaks. We actively developed the voice alongside the physicality of our characters, developing highly individual little phrases or verbal tics. In just one scene of the play all the characters are forced to speak (a blown light-bulb plunges them into pitch darkness) but the performers were able to generate distinctive and appropriate dialogue without recourse to my scripted lines.

Ultimately, though, I can't help thinking that when working in any of these ways, there is something missing. However successful the production, I am never quite satisfied with my involvement. Some of this dissatisfaction is about the constraints of the process. Writer Louise Warren has successfully worked with



Bare Faced Cheek, *Life With A Lid On*

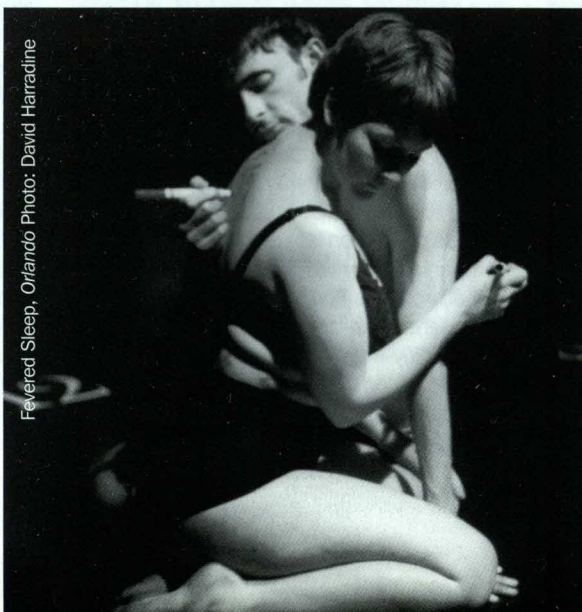
The heart of the matter, I believe, lies in the question of a 'primary creative role'. To have this outside of the script, a playwright would presumably have to conceive, devise and direct their own work. But making a play is a big undertaking. It requires the specialised skills of lighting, set design, performers etc.

"We don't come from the sort of theatrical culture that knows how to read texts - I've seen more football than plays." - Tim Etchells

many devising theatre companies. At the New Playwright Trust's Challenging Language debate, she pointed out the lack of 'mulch-time' in most development processes. This is the time when ideas compost and deepen, when we can make poetic rather than obvious associations, when hindsight or deep thought can make wonderful things happen. 'Mulching' seems to be best done through a single consciousness, though not necessarily by a playwright/writer. However, it does seem that writer-less devised shows suffer most from its lack.

Moreover, the 'filtering' that occurs when one person's idea is passed through a director-figure (the 'interpretative role') is generally accepted as a good way of making a private process public, of opening it up for an audience.

So what is the way forward for so-called playwrights? If we don't write 'new writing' and we can't express our creativity or get a sense of ownership in a devised context, where do we go? We need to find a new way of communicating the plays in our heads to other creative specialists. We need to explore what can be set down - in writing or otherwise - yet still leave space for others' creative expression. Most of all, we need to conquer our own fear of the script. So here is the challenge: I dare playwrights to create a new sort of script. One that is accessible to visual/physical companies. It doesn't have to contain stage-directions and dialogue - it doesn't even have to use words. Perhaps by saying less, it can allow for more than the spoken word. It must inspire movement, involuntary vocal expression, moments of great theatricality and emotion. Most importantly, it must help to create theatre that is as thrilling to create as it is to watch. ■

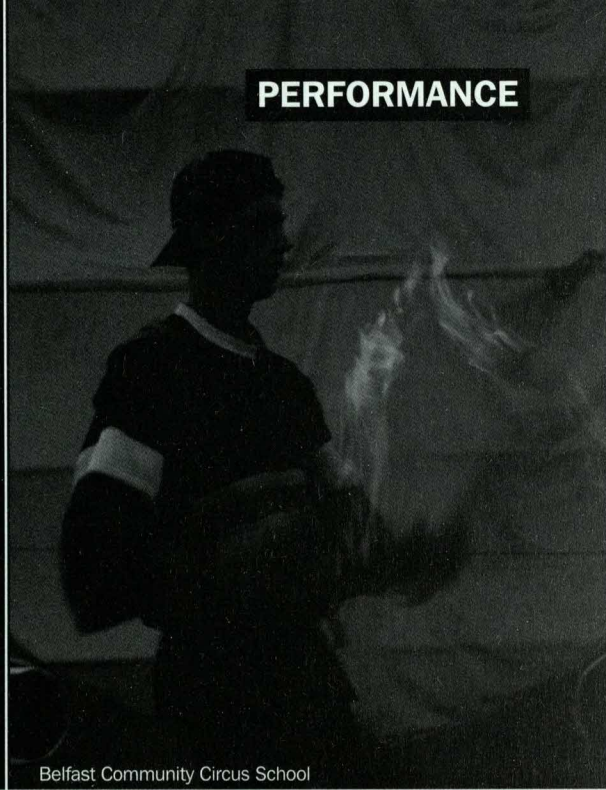


Fevered Sleep, Orlando Photo: David Harradine

What's New About New Circus?



PERFORMANCE



Belfast Community Circus School

In May, the Brazilian circus group De la Guarda returned to London to sell-out shows at the Roundhouse. 'Better than sex!' exclaimed the advertisement, depicting a cluster of athletic bodies plunging feet first into a sea of upturned faces. Enthusiasm for De la Guarda extends beyond the circus community to the general public. Not since Cirque du Soleil - the reigning global circus monarch - has contemporary circus received such positive promotion.

However, both Cirque du Soleil and De la Guarda are imports and, like anything that has travelled miles to reach our shores, they appear more glamorous and exotic than the home-grown product. Especially when that home-grown product is universally denigrated by negative publicity, like the recent Mary Chipperfield scandal. The animal rights lobby has done much to contribute, rightly or wrongly, to the decline of traditional circus in the UK. It is ironic that today, in the birthplace of circus as we understand it (humans and animals performing tricks in a ring, as developed by Philip Astley in the late eighteenth century), that contemporary circus community is struggling to find its identity.

This search for identity currently rests on the misnomer 'new circus'. At the recent Refract '99 International Circus Conference in London, where circus luminaries from throughout the UK gathered for two days, this term was bandied about with inflated currency but without explanation. What it actually means is hard to discover. Although we can safely assume that 'new circus' is emphatically different from 'traditional circus'.

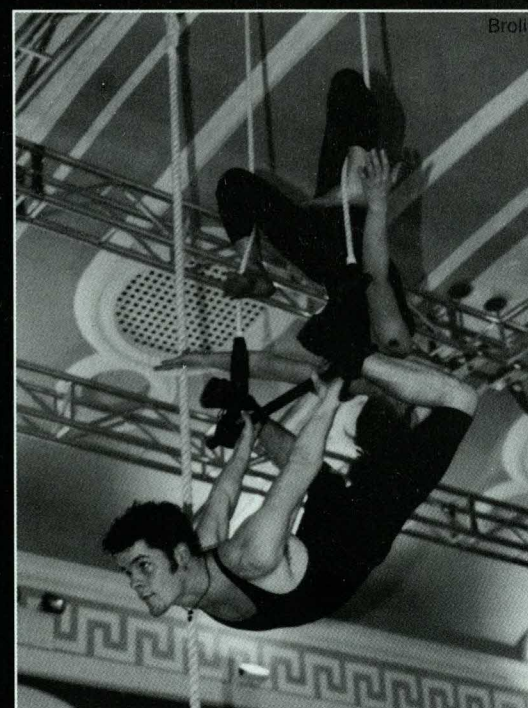
For Bim Mason, course director at Bristol's Circomedia, the traditional is to be avoided at all costs. He does, however, warn of the danger of falling into the trap of creating "another set of cliched images for circus". As he says, "It has been hard enough to extricate ourselves from the cliches of traditional circus." Circomedia's aim, Mason explains, "is to encourage diversity". He believes that a "self-imposed ghetto-isation," where circus people only mix with other circus people, "leads to a stale and introverted atmosphere that lacks any perspective and becomes self-important" For Mason, this has been "one of the downfalls of the traditional circus".

In contrast, Chris Barltrop, director and general manager of the Moscow State Circus, believes that, "people working in 'traditional' or 'commercial' circus have always been the leaders in innovation, spurred partly by enthusiasm and love and partly by the need for commercial success."

"To entertain successfully," Barltrop continues, "it's necessary to innovate constantly." One only has to look at Gerry Cottle's Circus of Horrors, which Pierrot Pillot-Bidon, the founder of the French company Archaos, helped devise, to see the extents to which 'traditional' circus will adapt and take risks to seek new audiences and stay popular.

Then aren't Bim Mason and Chris Barltrop speaking the same language? Through encouraging diversity, innovation occurs. Circomedia recently received funding from ►

ANNE-LOUISE RENTELL believes that the term 'new circus' is nothing more than a marketing ploy to dupe prospective audiences and funding bodies into believing they are getting something better and sexier than what has gone before



PERFORMANCE

the Drama Department of the Arts Council of England for *Out of the Volcano*, a co-production with the Bristol Old Vic. The show will open in September and tour mainly outdoors in 2000. In effect, a new professional touring company will be launched. The show promises to be a fusion of circus, theatre and movement. In Mason's words, the aim of the show is not to be, "a theatrical circus such as Cirque du Soleil but a theatre that uses circus skills". Similarly, Nofit State Circus, based in Cardiff, has tackled three large-scale mixed-media circus theatre productions in the last four years. Each one has combined circus, theatre, dance, music, video, live camera, interactive and installation art within a coherent framework. The most recent production *Now.here* (1998) involved fifty professional artists and performers and over two hundred and fifty members of the local community. It was an inspiring feat of creativity which positively affected not only its audience, but also its three hundred plus cast.

The difference between Circus of Horrors, Circomedia's *Out of the Volcano* or Nofit State's *Now.here*, is simply, to quote Stewart McGill of Playbox Theatre and the Dream Factory in Warwick, the difference between "theatricality in a circus context" and "circus in a theatre context".

"The origins and continuity of circus arts are as old as society," McGill says. "Even the Elizabethan stage was a prototype relationship between the spectator and performer that would emerge as circus and inherit playing traditions evolved throughout the Middle Ages, from inn-yards, Mystery Plays and travelling companies of players." "Phillip Astley," McGill believes, "was himself blending theatre and performance to create shows."

What is 'new' then about circus performance today? Like the marketing of New Labour, 'new circus' can only be acknowledged

as a simplistic term designed to dupe prospective audiences and funding bodies into believing they are getting something better and sexier than what has gone before. It does a disservice to an industry that is renowned for its sense of community, family and belonging. Gerry Cottle believes the industry should refer to itself as 'circus' alone, dropping the 'traditional' and 'new' labels. He believes the two can live together and uses sword swallower Amy Saunders, graduate of the BTEC National Diploma at The Circus Space and performer in Circus of Horrors, as an example. "She didn't really want to come to us initially," he

Funding is, of course, the other great thorn in the side of contemporary circus

explains, "it was just a job. Now she comes every other weekend and has become part of a whole concept." That concept being the family that is traditional circus. Amy agrees. She explains that her time with Gerry Cottle's Circus of Horrors was unique. "It actually felt that there was a real sense of past, of roots, and a strong sense of community."

There are, also, other contemporary circuses currently in development which have this community ideal at their core. London-based Mamaloucos is one. Mat Churchill, Mamaloucos' producer, has grand aims to resurrect the romantic vision of a nomadic circus life for a modern audience. His dream is of a circus in which "the audience visits another life". A circus in which, "the big top appears and disappears overnight, and the performers hang their washing-out on the guy

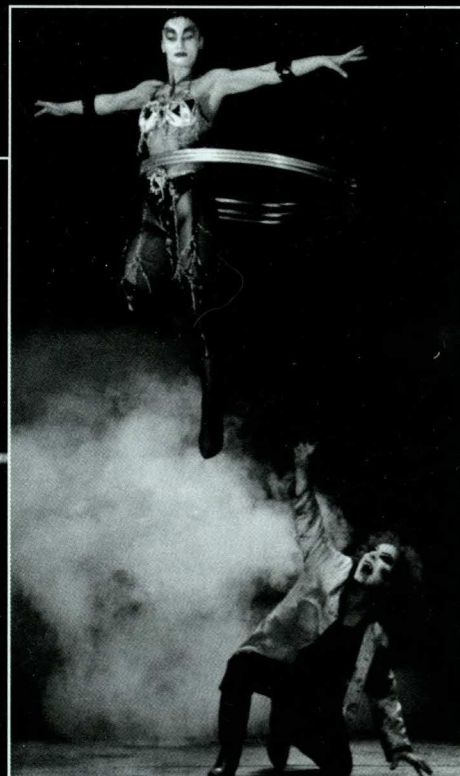
ropes." However, for Mamaloucos, this is still only a dream. The company currently earns its living hiring out its big top for private functions.

In the absence of a strong contemporary touring circus, most work that goes under the 'new circus' banner is made by small-scale touring companies and solo performers who play the festival and club circuits and do corporate gigs to supplement their incomes. It is a precarious existence. Skinning the Cat, an all-female aerial company based in Bradford, has achieved success on the small-scale touring circuit in the UK, but receive the bulk of their bookings in Europe, where the pay is better. The only subsidy the company receive, is £1000 annually from Bradford City Council, in return for which they must perform one free show a year in Bradford.

In contrast, the New Millennium Experience Company has poured vast amounts into a circus training project designed to train performers for the Millennium Dome Show. Such a large-scale project has inevitably generated some suspicion within the UK circus industry. Wil Chamberlain, of Belfast Community Circus, bemoans the fact that "other circus organisations have not been involved in the creative process," and claims that, consequently, "[they] won't want to be privy to [the Dome Show] as representative of circus in this country." The project, which began last September at The Circus Space, is currently training ninety young aerialists to perform in the central attraction inside the vast

► Continued on page 25

Skimming the Cat Aerial Theatre



The Circus of Horrors

Financial and time restraints often prevent practitioners from committing themselves to ongoing training opportunities.

Yet these can provide vital new lifeblood for creativity. **DYMPHNA CALLERY** considers some models for professional development currently available



International Workshop Festival Photo: Simon Richardson

SKILLS EXCHANGE

Every theatre company, no matter how well tuned, runs the risk of growing stale. All artists need new stimuli. Ongoing training and development is the lifeblood of any company, but funded provision is notoriously lacking. Businesses in the commercial sector have long recognised the usefulness of training and refresher courses for their staff, and are even starting to realise the long-term benefits of sabbaticals. Yet funding bodies are barely able to respond to the need of arts professionals in this respect. What kind of strategies do theatre companies employ themselves? And what are training organisations and arts entrepreneurs offering?

Some companies operate as a collection of individual artists who commit themselves to regular, often annual, projects whilst pursuing their own independent careers. By undertaking separate performance work in between company commitments, each company member is exposed to different ways of working and new ideas; all of which will ultimately enrich the work of the core company. Paul Hunter, Hayley Carmichael and John Wright of *Told by an Idiot* all work in this way; each maintaining independent career profiles whilst developing their ensemble work. Paul Hunter explains that "the way the company is set up is vital to our survival and prevents us getting into a creative rut." Similarly, Wolverhampton-based *Foursight Theatre* tap into a pool of international performers and directors who have individually distinct careers; the mix on each production ensures a regular injection of new ideas and developments via skills-sharing. "The highly collaborative nature of our process allows for all individuals, whether company members or not, to influence the work so that each show is distinctive," explains founder member Kate Hale.

Other permanent ensembles build training into their rehearsal process. Cirencester-based *Kaos Theatre* brought in a team of practitioners, including voice specialist Helen Chadwick and Maria Jaquasz from *ENO*, for a two week research and development process whilst developing *The Master and Marguerita*.

The company's writer and director Xavier Leret believes that this helped them to "fine tune existing skills and learn new ones and it kick-started the rehearsal process whilst leaving me gloriously free to concentrate on writing". Leret continues, "what's brilliant about incorporating training this way is that someone else's point of view and way of working takes the work somewhere else."

In 1998 each member of the physical comedy troupe *Rejects Revenge* took a seven month sabbatical. After eight years of working together full-time they felt the need to pursue individual interests. "We were getting stale as a trio," says Ann Farrar. The company was lucky to have the support of North West Arts Board, the first time they have supported an initiative of this type. North West Arts felt the break was appropriate in view of the extent and quality of the company's work both in the region and beyond. Ann Farrar explains the benefit that the sabbatical period has had on the company's work: "It's thrown up new ideas which will allow us to progress from our current touring operations and broaden the scope of what we do." The company's next project, for example, is a radio series, whilst individually they're directing, writing and performing with other people.

"Opportunities for companies on the touring circuit to take time out to top up or bolt on new skills, exchange philosophy, ideas and practice are a crucial life-line," says Peter Ward, director of *Hope Street Ltd.* in Liverpool, where *Rejects Revenge* initially met. *Hope Street* offers a range of performance workshops (free to Merseyside residents) for professionals and beginners with leading practitioners from the physical/visual/mime arena. "The learning that goes on in the workshops often evolves out of the chemistry of meeting and working alongside the other participants," claims Peter Ward.

Certain key festivals, such as the London International Mime Festival, also organise workshop programmes with contemporary practitioners. The cost of workshop fees and

'time out' from rehearsals is a factor for many practitioners to consider when signing-up for a workshop, but the benefits can be immense. "Workshops fire up energy, give you a new perspective on things and maybe a new take on what you already know," says Ann Farrar of *Rejects Revenge*. She continues: "Sometimes just being in the presence of people who inspire - artists who have years more experience - can be regenerative."

The International Workshop Festival, now in its eleventh year, provides a training and educational service for the industry and brings together the finest practitioners from the UK and internationally. The cross-cultural nature of the programme offers invigorating links with key practitioners from other parts of the globe. "A workshop on *Butoh* theatre, for example," explains festival director Dick McCaw, "is not primarily about getting a week-long taste of an oriental form, but finding out how the *Butoh* artist answers the question 'what is movement?'"

The International Workshop Festival is more than just a series of masterclasses. "The principle," enthuses Dick McCaw, "is that individual participants explore new skills and ideas, and work with internationally recognised practitioners. You can't learn *Suzuki* or *Biomechanics* in a week but you may take away a desire to pursue the technique further." The festival also encourages cross-pollination between artforms, so that actors can work alongside dancers or dancers can explore voice techniques etc.. The festival fortnight incorporates talks and discussions from workshop leaders promoting a lively sense of debate.

The importance of practitioners meeting to exchange working practices cannot be overestimated. "Companies need to pass on their ideas to other professionals as well as educate beginners and students through their outreach work," observes Peter Ward. And no performer is ever too good to learn something new. *Real Action II* is a prime example of the 'interchange model', where a group of artists gather for an intensive period of skills-sharing. The project ▶

was initiated by The Unity Theatre and Bhatena-Jancovich in response to a perceived need for ongoing training and creative development in the small-scale touring sector. A sector in which, as Chenine Bhatena puts it, "companies chase each other round the touring circuit, never actually meeting or viewing each other's work." Once a company has a show on the road, there is a financial imperative to immediately begin to work on the next one, leaving little time for them to invest in the creative process. The Real Action residency provides companies with an all expenses-paid opportunity to share working practices under the supervision of an artistic facilitator. At the 1999 Real Action residency last March, Bouge-de-la, Foursight Theatre, Nola Rae, Company Paradiso and Ridiculusmus all participated. Sadly, however, funding remained a problem. "Only Bouge-de-la were sponsored (by Southern Arts) despite applications being made to the other regional boards," reports Chenine Bhatena, "and we were only applying for £500."

Company members came to collectively share and explore their current working practices in a non-pressured environment with Mick Barnfather as facilitator. They performed and gave public workshops and after-show discussions in the first week, and joined together in workshops for a second week. Participants had the chance to touch base with the Liverpool arts fraternity as well as meet each other. The project drew on the successful model of previous initiatives: Real Action I in Liverpool in 1996, and Raising the Voice of Silence in Cambridge in 1997; interchange projects which recognised the value of artists interacting in a creative context not only for each company's individual development but also because such cross-fertilisation feeds the qualitative development of theatre per se.

"Opportunities for companies on the touring circuit to take time out to top up or bolt on new skills, exchange philosophy, ideas and practice are a crucial life-line." - Peter Ward

But does anything tangible come out of such projects? Feedback from those involved testifies that the interchange model serves to alleviate the sense of isolation, to feed and expand a growing company's creativity; it also spreads good practice and ideas and provides an important forum for debate where artists can share common problems. Those involved in Real Action I and II and in the Cambridge Raising the Voice of Silence projects, used words like 'motivating', 'inspirational' and 'exhilarating' to describe their experience. Just as importantly in Real Action II, artistic and creative issues such as how to structure and edit material generated through improvisation, and the question of 'to script or not to script' were hotly debated.

The interchange model acts as a revitalising and networking catalyst for participants, and gives training organisations, administrators and academics a chance to catch up on new practices and make new contacts. Several of the companies on Real Action II were new to bookers in Liverpool, for example. Sometimes, too, creative partnerships evolve out of such meetings: Jonathan Stone of Ralf Ralf went on to direct Norwich-based Hoipolloi after meeting in Cambridge at Raising the Voice of Silence in 1996, and - more spectacularly - Carran Waterfield of Triangle and Richard Talbot of Thin Line Theatre married after meeting at the same residency. ■

Dymphna Callery teaches at John Moore's University, Liverpool and is currently writing a book, Through the Body, to be published by Nick Hern Books next year. See page 19 for details of this year's Total Theatre Discovery exchange event at mac, Birmingham.

MY THEATRE

DICK McCAW

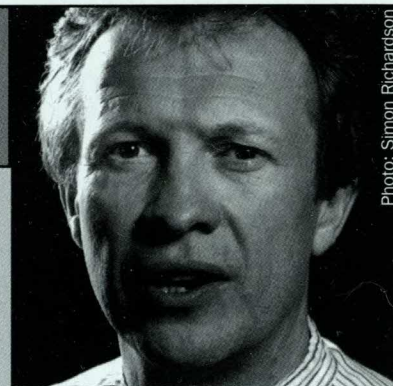


Photo: Simon Richardson

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

Theatre came to me at school in 1967 when Ken Parrot's Lancaster-based Orbit Theatre performed a touring version of *As You Like It*. I was horrified. The trees were cardboard cut-outs and you could see the lighting rig! This challenged my very conventional image of theatre. The first theatre I went to see was the RSC's *Antony and Cleopatra* at both Stratford and The Aldwych. It was a beautiful mixture of rich and poor theatre.

What single performance has inspired you the most?

Difficult to pin it down to one single performance. Peter Brook's *Ubu* in 1978. The Right Size's *Moose*. Complicite's *Street of Crocodiles*. Valeri Fokin's *A Hotel Room in the Village N*.

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

Paul Merton (when he's not acting) makes me roar, so did Eric Morcombe.

Who is your favourite playwright?

Beckett or Shakespeare.

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

Robert Lepage's *Geometry of Miracles*. This was what Grotowski would call 'rich theatre' at its worst. It had potential as a really interesting illustrated lecture. But the pacing and flaccid naturalism of the acting left me bored and a little bewildered. Why did they do it?

When was the last time you cried at the theatre?

I cry a lot at the theatre - as much as I laugh. I was in Moscow over Easter and saw a production of *King Lear* from Yakutia in central Siberia. Such lightness, such love, such vulnerability, such humanity.

Who is your favourite actor?

I loved Bob Peck - he was so noble, so generous: a true hero. I like Alun Armstrong and Pete Postlethwaite - they both have a marvellous demonic quality. They are dangerous, raw and real. Armstrong performed the Jew in *The Jew of Malta* - my God! What energy!

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

Bertolt Brecht.

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

Simon McBurney.

What does 'physical theatre' mean to you?

Not much really. It's a term for describing non text-based theatre but like all these terms it becomes a meaningless label very quickly. People address the abstraction and forget why the term was created.

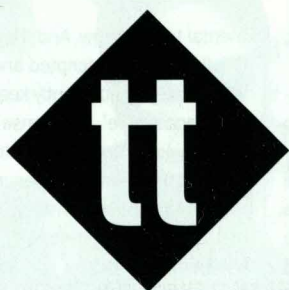
What would you do if you didn't work in the theatre?

I've been a landscape gardener and adore cooking so maybe I'd run a restaurant which would use the produce from my garden.

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

I did have the chance to deliver a message to him as he presented me with the ITI award for 'excellence in international theatre' last year. Couldn't think of anything intelligent then and I still can't now.

Dick McCaw directs the International Workshop Festival. This year's festival runs from September 6-October 2. A host of top international theatre practitioners will run workshops in London, Coventry and Belfast. See page 33 for full listings. Call 0171 924 7733 for a brochure.



total theatre

mime, physical theatre & visual performance

NEWS

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Discovery 4

There are still a few places available for practitioners wishing to attend Total Theatre's fourth Discovery Workshop Exchange event at mac, Birmingham from August 30 to September 3 1999.

Discovery 4 is an intensive week of workshop exchanges run for and by practitioners. The week will be comprised of daily workshop sessions. Each participant will be expected to lead one workshop. The cost to Total Theatre members is £25 (excluding food and accommodation). Numbers are limited. To book your place, call the office on 0171 729 7944. The deadline for applications is July 31.

Writers Wanted



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

Refract 99

At the Refract conference in May, Annabel Arndt volunteered to lead a working party looking into the establishment of a new Circus Forum. Any thoughts from members on the form and activities of a new Circus Forum should be Emailed to: magtotaltheatre@easynet.co.uk.

Into Europe

Total Theatre members are offered the opportunity to buy Into Europe, the international training opportunities guide, at the reduced price of £5 plus postage and packing. To obtain a reduced-price copy, call the International Workshop Festival on 0171 924 7733 or send a cheque payable to 'International Workshop Festival' to: IWF, Battersea Arts Centre, Laverder Hill, London SW11 5TN. Email: i-w-f@i-w-f.demon.co.uk

Dramaturgy: A User's Guide

The Production, Art and Design Department of The Central School of Speech and Drama, in collaboration with Total Theatre, is hosting an international symposium on the role of the Dramaturg at The Central School of Speech and Drama, Swiss Cottage, London from 17-19 September 1999, with John Keefe as dramaturgical consultant. The symposium will be a mixture of practical and theoretical elements, designed for practitioners to examine their own working practices. Dramaturgs, directors and practitioners will lead workshops focusing on the role of the dramaturg and participants will discover how the use of a dramaturg can affect their own performance practice.

Dramaturgy, and by extension the role of the dramaturg, has never been fully established within the traditional performance-making process in the UK. Yet the role of the dramaturg has been a pivotal one in many European theatre cultures. The aim of this symposium is to promote dramaturgy and the role of the dramaturg in the collaborative process of theatre-making. The symposium will provide practitioners, both new to the field as well as established dramaturgs, the opportunity to participate in an in-depth exploration of dramaturgy as 'theatre science'. Aimed at practitioners from across the broad field of contemporary performing and visual arts, the

symposium will undoubtedly provoke questions rather than provide answers. It aims to be an exchange and interchange between disciplines and approaches to work within those disciplines, with the continual focus on performance and the visual arts practice and making. Proposed sessions include: The dramaturgy of space, light and movement; The current use of dramaturgy and the dramaturg; The collaboration between the director and the dramaturg.

During the three-day event there will be regular work-in-progress presentations of an ongoing site-specific performance that will arise from and reflect some of the issues under discussion. There will also be performances on the Friday and Saturday evenings. The form of the symposium will take participants on a journey which aims to gradually increase their understanding and appreciation of dramaturgy and the dramaturg's role.

The symposium invites the participation of delegates in both practical workshop sessions and discussion forums. As the number of participants will be strictly limited, Total Theatre members are advised to register their interest in attending as soon as possible. Please call 0171 559 3971 or write to: The Central School of Speech and Drama, Production, Art and Design Department, Freepost NW5187, London NW3 4YR.

Total Theatre Awards 1999

Total Theatre is pleased to announce that andco, the Consortium of Hampshire Arts Centres, will be supporting the 1999 Total Theatre Awards.

Companies and practitioners performing at the 1999 Edinburgh Festival Fringe, working in the field of mime, physical theatre or visual performance, are eligible to nominate their work for an award. Award categories include: Best International Production; Best British Production; Best Overall Production; Best Design, and Best Newcomer. There are also two award categories voted for by Total Theatre members and the public: The Lifetime Achievement Award and the 'Lets Get Physical' Award for the company or performer

you'd most like to get physical with.

A panel of assessors will draw up a shortlist of nominated companies which will be judged by a panel to include: John Daniel, Editor, Total Theatre; Dick McCaw, Director, International Workshop Festival; Joseph Seelig and Helen Lanaghan, London International Mime Festival; Mary Brennan, The Glasgow Herald and Gerry Collinge, Jericho Productions.

To participate in the awards, complete and return the application forms included with this issue. There is an entrance fee of £5 for Total Theatre members and £10 for non members. For further information call 0171 729 7944.

Actors Touring Company The Tempest

The Bull, Barnet, May 1999

This is a radical re-interpretation of *The Tempest*. Prospero is played as a double-sexed and overarching magi-



Actors Touring Company, *The Tempest* Photo: Pau Ros

cian by the statuesque Rose English. Miranda and Ferdinand become infantile mannequins, caught in a naive choreography of angular gesture and symbolic movement. Ariel and Caliban become, respectively, a pair of startled eyes and a twisted mouth screened through a suspended TV. The shipwrecked noblemen are crudely drawn faces on cardboard plaques suspended in jars on Prospero's steel table (which becomes the sea, the island and the sky in this production). The clowns are gone altogether.

These changes certainly enable the Actors Touring Company to explore something of the thematic heart of Shakespeare's text. Prospero, in control of everything that happens both in the story and on the stage, becomes absolutely central in this version, not least due to Rose English's powerful and commanding stage presence. The bottled nobles are literally puppets in Prospero's schemes. The whole production is like a dream, or a spell, or a re-telling of an old, old story.

But at times the focus on concept means that the simple narrative of the play is lost. This problem is caused particularly by poorly delivered text; or rather, text which is so digitally processed and distorted (each of

the actors wears a radio microphone) that it becomes unintelligible. So while the soundscape, enhanced by Laurie Anderson's charming underscoring, is powerful and evocative, the result is that one would really need to know the play in advance in order to fully engage with this dense production. Anyone who is interested in the possibility of radical adaptations or re-

imaginings of Shakespeare will find this fascinating, but as far as *The Tempest* goes, this version certainly doesn't make for a good introduction.

David Harradine

Red Earth Dark Matter

Gardner Arts Centre, Brighton Festival, May 1999

Red Earth create installation and performance works that explore our relationship with the elemental world. *Dark Matter* focuses on alchemical transformation; the grouping, dispersing and regrouping of vital forces in a cyclical pattern of life, death and regeneration.

Javanese dancer Parmin Ras, resplendent in white, initiates the performance action whilst ice dripping onto a metal disc contributes to the soundscape and liquids poured onto fire change the colour of flames. Adam Barker embodies the fiery masculine qualities of Sulphur and Marega Palmer the enveloping feminine qualities of Mercury. They explore their relationship to each other, to the geometric structures of the installation, and to the elemental substances they encounter - rings of fire, pools of

water, cascading streams of chalk, clouds of smoke.

Often the encounters are breathtakingly beautiful, such as when Parmin and Marega suddenly appear as an eight-armed goddess - real arms and shadow arms swirling in a sea of blue smoke. Sometimes the encounters are dynamically charged with eroticism and danger. Just occasionally the performance could benefit from an outside eye - there are times when the performers need to allow more space for each to make their statement, or to create stillness or a change of pace.

Dark Matter is a denser, more broody and primeval work than *Alam Halus*, Red Earth's previous collaboration with these three performers. There is a less obvious narrative, less variation in tone from one section of the piece to the next. It could therefore be thought of as less theatrical, but in its ritual exploration of the essence of life and death it brings us back to the roots of theatre: the shared experience of a group of people who, by viewing a microcosm of life, bring themselves nearer to understanding the nature of that life.

Dorothy Max Prior

Ridiculusmus The Exhibitionists

Liverpool Open Eye Gallery, March 1999

Saturday afternoon in the Open Eye Gallery and the security guards are quietly officious, frisking people and their bags. All part of the conceit of the show. Once seated, the guards alleviate the boredom of their job by playing pranks. A curious mix of barmy schoolboy humour and aching serious cameos emerges. Occasionally a 'real' visitor punctuates the scenario by attempting to view the art works. He or she is soon 'seen off', and the third guard is despatched into a cardboard box.

What could be merely a series of sketches is held together by the thoroughly convincing characters of the guards. Unlike many comic actors, John Hough and Dave Woods only let the mask of the guards slip in order to reveal another character.

Ridiculusmus are steadily gathering a cult following. They would deny the label physical theatre, yet physicality and visual humour are funda-

mental to this show. And they tread a fine line between scripted and improvised material, constantly keeping the experience 'alive'. That sense of risk is what makes their work watchable - that and a Pythonesque absurdity that not only has its own internal logic but has their audience crying with laughter.

Dymphna Callery

Stolen Kisses One - Or Two?

Lion & Unicorn Pub Theatre, London, April 1999

The problem with experiments - like feeding meat to herbivorous cattle - is that they often don't produce the desired results. One presumes that Stolen Kisses' experimental performance piece *One - Or Two?* is meant to either entertain or inform or stimulate the imagination. Unfortunately, it does none of these things.

In their publicity material, the company describes their work as 'exploring the role of performer as witness to an existing everyday poetry'. This is a worthy endeavour, and haven't we all witnessed 'everyday poetry' on the 38 bus or at the local launderette? But this company seems to be tone deaf.

The performance begins with a man and a woman facing opposite sides of an audience which is split in two halves. For what seems like an interminable length of time, the man raises his arm as the woman crouches. These empty gestures are accompanied by pleasant background music. There is a blackout. A tall actor walks across the stage with his face painted blue, looking like a stretched Smurf. Muslin curtains are drawn across the stage. The woman sits on the floor, as a man dressed as a wolf/bear peeks from behind the curtain. Later the woman is sitting between the curtains when suddenly a bucketful of ping-pong balls fall on her head. And so it goes on.

Actually, the descent of the ping-pong balls did make me think. They made me remember it was a 'rollover' and that I'd forgotten to buy a lottery ticket.

All in all, the piece reminded me of something that might have been produced by students in the first year of a drama training. But they wouldn't be charging people £7 to suffer it.

Paul Williams



The People Show, *People Show 107* Photo: Sheila Burnett

The People Show People Show 107

Young Vic, London, May 1999

A big screen reads: "In a diner at 705 Union Street, just over the road from Sun Records. July 6th 1954, 6.00pm. Memphis Tennessee. Waiting..." Images of Gary Cooper in *High Noon* greet the audience on a variety of screens as they enter. The big moment is coming. Tension. A guitar stands propped up against the set. A frantic character - Josette Bushell-Mingo in baggy 50s jacket and trousers - paces outside the diner door, unable to stay still. Entrance. The energy builds. Bushell-Mingo whirls through her character's internal dialogue at great pace. Movements repeated, thrown away, repeated, changed - always with great intensity, never letting up. The waiting continues as she explores the whole set in sound and rhythm, engaging in one displacement activity after another; finding ways to put energy into anything to avoid focusing on the looming showdown with the studio that's to come. Until it's almost too late and the moment of truth is upon us.

Josette Bushell-Mingo is a performer of great physical skill and dexterity. During this performance, however, the technical aspects of the show distract us from, rather than help us to enter, the world she is creating. Although wonderfully designed and fascinating in themselves, the set, sound effects and accompanying video create disharmony between performer and environment, and ultimately act as a barrier and split focus. As an experiment in fusion of media and style, during this performance, it was difficult to be sure where the energy was coming from or going to, because the technical elements did-

n't easily integrate. As a result, the intimacy of the performer/audience relationship and quality of play were lost somehow along the way and a potentially excellent piece was held back by its style.

David Richter

Graeme Miller Country Dance

The Place Theatre, London,
April 1999

Despite its title, *Country Dance* is a resolutely urban piece. The attire of the cast seems better suited to the office than the maypole. Throughout the show these most urbane of pagans - like some crazed government-appointed Quango - explore and 'dance' the city. New dances such as the 'Lucky Seven' and the 'Naughty Boy' are born. The apparent intention is to connect the mad parade of metropolitan life to the land - in the way the morris dance and its arcane counterparts connected the ancient Britons to their land.

As the sights, sounds and frustrations of the city are whipped up into ceremony by these mobile phone-wielding shamans, rather more ancient ghosts are evoked. Beneath the pavement the peat lands still lurk. At the visual climax of the show, the troupe dances at its most frenzied whilst an animal skull - eyes ablaze, nostrils snorting fire - is paraded around the space. At this point, the soundtrack (which is excellent throughout) features both the spastic clatter of the city's digital sounds and the eerie drone of the pipes and drums of some lost Saxon tribe. When the city's mask of civilisation slips, the result is both frightening and invigorating.

There are many moments such as this to treasure in *Country Dance*, but there are also moments of longueur. Whilst, for the most part, the good outweighs the bad, the show would unquestionably benefit from some rigorous editing.

Ray Newe

Seven Sisters Group Salome

St Pancras Chambers, London,
April 1999

Following last year's *Translation* at King's Cross and Waterloo stations, Susanne Thomas's Seven Sisters Group has devised a fascinating new piece for the St Pancras Chambers, drawing on different versions of the biblical tale of Salome. This version of the story, whilst allowing dance to reclaim a central position, denies the narrative of Salome's actions, exploring instead the themes and ideas that underpin it, particularly those related to representations of female sexuality.

The flaking grandeur of the St Pancras Chambers immediately draws the spectator into an atmosphere of faded decadence, confusion and uncertainty. Travelling singly through the building, each audience member is followed, confronted and ignored by the nine dancer/performers, and gradually a series of images weave together to present the company's material. Some stunningly simple uses of perspective and visual framing add to the unexpected glimpses of another existence, and video projection and digitised soundscapes are deployed as another means of exploring the story's themes.

Travelling through the space, it becomes clear that the audience itself is made complicit in the company's exploration of voyeurism, obsession and narcissism: mirrors throw back distorted self-images and draw the spectator into the action of the piece. Ultimately, however, the presence of the audience itself hinders the success of this fascinating project - despite being sent into the space individually, the spectators inevitably gather together and break the sense of delicious voyeuristic isolation that must have been so exciting in rehearsal.

If this piece could be developed in a way that permits true solitude for the spectator, and if the quality of the performances could be brought to the high standard of some of the dancers, then it could develop into a truly wonderful piece of work.

David Harradine

A Quiet Word Gate 45

Komedia, Brighton, March
1999

A Quiet Word, formerly the Alison Andrews Company, are an established and experienced touring company. It was therefore disappointing to see them present a show, at Komedia's Theatre of the Imagination Festival, that felt more like a rehearsal.

Gate 45 starts well. The airport luggage carousel at the heart of the story is animated by flashing lights and clunking sounds. The idea of the detritus of a life going round the carousel is an interesting and amusing motif. But the show's scenography is not matched by its performers. Alison Andrews, as the traveller confronting her identity, and Leigh Gardner as her alter-ego are unconvincing. Both the delivery of the spoken text and the physical action are lacking in conviction. The confessional style of the personal revelations has been used more effectively by other companies - Forced Entertainment, for example. And the use of a video camera as a prying tormentor is a tired idea exploited by numerous companies, including Volcano Theatre who used it to better effect in *After the Orgy*.

Gate 45 seems to be no more than a run-of-the-mill tale of middle-aged, middle-class angst decorated with contemporary performance frills. There are occasional moments of humour and clarity that bring the show to life briefly, but a drastic reworking of the performance text and a real engagement with the material would need to occur to lift this production off the ground. This was the show's opening night and perhaps it has already developed, but an established company has a responsibility to an audience to present work that is ready, despite the pressure from funding bodies for a fast turnover of new productions.

Dorothy Max Prior



Peta Lily, *Topless*

Peta Lily
Topless

Lion and Unicorn Pub Theatre,
London, April 1999

When Peta Lily first bounds into the intimate performance space - sparsely furnished with a stool, flip chart and a seemingly superfluous cellist, - there's a sense of excited anticipation as to how she will fill the emptiness. Particularly as the programme notes extol her 'heightened performance style' and 'extraordinary breed of physical theatre'.

However, aside from some disjointed dancing - accompanied by the disappointingly under-used cellist - and some intermittent and distorted staggering, the piece is more of an energetic stand-up routine than a display of vocal or physical ability.

Yet, as the reminiscences progress, Peta Lily's strengths do

become apparent. These include an interesting approach to 'dark clown' and a macabre comic style which are demonstrated in her accounts of failed relationships, low self-esteem, and her brush with breast cancer. These accounts are both hilarious in their frankness and moving.

Topless treads a fine line between self-deprecation and self-indulgence, but with her consistently high energy level and warm, engaging stage presence, Peta Lily captures and maintains the attention of her audience throughout. The confessional material is apt for this small auditorium, with chairs and tables arranged in cosy cabaret style giving the atmosphere of a comedy club or late night-bar. However, the description in the programme of Lily as 'an artist committed to creating invigorating theatre' whose performances 'meld the work of the Parisian masters' is questionable. In the case of this show at least.

Rebecca Brown

Cloud Gate Dance Theatre of Taiwan
Song of the Wanderers

Sadler's Wells, London, April 1999

It is shameful that until now Cloud Gate Dance Theatre of Taiwan, Asia's leading contemporary dance theatre company (founded in 1973), has never performed in London. Their work is life-affirming and much needed in our chaotic metropolis.

Song of the Wanderers begins with a silent monk who stands in mesmerising stillness with his hands clasped in prayer, as what eventually becomes three tons of rice rains steadily onto his head. The rice, dyed yellow, creates a stunning background of desert and heat and is infused with sexual energy as fourteen dancers roll and throw themselves around in it, conjuring a plethora of elemental images. Rhythmical and beautiful, the choreography combines a compelling mixture of childlike pleasure with adult pain and passion; fusing Graham technique, classical ballet, Tai Chi and Chinese Opera with the company's own simultaneously tortured and light brand of movement.

Cloud Gate Theatre is very much an ensemble company and yet every dancer's individuality is expressed with unpretentious and often erotic

simplicity. The dancers perform a ritual of power exchange; with huge branches they rhythmically play out the battle of the sexes and with bowls of fire they conjure the power of nature. Whether you are attuned to it or not, the path to enlightenment is a universal journey and the energy of Zen does indeed course through each of the dancers' veins. Founder Lin Hwai-Min, however, is making no judgements. It is the London audience that gives the monk, who stands silent and still for the duration of the performance, the biggest applause.

Emi Slater

John Paul Zacarinni
Throat

The Circus Space, London,
April 1999

"I am nothing but spectacle," Zacarinni announces toward the end of one of the most exhilarating and quixotic of shows I've seen in a long time. And this multi-talented actor, aerialist, singer and all-round entertainer certainly gives it all he's got - posturing and preening like a peacock as he runs through his routines, seducing his audience with a charm that's a little bit louche, a tad neurotic, occasionally vulnerable, but consistently sexy (in a knowing sort of way).

Throat is all about the nature of performance and the impulses that drive the performer - the need for attention, the desire to be loved, the simple pleasure of showing-off. Zacarinni plays with his audience - courting attention and then withdrawing - pulling out all the stops to prove just how good he can be. There's a crowd-pleasing comedy routine to begin, followed by a song and dance routine and some spectacular displays of aerial skill. Zacarinni is already well-known for his rope acts, and it is the corde lisse and strop routines that really provide the backbone to the show. In one spectacular, yet simple, sequence, Zacarinni performs on the corde lisse whilst a cloud of flour billows around him. Later, a similar effect is achieved with a rope that's drenched in water, which cascades to the stage as he performs an aerial routine.

Throat has been superbly directed by Flick Ferdinando, who expertly demonstrates her keen eye for the-

atrical effect. Together Ferdinando and Zacarinni give an enticing glimpse of the potential of what can be achieved when circus and theatre arts are imaginatively combined.

John Daniel

Hoipolloi
Living Like Victor

Komedia, Brighton, March 1999

The play within a play is a common enough theatrical device. Audiences are accustomed to the notion of fictional characters stepping outside of a text. But in *Living Like Victor*, characters spiral from one fiction to another in a breathtaking challenge to reality that would leave Flann O'Brien himself gasping for breath.

The scene is set by a drab stage manager - played beautifully by Stefanie Muller - who nervously makes preparations for the players' entrance. Three actors, playing actors playing detectives, enter on the start of their quest to solve the mystery of the death of the imaginary Victor. Even the lowly stage manager is drawn into the plot - but at least we know when she's being her real self and when she's not. Or do we? At every opportunity, this performance challenges the audience's willingness to suspend disbelief. First we are encouraged to feel empathy for a character who is killed off in a play that we don't even know exists. Then we are reminded that everything we are witnessing is as real or unreal as the rest of the story within a story. The show builds to a wonderfully anarchic climax of muddled wigs and wellington boots, as any attempt to keep the characters as separate entities dissolves.

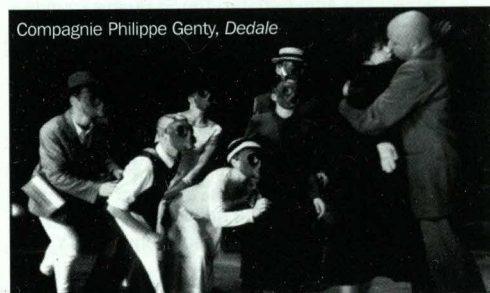
Hoipolloi co-directors Stephanie Muller and Shon Dale-Jones are joined for this production by Andrew Pembroke and Natalie Martinez-Soria, all of whom demonstrate a high level of performance skill. *Living Like Victor* is a wonderful cocktail of ham acting, buffoon grotesquery and physical comedy. The gung-ho incompetence of the three actor-detectives contrasts nicely with the pathos of the lonely stage-manager and the preposterous minor characters who appear in many guises. Laugh? We nearly killed ourselves. Magic.

Dorothy Max Prior

Compagnie Philippe Genty Dedale

Blackpool Grand, Blackpool Festival of British Puppetry, May 1999

The major coup of this year's Puppet Up! Festival of British Puppetry in Blackpool, was a rare appearance from Compagnie Philippe Genty - Europe's leading visual theatre company. This highly skilled and beautifully inventive company can really teach British wannabies a few things about what 'visual theatre' really means.



Compagnie Philippe Genty, *Dedale*

Genty's company combine object animation, mime, dance and poetry to create a theatre of illusion and wonder. This really is work to gasp at. Genty plays with scale in a masterful way; so that the eye can be captivated by the smallest image - which is no easy achievement on such a large stage as the Grand's - whilst simultaneously being entertained by the larger set-pieces and life-sized puppets. Typically Gallic in flavour, the show contains many delightfully surreal, and often macabre, visual images. In the opening scene, a voluptuous woman takes a carving knife to her breast and hacks off a slice which she feeds to a huge jumping fish. In a later scene, a baby appears to be devoured by a clamouring mob.

Whilst the effects are stunning and consistently surprising, the show does appear to be grappling with a narrative that, in the most part, remains abstruse. Hence, it begins to wane mid-way through and at the end leaves one with the curious feeling that the whole is somehow less than the sum of its parts.

Nonetheless, as an example of virtuoso skill and gorgeous aestheticism, Compagnie Philippe Genty is worth its weight in gold. And how nice

to see such important work on a stage outside London.

John Daniel

Streets of Brighton Brighton Festival, May 1999

Streets of Brighton is part of the National Street Arts Festival - which immediately raises the issue of definitions. Are we talking about art in public spaces or street entertainment? Definitions matter, because, despite the constant reassurances that street arts is an inclusive term, performers are still expected to provide lighthearted trivia for the passer-by.

Most of the performances in the festival contained the usual elements associated with street arts: zany costumes, cheerful music, physical comedy and pastiche of popular culture. Had it been sunny, we would have enjoyed it all immensely. The cold and drizzling rain forced the audience into a more critical mode. A performance needs to be more than mildly entertaining to keep people standing still in these conditions.

Karen McBride and Barclay McKay's *The Wrong Tackle* managed it. A thought-provoking and disturbing tale of a sailor's trouble at sea, combining corde lisse, dance and verbal storytelling, this was a site-specific performance set in and around Brighton's fishing museum. I also enjoyed Amy Rose and Erika Peto's *Golden Gates*, a real-life Victorian toy theatre animated by angels. *The Neighbourhood Watch* 20 metre-high inflatables of Salvador and Gala Dali were the best of the promenade pieces that I saw, and *Desperate Men* deserve a mention for their nightmare human horse costumes.

Bouge-de-la presented *Evolution: Body*, which instead of being an outdoor version of the indoor show of the same name, turned out to be a different performance altogether. I found it less engaging, although some of the visual images were haunting - in particular a large baby floating against the blue night sky. By contrast, Givropolis

by French company Les Alamas Givres was the zaniest, most colourful and fastest-moving piece of street theatre I have ever seen, a mad hybrid of '40s Film Noir and Eurotrash. A complete city comes to life within the confines of a metal-walled town just 12 foot square. The company creates its entire population with an extraordinary number of costume changes and a clever transformation of the metal box into different living spaces.

It was very entertaining but was it art? I feel like a traitor to my own cause for liking the wacky, trashy French show best of all.

Dorothy Max Prior

Improbable Theatre Coma

Purcell Room, May 1999

Whilst acknowledging the regard in which Improbable Theatre is held, I find myself unable to share the enthusiasm yet again. As with *70 Hill Lane*, I was increasingly irritated by this piece. Why is it interesting to watch Phelim McDermott work out his private obsessions as public therapy?

Clever staging is no substitute for a lack of intellectual and emotional engagement. *Coma* is merely a presentation of ideas that may or may not be valid. At best it is a kind of knowing autobiographical anti-theatre that sometimes crosses the line into indifferent theatre. The narrative style make Mindell's ideas on coma therapy banal. Mindell's theories need interrogating, and a style that excludes any questioning becomes psycho-babble itself. How can an audience accept as truth, ideas which are merely fed to them in a style that excludes interrogation from either the stage or the audience? What are we to make of the evidence from Mindell's case studies, when these are presented in a narrative style which exploits them as spectacle?

Other reviewers have seen an inclusiveness and space for scepticism in the show; this was not evident to me, rather I could only read what was present on the stage as exclusive. Exploitative spectacle, knowing humour and unargued ideas are not enough, even with Improbable's usual clever puppetry and visual effects. I do now know something about Min-

dell's coma therapy, but only to subject what I know to a critical reading. To the show I remain unmoved.

John Keefe

fecund theatre Polarities

Hoxton Hall, London, May 1999

Fecund presents a stimulating slant on the now rather well worn concept of the millennial retrospective, with thought-provoking versions of two classic plays: Jarry's *Ubu Roi* (1896) and Chekhov's *The Cherry Orchard* (1904). By playing the two back-to-back, the company not only demonstrates the contrasting dramatic styles of playwrights at that time, but also draws a parallel between issues of concern to artists and intellectuals in Russia and France at the turn of the century.

In *Ubu Roi*, Jarry's central character is the grotesque and foul-mouthed Pere Ubu (a wonderfully technical performance by Dominic Coleman), who stages a coup d'etat and installs himself as king. The usurper in *The Cherry Orchard* is the businessman Lopakhin, whose purchase of the orchard at the conclusion of the play is a potent symbol of the rise of the professional class over the landed gentry.

Although this production of *Ubu Roi* makes it seem the more modern of the two plays (with flashes of Tarrantino and Scorsese), it is *The Cherry Orchard* which emerges as by far the most profound piece.

The play is stripped bare by director John Keates, and performed on a simple white stage. This economy of gesture seems to drive the performers to discover a more recondite inner truth to their characters. Lawrence and Stephen Burke, as Ranyevskaya and Lopakhin, are extremely talented young actors. Both performers display an emotional truth, especially during their set-piece speeches.

The use of video projections and microphones were, however, tricksy and unnecessary. An expanded version of this interpretation of Chekhov would have been satisfying enough on its own. Nevertheless, this is a worthwhile experiment which, as a millennium celebration, puts domes and ferris wheels to shame.

Paul Williams

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.

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 online. 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. It is 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.

NOTICEBOARD

SERVICES

Blast Theory Media Resource

Based around a Media 100 digital editing suite, the resource also includes DV cameras from £40 per day and video projectors from £60 per day. Aimed at artists and creative people, the resource is reasonably priced and supported by friendly jargon-free training. Also available: Macintosh graphics packages, slide projectors, MiniDisc recorder, video mixer, DV player, SVHS players, monitors and video wall splitter. Blast Theory also has a 9 seater Mercedes Benz van available for hire. Details: 0171 375 0885

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 860 6528 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

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 2QP. Tel: 0181 674 1518.

Rehearsal Space

Available from ArtsAdmin at Toynbee Studios, Aldgate East, London. 4 spaces suitable for rehearsals, showcases and performances. Prices start at £35 per day for the smallest studio (4.5mx8.5m) and go up to £120 per day for the theatre (stage 11mx10m). Details: 0171 247 5102

Rehearsal Space

Available for hire at the People Show Studios, Bethnal Green, London. Three bright, airy spaces plus well-equipped workshop, audio-visual editing suite, self-contained production office and access to photocopier, fax and kitchen. Access times flexible. Details: Pete on 0171 729 1841

Rehearsal Space

For rent from £5 per hour. 7mx10m 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 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 P.A. system. Rates are reasonable. Details: James or Paulette on 0121 446 4526.

OPPORTUNITIES

Olly Crick

Is co-authoring with John Rudlin a book provisionally entitled, *Commedia dell'Arte: Troops and Groups*, which aims to be a manual of good practise as to the running of a *Commedia dell'Arte* company. Olly is keen to get in touch with companies who have tried this medium, whether they have experienced failure or success. Contact: Olly Crick, Croft Cottage, Friday Street, Arlingham, Gloucestershire GL2 7JP. Tel.: 01452 740573.

Email: 106076.1601@compuserve.com

Furnace Memoirs

Is looking for two dedicated, professional physical performers (preferably with some mask/puppetry skills) and a sound/lighting engineer for its upcoming production, *The Gospel According to Mr Punch* (to run on a profit-share basis). Send CVs to Furnace Memoirs, 170 Pentonville Road, London N1 9JL. For further information visit the company at:

<http://www.angelfire.com/me/furnacememoirs/> or Email: furnacememoirs@angelfire.com

Fevered Sleep

Will be holding workshop auditions in August for performers for its new production *Shore*, which will be premiered at BAC in October 1999 and presented on tour throughout October. Experience of working in, and commitment to, physical/visual theatre is essential, as is an open attitude to rehearsal techniques, and a capacity to work as part of an ensemble. A weekly fee will be available for performers. Send details and a statement of experience and interest to Sam Butler, *Fevered Sleep*, 9 Curie Lodge, 86 Pennington Drive, Winchmore Hill, London N21 1TQ. *Fevered Sleep* is also seeking a part-time project administrator for *Shore*. A small weekly salary will be available. Send CV and covering letter to Sam Butler at the address above.

Hop Theatre

Would like to hear from an all-round female performer with good skills in mime, movement, comedy and text, for a short run of *Are You Me?* in August and possible dates in the autumn. Hop Theatre welcomes applications from all nationalities. Clear spoken English essential. Send CVs to: David Richter/Vincent Gayle, Hop Theatre, 21 Mentmore Terrace, London Fields, London E8 3PN.

The Kala Chethena Kathakali Theatre Company

Is looking for a technician for an autumn tour of the UK from 18 September-29 November. Skills in lighting, sound and touring required and a full clean driving licence. Send CVs to: The Kala Chethena Kathakali Theatre Company, 1 Holland Road, Woolston, Southampton, Hampshire SO19 9FW. Details: 01703 420114

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

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

EVENTS

Discovery 4

Total Theatre's fourth Discovery Workshop Exchange event takes place at mac, Birmingham from August 30 to September 3 1999. This is an intensive week of workshop exchanges run for and by practitioners in the field of physical theatre. The cost for Total Theatre members is only £25 (excluding food and accommodation). Numbers are limited. To book your place, call 0171 729 7944. The deadline for applications is July 31.

Dramaturgy: A User's Guide

Is an international symposium on the role of the Dramaturg hosted by The Production, Art and Design Department of The Central School of Speech and Drama in collaboration with Total Theatre. The symposium takes place from 17-19 September 1999 at The Central School of Speech and Drama, Swiss Cottage, London. To register your interest in attending, call 0171 559 3971 or write to The Central School of Speech and Drama, Production, Art and Design Department, Freepost NW5187, London NW3 4YR.

The International Workshop Festival

Is hosting a 9 day residential course at Royal Holloway College, London in April 2001. The event aims to explore different knowledge's of the body, proposing a series of enquiries into the instrumentality of the performer's body and how it is available in terms of performance practice. Details: 0171 924 7733

Odin Teatret

Celebrates its anniversary with an international symposium in Holstebro, Denmark from 22-27 September. The symposium, *Tacit Knowledge - Heritage and Waste*, will include the presentation of four of the oldest living performing traditions: Noh Theatre (Japan), Gambuh (Bali), Shamanistic Ritual (Korea) and Classical Ballet (Europe). There will be performances, work demonstrations and discussions. The working language will be English. Only a limited number of participants will be admitted. Deadline for application is 31 July (please include a CV). Fee: 2000 Danish Kroner (board & lodging not included). For further information contact: Odin Teatret, Box 1283, 7500 Holstebro, Denmark. Tel.: +45 97 42 47 77. Fax: +45 97 41 04 82. Email: odinteat@post4.tele.dk. Web: <http://www.odinteatret.dk>

CHANGE OF ADDRESS

Kevin Alderson

Top Flat 1, Whartons Mill, Waterloo Street, Cockermouth, Cumbria CA13 9NB. Tel.: 01900 827630

National Association of Youth Circus

The Arts Centre, Vane Terrace, Darlington DL3 7AX. Tel.: 01325 483271

Wyrd Arts

The Rosehill Theatre Barn, Moresby, Whitehaven, Cumbria CA28 6SE. Tel.: 01946 62638 Fax: 01946 62657

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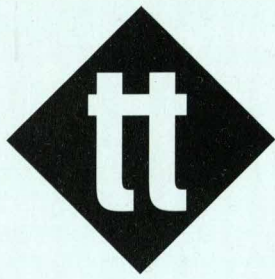
fifty-metre-high Dome in 2000. The fact that The Circus Space is hosting such a well-funded project, does, inevitably, not go unnoticed by a community which is historically so under-resourced.

Such negative reaction to a project that is considered, by others, to be a positive step forward for the profile of circus in the UK, is unfortunate in light of the exciting diversity and standard of training throughout the UK at this time, however. While The Circus Space develops the first ever degree in circus to commence this year, training centres like Belfast Community Circus, Skylight Community Circus in Rochdale and Brolia at the Clocktower in North Wales use circus skills and performance to enable education, youth and community work. Jim Riley of Skylight states: "In the area of youth work and education we are finding a lot more demands for long-term youth work projects." At Belfast Community Circus, youth work is a high priority in such a fragmented society. However, this work needs high levels of state subsidy and, as Wil Chamberlain states, "social need as much as creative development should be part of any national funding policy."

Funding is, of course, the other great thorn in the side of contemporary circus. While traditional circus has depended on its commercialism, 'new circus' is funding hungry. However, the funding of circus arts is currently less than 1% of the Arts Council of England's performing arts budget. As circus performer and teacher at The Circus Space, Deborah Pope quite rightly says: "The form of circus is being over-exposed, while it remains underdeveloped in this country."

As a result of the Refract conference, it became evident that a concerted effort to pool resources towards a coherent sense of circus for today is necessary. As Teo Greenstreet, chief executive of The Circus Space, says: "It is that word 'circus' and how we affect people's understanding of it that is fundamental to where we are going." Also fundamental is a sense of unity within the circus community itself. A decision was made at the end of the conference to take positive action towards a national circus forum. This forum will aim to meet regularly to enable communication, to support training and performance standards, to raise the profile of circus as a performing art, to attract audiences and funding at regional levels, and to lobby for better sites for touring circuses.

As Deborah Pope says: "We have a rich and vibrant art form in our hands and I think we should just take it and go out there with it." Perhaps a new sense of identity is just around the corner. ■



total theatre

Total Theatre magazine is published quarterly by Total Theatre, the UK Umbrella Organisation for Mime, Physical Theatre & Visual Performance. The magazine reaches practitioners, performers, administrators, universities, colleges, students, trainers, venues, funding organisations and the public. It includes features, articles, interviews, reviews, news, opportunities and information on companies, performances and workshops around the country.

Total Theatre (previously known as Mime Action Group), 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. Ideas for campaigns and activities, contributions to the magazine and volunteering offers are always welcome.

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MIME ACTION GROUP REG. CHARITY NO: 1052358. REG. COMPANY NO. 3133599

THEATRE ON THE WEB

AboutFace

Email: SabineH@compuserve.com

Arts Council of England

Web: www.artscouncil.org.uk

ACE Drama Department

Email: info.drama@artscouncil.org.uk

ArtsAdmin

Web: www.artsadmin.co.uk
Email: all@artsadmin.co.uk

Arts Business

Web: www.arts-business.co.uk

Arts Council Lottery Department

Web: 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

Web: www.rhinegold.co.uk

Centre for Performance Research

Web: www.aber.ac.uk/~cprwww
Email: cprwww@aber.ac.uk

Circomedia

Email: info@circomedia.demon.co.uk

Consultants' & Trainers' Database

Web: www.arts-consultants.org.uk

Department for Culture, Media & Sport Lottery Site

Web: www.lottery.culture.gov.uk

Dell'Arte School of Mime and Physical Theatre

Web: www.dellarte.com

England's Regional Arts Pages

Web: www.poptel.org.uk/arts

Fevered Sleep

Web: http://www.users.globalnet.co.uk/~fevered
Email: admin@fevered.globalnet.co.uk

Horse + Bamboo

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

Independent Theatre Council

Web: www.itc-arts.org

International Workshop Festival

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

International Arts Bureau

Email: enquiry.iab@mcmail.com

International Theatre Institute

Web: http://iti-worldwide.org/

Kaizen

Email: kaizen@idea.org.uk

The Kala Chethena Kathakali Theatre Company

Web: www.intent.co.uk/kathakali/index.html
Email: kathakali@interalpha.co.uk

Live Art Development Agency

Web: www.liveartlondon.demon.co.uk
Email: info@liveartlondon.demon.co.uk

Live Art Magazine

Web: http://art.ntu.ac.uk/livemag/
Email: live.art.magazine@ntu.ac.uk

London Butoh Network

Email: tntfabarbe@tsnxt.co.uk

Mimos

Web: http://perso.wanadoo.fr/persona.grata/

National Association of Youth Circus

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

New Playwright's Trust

Email: npt@easynet.co.uk

New Work Network

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

National Enterprise and Training Graduate Arts Information Service

Web: www.NetGAIN.org.uk

Odin Teatret

Email: odinteat@post4.tele.dk
Web: www.odinteatret.dk/Pantheatre

Performance Studies International

Email: psiwww@aber.ac.uk

Regional Arts Boards

Web: www.arts.org.uk

South Bank Centre

Web: www.sbc.org.uk

Theatre de Complicite

Email: email@complicite.co.uk

Tiebreak

Web: http://freespace.virgin.net/tie.break

Whalley Range Allstars

Web: www.good.co.uk/WR/ALLSTARS/

The World of Mime Theatre

Web: www.geocities.com/Broadway/5222/
Email: toureiffel@geocities.com

AboutFace Theatre Company

Is preparing its first show, *Exiled*, for performances at the Edinburgh Festival Fringe this August. AboutFace combines fine art performance styles with theatre art to create highly visual shows using multi-media, movement, music and physical theatre techniques. AboutFace are Joanna Rosenfeld and Clare Wilson. The company offers unique workshops in writing/devising, improvisation, mask performance, mask making, usage of film in performance art, and exploration of the theatrical space. Details: 0151 260 5703

Ariel Theatre

Recently completed performances in Brighton, Bath and Coventry of *A Little Requiem for Kantor* (Fringe First Award winner, Edinburgh 1998). Devised by the Polish actress Zofia Kalinska, who was a member of Tadeusz Kantor's company for twenty years, the show is a passionate tribute to Kantor set to music. Details: 0171 640 2467

Blast Theory

Is currently touring *10 Backwards*, a narrative about a woman who time travels. The piece uses traverse staging and pushes the company's use of video to a new level. This autumn Blast Theory will collaborate with Nottingham University's Department of Computer Science on an interactive installation using virtual reality and video projection into water spray. The project, *Desert Rain*, will take place at Nottingham Now '99. Copies of a 35 minute documentary of Blast Theory's *Kidnap* are currently for sale, priced £10 plus p&p. The documentary reveals the whole process of *Kidnap*, from a practice kidnap of a Sunday Times journalist through to the release at a press conference, including interviews with the kidnappers and their detainees. Details: 0171 375 0885

The 10th British Festival of Visual Theatre

Returns to the South Bank, BAC, the Young Vic and other sites-specific venues from October 1-24 1999. A wealth of artists will perform the best new work on the scene, together with work-in-progress presentations of new experiments. Companies involved include: The Clod Ensemble, Guy Dartnell, Frank Boch and Simon Vincenzi, Arlette George, Scarlet Theatre, Jade Theatre Company, a carnival of puppetry and much more. Details: 0171 326 8222

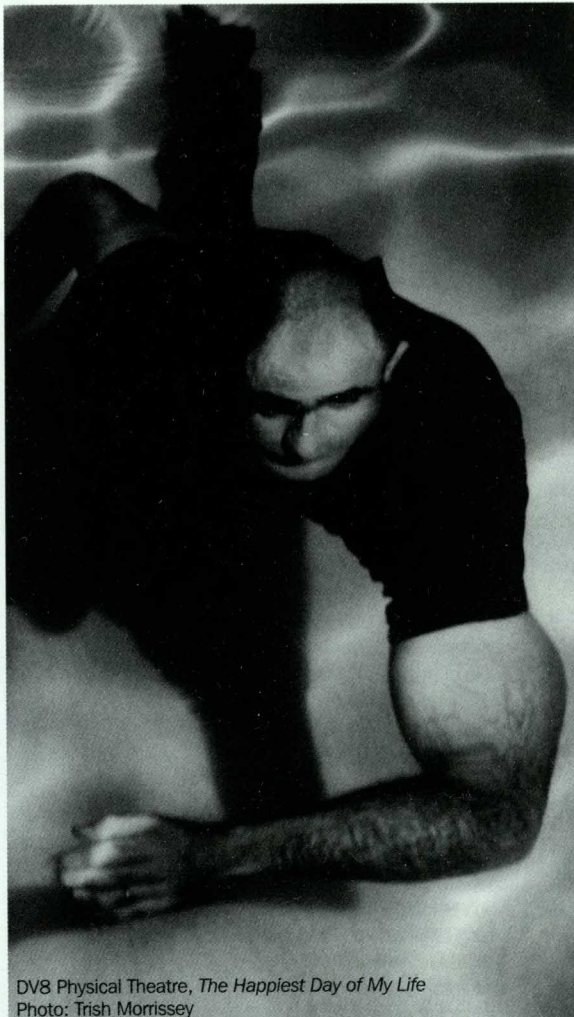
Brouhaha

Tours its new show, *Well, Farewell*, to Brighton, Barnet, Windsor and Cambridge this month, before a run at the Edinburgh Festival Fringe in August. Written by Allison Cologna, directed by Lisa Clarke and performed by Allison Cologna and Catherine Marmier, *Well, Farewell*, is a kaleidoscope of deep emotions, surreal physical theatre and frighteningly dark humour. Two extraordinary friends share an unexceptional life and an excruciating death. Lying in a hospice suffering from a mysterious illness, they tread a precarious line between fantasy, life and death. Since leaving the Jacques Lecoq school in 1990, Brouhaha has developed a theatrical style

described as comic, absurd, disturbing, delicate, tragic, sometimes British, sometimes continental, Tati-esque, Chaplin-esque and certainly feminine. *Well, Farewell* is designed by Naomi Wilkinson. Details: 0171 377 2529

Cartoon de Salvo

Collaborate with composer Nadine Owen this summer on a new show, *Bernie and Clive*. The piece takes as its starting point the legend of the Barrow Gang and the music of Fats Waller. Look out for a work-in-progress performance in October. The company has recently completed a tour of *Here be Dragons*, including performances at the Dublin Fringe and the British Festival of Visual Theatre. Cartoon de Salvo also runs workshops for performers. Details: 0958 735491



DV8 Physical Theatre, *The Happiest Day of My Life*
Photo: Trish Morrissey

Cirque Eloize

Quebec's other large-scale contemporary circus troupe (next to Cirque du Soleil) will be performing its new show, *Eccentricus*, during the Edinburgh Festival Fringe, from 8-29 August 1999. This is the company's first visit to the UK. Details: 0181 348 0203

The Clod Ensemble

Present a spectacular movement piece, *The Silver Swann* directed by Suzy Wilson, at BAC, London in September. The piece is accompanied by a new musical score from the award winning composer,

Paul Clark. The piece is a meditation on vulnerability and strength, in which a woman constantly hauls herself up after a series of stumbles and falls, negotiating the on-stage singers as obstacles. The remaining cast are unleashed and propelled through space as if powerful and occasionally violent forces are controlling them. All their attempts to make human contact with each other are subject to change, at the whim of forces they can't control. Details: 0171 377 2529

The Dell'Arte Players Company

Is one of America's longest running theatrical ensembles, working for over 25 years together in the creation of original works. The company continue to tour *Mad Love (L'Amour Fou)* internationally. Set in the 'Theatre of Horrors', *Mad Love* is adapted by the company from the 1935 expressionist film starring Peter Lorre. It is the dark tale of a brilliant surgeon who replaces the damaged hands of a concert pianist with the hands of a murderer. The story borrows from the highly popular 19th-century Theatre du Grand. Directed by Jael Weisman, *Mad Love* features Fields, Schirle, and Donald Forrest. The quartet has collaborated on fifteen original works since 1977. The show premiered at Dell'Arte's Mad River Festival in Blue Lake prior to a successful Scandinavian tour in 1997 and an invitation to the Festival of Five Continents in Barcelona, Venezuela in 1998. The Dell'Arte Players Company is one of the few actor-managed ensembles in the US. Based in a small town in a rural area of northern California, Dell'Arte has an international reputation for its touring performances and professional school, the Dell'Arte International School of Physical Theatre. Details: + 707-668-5663

Diakonos Physical Theatre

Takes its new show, *Something to Remember Me By*, to the Edinburgh Festival Fringe this August, following a short run at The Albany Theatre, London in July. Set within the squalid confines of Terezin (Teresienstadt) labour camp, *Something To Remember Me By* explores and exposes faith, hope and defiant love against all the odds. Haunting, vivid, powerful and extremely moving, this physical theatre piece is the result of a collaboration with fine artist Sheila Millward. It continues the rich fusion of theatre, text, dance, mime, poetry and fine art that is the company's trademark. The show centres around seven poems written by children from the Terezin

ghetto. Dark and visual imagery mixes with an evocative and compelling story of struggle, dreams, freedom and butterflies - moments of grief give way to rich moments of joy and laughter. *Something To Remember Me By* was a commission created for the Sacred Arts and Music Festival, Czech Republic and premiered in Prague in September 1998. Details: 0171 277 5155

DV8

Tours the UK with its new show, *The Happiest Day of My Life*, in the autumn. Mixing the surreal with

the suburban, *The Happiest Day of My Life* examines what is swept beneath the carpeted lands of convention in the pursuit of love. Kate wants to be in love, but only if it is perfect. Rob is in the running, but what is he running towards? All roads lead to the living room in which Kate loves Rob and Rob loves watching other people make love. Can 'Yes' ever be enough for the person who asks, 'Do you love me?' Details: 0171 247 5102

The Faceless Company

Is creating two new street art works for summer touring during 1999. With funding support from City of Wakefield MDC and Yorkshire Arts, the company is adding a new set of characters, *The Wheelies*, to its current repertoire of dynamic, visual walkabout characters. The Wheelies are a set of gigantic wheeled dustbins animated through performance and puppetry in the company's inimitable style. Also new this year is *The Medusa*, a transfixing alabaster living sculpture based on the work of the artist Edward Burne-Jones, which premiered at x.trax, Manchester, to great acclaim. In addition to street theatre performances, the company is working on various participatory arts events, including: a Windsock & Kite Making course on July 10; a Peer-led Theatre-in-Education Project in Wakefield between October 9-10 and October 23-30. Details: 01924 215790

Fevered Sleep

Will be presenting a new project, *Shore*, in London and on tour in October. Developed out of material shown as work-in-progress at last year's British Festival of Visual Theatre at BAC, the piece is an exploration of the power, mystery and beauty of the sea. Presented in a non-linear and expressionistic style, *Shore* is by turns funny, moving, ridiculous, disturbing and surreal, and contains no small amount of audience participation (anyone with memories of bingo and chips by the beach should certainly come along). The show can be seen at BAC, Croydon Clocktower, The Bull and on tour around the Southeast. *Fevered Sleep* is also planning a number of performances, site-specific events and performance installations for presentation in 1999 and 2000, including a large scale outdoor performance in the London Borough of Enfield (as part of the Borough's millennium celebrations) involving 500 local primary school children. Details: 0181 882 3353

The Flux Ensemble

Is a new theatre ensemble based in Islington and at The Spitz, London, creating new work as improvised performances. Led by directors, Chris Johnston (author of *House of Games: Making Theatre from Everyday Life*) and Kate Hall (also Artistic Director of The Jumped Up Theatre Company) a group of experienced improvisers create unique and unrepeatable performances. Performances take place every third Tuesday of the month at The Spitz. Members of Flux have also worked for Improbable Theatre, Empty Space Theatre, Teller Theatre and MOMI. Flux is open to performers and musicians interested in imaginative, non-traditional approaches to performance. Details: 0956 271285

Forbidden Theatre Company

Is currently working on its third Script in Hand

season. This season consists of new plays receiving a staged rehearsed reading at the Lion & Unicorn Pub Theatre in Kentish Town, London. The season, which runs from 20-25 July, will also contain a short performance of the company's current work-in-progress. The company is also running a one-week course in Melodrama at the Diorama Arts Centre, London. This course is open to all practitioners and is a basic and general introduction to the world of Melodrama and the implications it has for performance. Finally, the company is starting work on its new piece (provisionally entitled *Pop-up*) which will be developed over the next year using the same creative team as the last production, *Quiet*. Details from 0171 813 1025

Furnace Memoirs

Is currently developing its new production, *The Gospel According to Mr Punch*. Performances will take place for three weeks in London in September. This follows the success of *Stories from the Bleedhinder* at both the Machine Room and as part of the Finsbury Park Open Air Festival. Details: 0171 278 6620 or 0171 619 0606

Forced Entertainment

Has a unique collection of archive materials available at the British Library as part of the National Sound Archive. Dating from the company's formation in 1984 to the present day, the archive is part of the company's A4E funded new education and outreach programme, *Interactions*. Other projects include an education CD-Rom, a video exploring issues in contemporary performance and an extended residential workshop project in Sheffield during 2000. Details: 0114 279 8977

Heir of Insanity

Premiered *CrystalVITA* at The Abbey Gardens, Bury St Edmunds in May. Set in a make-believe land of fairy tales, three performers weave together the skills of trapeze, acrobatics and stilts. The show is performed on an outdoor trapeze rig against a stunning inflatable set. Details: 01449 672866

Highly Sprung Theatre Company

Is an energetic physical theatre company based at Coventry University Performing Arts. The company is currently planning to tour a production of *Princess Ivona* by Witold Gombrowicz. The company places strong emphasis on its work as an ensemble. *Princess Ivona* is a black comedy which pre-dates theatre of the absurd, set against the backdrop of a dysfunctional royal court with grotesque characterisation. Details: 01203 418868

Hoodwink.

Is currently creating its latest outdoor show, *Hotbed*, to be previewed in the UK and Europe this August and launched for full touring for 2000. *Hotbed* is a passionate and alternative myth of creation. A comic explosion of bees, scent, sizzling tango, steaming earth and outrageous weather. From the epic meeting of shoot and soil, life begins, transforming the grey outdoors into a 'hot bed' of creativity. It includes an original soundtrack and fantastical visuals. Hoodwink also

continues to tour *Piscis Fortunatus*, both in this country and abroad. Details: 01703 787130

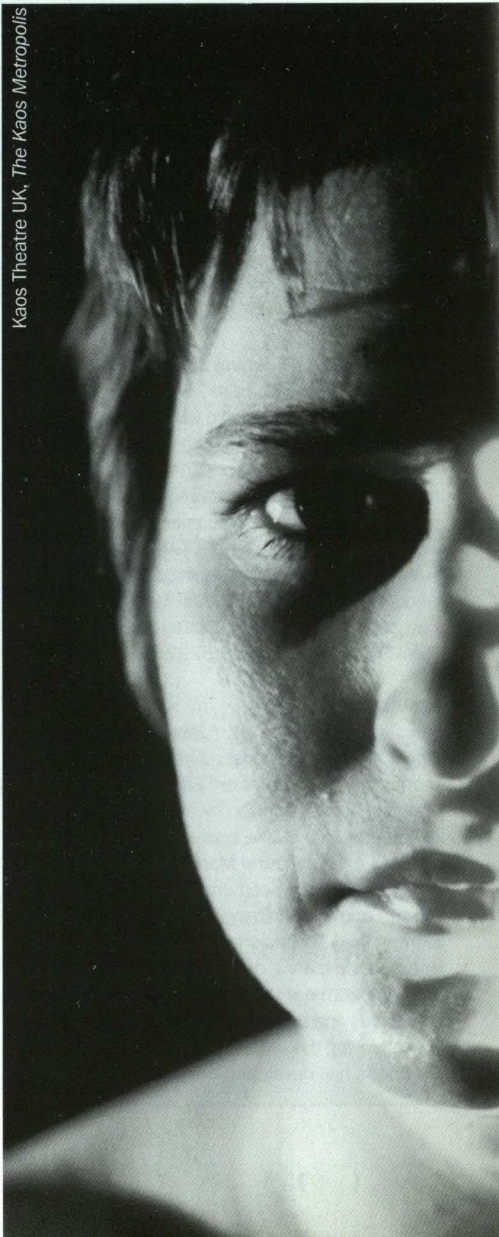
Horse + Bamboo

Is currently touring *Harvest of Ghosts*, an outdoor show devised in collaboration with the Nigerian playwright and director, Sam Ukala. A blend of Horse + Bamboo's accessible visual theatre with West-African storytelling and folk theatre, the production is based on the events surrounding the death of Ken Saro-Wiwa and the exploitation of the delta region of Nigeria by oil multi-nationals. Horse + Bamboo is currently touring a new show for small scale and community venues, commissioned by the Lancashire, North Yorkshire and North Pennine Rural Touring Networks. This will be the company's horse-drawn touring show during the summer. Details: 01706 220241

The Kala Chethena Kathakali Theatre 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 tour of the UK this autumn. This will be a rare opportunity to see some of the world's most powerful forms of highly visual theatre. Details: 01703 420114

Kaos Theatre UK, The Kaos Metropolis



Kaos Theatre UK

Completed a UK tour of *The Kaos Metropolis* last month. The show, inspired by Fritz Lang's *Metropolis*, is the powerful story of a city, a scientific wizard, a son, his mother, an android and a revolution. It combines the ensemble's physical/textual style with sound and visual technology. *Metropolis* is the second part of an international trilogy of new plays by Xavier Leret. Kaos Theatre UK was formed in 1993 and is resident at Brewery Arts, Cirencester. The company works as an ensemble and has undertaken research projects into Japanese Butoh, Shamanic practice, clowning and improvisation. Kaos Education runs workshops and arts weeks in schools, colleges, universities and theatres nationally and internationally. This autumn Kaos will be touring *The Kaos Importance of Being Earnest* to mid-scale venues nationally. Details: 01285 641781

The Mask Studio

In conjunction with Mystery Drama Group, has recently completed a successful tour of the UK and Europe with *The Green Snake*, including a three week run at Riverside Studio, London. In addition to working with Commedia dell'Arte, The Mask Studio has undertaken a research project in to the creation and use of the Greek mask. The study of

the mask as a musical instrument has yielded fascinating results which will be the foundation of the Greek workshops in the School of Mask. Also in 1999, The Mask Studio is producing a national project called *Facing the Millennium*, in which it aims to cast 1,500 faces for a local exhibition in Stroud, with a view to doing the same in other towns and cities in the UK - culminating in a *Faces of the UK* exhibition. Next spring The Mask Studio will launch a full-time School of Mask programme with an international panel of teachers in the fields of mask creation, performance, therapy and education. The course will run over several months and carry national accreditation. Details: 01453 834377

Meta Physique

Create performances based in movement and visual image, blending humour and physical theatre to explore contemporary issues and archetypal themes. The company's latest show, *The Slender Balance*, premiered at mac, Birmingham in May. The performance, created and performed by Jane Sutcliffe and Maria Whatton, explores attitudes to food and self-image and blends wit, visual image, photography and physical theatre. Details: 0121 440 6880 or 01283 701473

Pan Project

Is working on a sequel to its highly successful *Itan Kahani - The Story of Stories* which featured Mallika Sarabhai and Peter Badejo, directed by John Martin. The original, award-winning performance toured the UK, India, Portugal, Nigeria, Ghana, Benin and Sierra Leone with its barnstorming look at the way traditional stories carry hidden messages and agendas beneath their charm and entertainment. The same team of Martin, Badejo and Sarabhai start the Research and Development on 'IK2' in the summer, taking an equally wry and charming look at the creation of modern myths. Final rehearsals are planned for November and the piece will tour in the New Year. Details: 0171 831 4399

Para Active

Is currently working on a new show, *Holy Terror*, to tour in the autumn. The company uses an ensemble choral style of physical action that surrounds the audience, combining dance, mime, mask and mythic characters, multi-layered soundscapes of traditional songs, projected and recorded text. Para Active's new show is an explosive journey through a labyrinth of physical action, forgotten ancestral faces, a toxic fury of ritual and liturgy, an uplifting storm of traditional songs, utterances and chants. Details: 0181 599 0823

Pathways Theatre

Presented its new production, *Baggage*, as part of Coventry's Arts Alive Festival in June. The production is a fusion of live music, projected image and powerful performance exploring Anorexia Nervosa. *Baggage* reveals a world of secrets, a fair-ground of surprises. Details: 07803 424667

Perpetual Motion Theatre

Is touring *One - (the other)* to Spain, Italy, Switzerland and Germany this summer, plus a two-week run in Seoul, Korea. One man's odyssey through the big city on the eve of the

21st Century, *One - (the other)* combines choreography, multi-lingual text and video projection. The show is performed by Karin Heberlein, Alexandra Hingst, Toby Hughes and Wai Kit Tang, with original music by Paul Jenkins, text by Phil Smith, video design by Drew Pautz. Emi Slater directs. Details: 0171 483 3798

Re:action Theatre

Recently completed a run of *A Midsummer Night's Dream* in Brighton and Lewes. The show fused the spontaneity and spectacle of street theatre with a thought provoking approach to the classic text, maintaining respect for the original, yet removing the sanctity that has become attached to Shakespeare. The show was Grant Aided by The Arts Trust of Brighton and Hove and Brighton and Hove Borough Council. Details: 01273 818053

Reckless Sleepers

Perform a new residency project, *Head Quarters*, at the Amolfini in Bristol this month. The company will be interacting with the general public along the quayside throughout the week commencing July 17. The residency will build towards a durational installation/performance, taking inspiration from observations, plans and drawings to record the city of Bristol around the clock. The piece will evolve throughout the afternoon. Details: 0117 929 9191

Rejects Revenge

Has recently toured *Peasouper* to sell out audiences in Singapore and Madrid and is premiering its new production, *Whoredom (or Toade in the Hole)* at the Liverpool Everyman this month. A collaboration with Liverpool-based company Dog the Monkey, *Whoredom* is a hilarious, bawdy Elizabethan tale of love, licentiousness and ill-fitting corsets. Two harlots hijack history in order to bash Bishop Canker's plans. Rejects Revenge will perform *Whoredom* at the Edinburgh Festival Fringe and again in February and March 2000. The company will also perform *Peasouper* as part of the British Council Showcase in Edinburgh during the Fringe Festival. Details: 0151 708 8480

Spit & Polish

Will be presenting *The Gilded Cage* at this year's Edinburgh Festival Fringe and will commence a national tour in September 1999. The company, who successfully premiered this production at the Junction, Cambridge in January, will be performing at the Chaplaincy Centre, Edinburgh from 7-30 August. Partly based on personal experience, *The Gilded Cage* is a passionate, comic and disturbing story of a young girl who leaves her home, traditions and sense of belonging for the affluent West. Non-illustrative, non-text, relying heavily on emotion based movement, Spit & Polish present an innovative style of physical theatre derived from Eastern European theatre forms. The back-drop to *The Gilded Cage* is a film screen delivering images of Polish landscapes and paintings fused with footage of the plight of global refugees. Performances include: Met Arts Centre, Bury; Wolverhampton Arena; Square Chapel, Halifax and the Redgrave Theatre, Bristol. Details: 01223 524219





Stampede

Is a new company, formed in 1998, comprising graduates from the Ecole International de Theatre Jacques Lecoq - the last to have been taught personally by Lecoq. The company's first show is an original adaptation of Nikolai Gogol's comic masterpiece, *The Nose*. Comic mayhem, mime, tragedy, original soundscapes and rubber noses abound in this quick-fire and insane production. Stampede has recently completed a short London run of *The Nose* at the Hen & Chickens Theatre and Diorama Arts Centre, plus performances at the Stoke Newington Festival. The show is currently booking for a longer run later this year. Details: 0181 802 9785

The Tell Tale Hearts

Perform their new show, *Murder, Madame?*, at the Gilded Balloon for three weeks during the Edinburgh Fringe Festival in August. Based on a true crime story and inspired by *The Maids*, the Tell Tale Hearts have been working with Nola Rae on a clown version of Genet's play of domination, murder and fantasy. With a variety of puppets, including a life-sized Madame, Nola Rae creates a magical piece of theatre for audiences of all ages. *Murder, Madame?* will also play for a brief preview season at London's Etc. Theatre this month. The show is booking for a tour in 2000. Details: 0181 558 6878

Told by an Idiot

Collaborate for the first time with a living writer on their latest show *Happy Birthday, Mister Deka D*, by Biyi Bandele. A man and woman meet by chance in a place where time has stood still. A place where Mr Deka celebrates his birthday again and again. *Happy Birthday, Mister Deka D* is an intense, moving and comic look at the nature of love and the effect that the past has on the

Stampede, *The Nose*



present. Biyi Bandele is Nigeria's leading playwright with previous commissions from The RSC, The Royal Court and West Yorkshire Playhouse. The show plays at the Edinburgh Festival Fringe this summer before touring the UK. Details: 0171 978 5200

Trading Faces

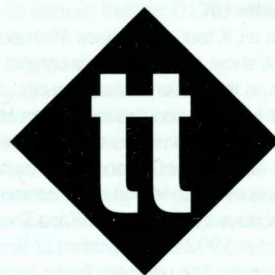
Begin rehearsals for a new touring production, *The Wife of Bath*, at the end of August, following a busy summer of participatory work. The new production combines the use of half and full masks to give the fast and physical Commedia dell'Arte treatment to Chaucer's most experienced wife and lover. *The Wife of Bath* is a bawdy comedy which weaves together the wife's own life story and her provocative Arthurian tale. The show will be directed by John Wright with design by Philip Engelheart and music by Pete McPhail. The show premieres at mac, Birmingham on September 25, before embarking on a 40 date tour of the UK. Details: 01235 550829

Volcano Theatre Company

Is currently touring an original adaptation of Shakespeare's *Macbeth*. Representing the essence of Shakespeare's *Macbeth*, the company examines the original, dissecting the play and its internal relationships. Inspired by the work and methods of Heiner Muller, Charles Marowitz and Eugene Ionesco, Volcano's *Macbeth* attempts to get to the heart of the tragic Faustian temptation. Directed by Nigel Charnock with original music by Stuart Lucas and set/lighting by Andrew Jones, the production is presented in a highly theatrical style - from physical realism to Grand Guignol. In June, Volcano hosted a week-long festival in Swansea, bringing together some of the most prominent directors in British theatre, including: Ken Campbell, Alan Lyddiard (Northern Stage), Jenny Sealy (Graeae), Kathryn Hunter (Theatre de Complicite) and Max Stafford-Clark (Out of Joint). Details: 01792 472772

Whalley Range Allstars

Tour the UK and internationally this summer, including visits to the Just for Laughs Festival in Montreal and two festivals in the USA. The company tours *Headless People*, *Family Sardonicus*, *The Angels* and *Secret Life of the Dummy*. The Allstars have also revived North West Frontiers, their husky-driven street show. Details: 0161 273 5175



total theatre

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- ◆ Noticeboard
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- ◆ Workshops & Training

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Full page	-	188 x 269
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Season	Deadline	Published
Spring	14th February	7th April
Summer	14th May	7th July
Autumn	14th August	7th October
Winter	14th November	7th January

PERFORMANCE

**About Face Theatre Company
EXILED**

Details: 0151 260 5703

AUGUST

7-30 Hill Street Theatre, Edinburgh EH2 3JP

**Avanti Display
THE SPURTING MAN/CRAH
CABARET!**

Details: 0161 434 4191

JULY

7-8 Cologne Festival, Germany
10-11 Etcetera Festival, Amersfoort, Holland
14 Royal National Theatre, London
18 Stockport Festival
22-23 Huddersfield Markets Festival
24 Lancaster Festival
25 Morecambe Peripatetics Festival
30-31 Cardiff International Festival

AUGUST

5 Huddersfield Festival
6 & 8 Stockton International Riverside Festival
7 Fountains Abbey
13-15 Luxey Festival, France
20-21 Libourne Festival, France

SEPTEMBER

4-5 Laval Festival, France
9-12 Tarrega Street Theatre Festival, Spain

**Bouge-de-la
EVOLUTION: MIND**

Details: 01865 749583

NOVEMBER

17-18 Farnham Maltings
23-24 Komedia, Brighton

DECEMBER

3 Yvonne Arnaud, Guildford

**Brouhaha
WELL FAREWELL**

Details: 0171 277 2529

JULY

23-24 Komedia, Brighton
28 The Bull, Barnet
31 Windsor Arts Centre

AUGUST

1 Cambridge Drama Centre
6-29 Komedia@Southside, Edinburgh Festival Fringe

**Circomedia/Bristol Old Vic Co-
production
DARK HORSE IN FISSURES IN THE
FOUNDATION**

Details: 0117 9477288

SEPTEMBER

7-11 New Vic Studio, Bristol Old Vic
17-18 Lawrence Batley Theatre, Huddersfield

**The Clod Ensemble
THE SILVER SWANN**

Details: 0171 377 2529

SEPTEMBER

3-25 BAC, London

**Diakanos Physical Theatre
SOMETHING TO REMEMBER ME BY**

Details: 0171 635 0486

JULY

22-26 The Albany Theatre, London

AUGUST

16-28 Continental Shifts at St. Bride's, Edinburgh

DV8

THE HAPPIEST DAY OF MY LIFE

Details: 0171 247 5102

SEPTEMBER

2-4 Hamburg Summer Festival, Germany
9-11 Newcastle Playhouse
15-25 Queen Elizabeth Hall, London
29-1 Royal Northern College of Music,
Manchester

OCTOBER

20-23 West Yorkshire Playhouse
27-30 Warwick Arts Centre

NOVEMBER

2-3 Gardner Arts Centre, Brighton
12-13 Edinburgh Festival Theatre
17-18 Theatre Royal, Glasgow
24-27 Festival de Otono, Madrid

**The Faceless Company
WALKABOUT
CHARACTERS/CYCLOPS/MEDUSA**

Details: 01924 215790

JULY

10 Streetscene, Brigg Town Centre, N. Lincs.
11 Stafford Festival, Stafford Town Centre
17 Ossett Gala, Ossett, Wakefield
26-31 Giant Puppet Procession, Wigston Town
Centre
31 City Square, Dundee
31-1 Cambridge Folk Festival, Cherry Hinton

AUGUST

6-7 Gig on the Floss, Gainsborough Town Centre
7 Spennymore and Newton Aycliffe Town
Centres, County Durham
7-8 Traquair Fair, Innerleithan, Scotland
11-14 Stockholm Water Festival, Sweden
31 Normanby Hall Country Park,
Scunthorpe

OCTOBER

24-30 Community Drama Project,
Isle of Sheppey, Kent
25-29 Lantern Making & Procession, Wakefield
29-30 Banks of the Foyle/Halloween Carnival,
Derry, Northern Ireland
31 Family Learning Weekend,
Swattenden Centre, Kent

**Fevered Sleep
SHORE**

Details: 0181 882 3353

OCTOBER

tbc British Festival of Visual Theatre, BAC, London
6-9 Croydon Clocktower
7 John Stripe Theatre, Winchester
tbc Windsor Community Arts Centre
16 The Bull, Barnet
21-23 South Hill Park, Bracknell

**Hoipolloi
LIVING WITH VICTOR**

Details: 01223 570477

JULY

10 HADCAF, Hungerford
23 Windsor Arts Festival
31 Cambridge Drama Festival

AUGUST

5-31 The Pleasance, Edinburgh Festival Fringe

**Horse + Bamboo
HARVEST OF GHOSTS**

Details: 01706 220241

JULY

10-11 Earagad Festival, Co. Donegal
16 Ballina Folk Festival
17-18 Galway Festival
22-23 Cobb, Co. Cork
25 Mallow, Co. Cork
31-1 Gateshead Festival

AUGUST

3 Brouhaha International Festival, Liverpool
7 Karavaan Festival, Schagen, Holland
10 Karavaan Festival, Egmond, Holland
12 Karavaan Festival, Haren Carspel, Holland
13 Vondelpark, Amsterdam
14 Karavaan Festival, Alkmaar, Holland
15 Noordwijk Straatfestival, Holland
21 Hof van Spektakel, Vlaardingen

**The Kala Chethena Kathakali
Company
KATHAKALI**

Details: 01703 342 0114

SEPTEMBER

22 Stag Theatre, Sevenoaks, Kent
23 Tower Arts Centre, Winchester, Hants
27 Darlington Arts Centre, Co. Durham
30 Middlesborough Town Hall, Cleveland

OCTOBER

1 William Howard Centre, Brampton, Cumbria
2 Queen Hall Arts Centre, Hexham
4 New Vic Theatre, Newcastle under Lyme
6 Earlsheaton High School, Dewsbury



Hoipolloi Theatre, *Living Like Victor* Photo: Richard Heeps

PERFORMANCE & FESTIVALS

- 7 Alhambra Studio Theatre, Bradford
- 1 Wiltshire Music Centre, Bradford upon Avon
- 11 Welsh College of Music & Drama, Cardiff
- 13 University of Bath
- 14 Guildhall Arts Centre, Gloucester
- 15 Brewhouse Theatre, Taunton, Somerset
- 18-19 Canterbury Festival, Kent
- 20 Magnet Leisure Centre, Maidenhead
- 21 Gardner Centre, University of Sussex
- 22 c/o Wingfield Arts, Suffolk
- 24 Martyr's Public School, Glasgow
- 2 Customs House, South Shields
- 28 The Lemon Tree, Aberdeen, Scotland
- 29 Martyr's Public School, Glasgow
- 30 St Brides Centre, Edinburgh

NOVEMBER

- 1 Tang Hall Community Centre, York
- 2 City Hall, Hull, Humberside
- 3 Nene University College, Northampton
- 4 Phoenix Arts Centre
- 7 Halyard High School, Luton
- 8 Monks Dyke School, Louth, Lincolnshire
- 9 Drama Studio, University of East Anglia, Norwich
- 11 Stantonbury Campus Theatre, Milton Keynes
- 12 Maltings Theatre, Ely, Cambridgeshire
- 14 Kenneth More Theatre, Ilford
- 17 Arena Theatre, University of Wolverhampton
- 18 The Gantry, Southampton
- 19 The Bull Arts Centre, Barnet, Herts.
- 20 Union Chapel, Islington, London
- 24 Exeter Phoenix, Exeter, Devon
- 25 Taliesin Arts Centre, Swansea University
- 26 Wyeside Arts Centre, Builth Wells, Powys
- 27 Theatr Brycheiniog, Brecon, Powys
- 28 Aberystwyth Arts Centre

Montage Theatre

LIGHTLINES

Details: 0181 692 5203

JULY

- 14 Chichester Festival

Ophaboom

FAUSTUS/.RICHARD III

Details: 0181 442 9655

JULY

- 8-9 Eastern Rural, Cambridgeshire
- 10-11 Limoges, France
- 12-13 Frejus, France
- 14 Lassay Le Chateau, Mayenne, France
- 15 Ploumeur
- 17 Dinan, France
- 20 Valence, France
- 21 La Bourbule, France
- 25 Dawlish
- 30 The Brewhouse, Stoke on Trent
- 31-1 Penschurst Place

AUGUST

- 4 Newhaven Fort
- 8-30 Hill Street, Edinburgh Festival Fringe

SEPTEMBER

- 17 Maltings, St Albans
- 23-36 Exeter Rural Touring
- 29 Ridings Arts Centre, Bristol
- 30 QEH, Bristol

OCTOBER

- 1-2 Beafort Centre Rural Touring
- 6 Wakefield College
- 7 Work Arts Centre
- 9 Shropshire Live
- 13 Dane Bank Theatre
- 14 Unity Theatre, Liverpool
- 16 Mole Valley Festival
- 19-20 Little Angel Theatre, London
- 22 Swindon, Wiltshire

Slack Dance

RIDING THE STORM

Details: 01223 414368

SEPTEMBER

- 30 Northbrook Theatre, Worthing

OCTOBER

- 4-5 The Junction, Cambridge
- 7 Theatre Royal, Portsmouth

Stage 2

ADULT CHILD/DEAD CHILD

Details: 0121 440 3838

JULY

- 29-31 mac, Birmingham

AUGUST

- 9-21 Bedlam, Edinburgh

Stretch People

THERE'S ANOTHER ONE

Details: 01223 515097

OCTOBER

- 2-3 Residency, Banbury (tbc)
- 12 Haverhill Arts Centre
- 13-16 Cornwall Arts Trust (tbc)
- 20 Northbrook Theatre, Worthing
- 21 Fareham Arts Centre
- 22 Portsmouth Arts Centre
- 23 Plymouth Studio Theatre (tbc)
- 25-27 Staffs. & Warwickshire Touring Scheme (tbc)
- 28 Guildhall Arts Centre, Gloucester
- 29 The Old Town Hall, Hemel Hempstead
- 30 Waterman's Arts Centre (tbc)

NOVEMBER

- 1 Epsom Playhouse
- 2 Artezium, Luton
- 3 Trinity Arts Centre, Tunbridge Wells (tbc)
- 4 Yvonne Arnaud, Guildford
- 5-6 Hants Consortium
- 8-13 OMAC, Belfast Festival
- 16 North Westminster Studio Theatre, Paddington
- 17 The Playhouse, Alnwick
- 19 Croydon Clocktower

The Tell Tale Hearts

MURDER, MADAME?

Details: 0181 55 6878

JULY

- 16-18 Etc. Theatre, London

AUGUST

- 6-20 The Gilded Balloon, Edinburgh Festival Fringe

Told by an Idiot

HAPPY BIRTHDAY, MR DEKA D

Details: 0171 978 4200

AUGUST

- 9-5 Traverse Theatre, Edinburgh

SEPTEMBER

- 15 Brewery Arts Centre, Kendal (tbc)
- 16 Phoenix Arts, Leicester (tbc)
- 21 Weymouth College
- 22 Hurtwood House, Dorking
- 23 The Hawth, Crawley
- 24-25 Cambridge Drama Centre
- 27-2 New Vic Studio, Bristol

OCTOBER

- 4-9 Dublin Festival
- 11-16 Unity, Liverpool
- 26-30 Gulbenkian Studio, Newcastle November
- 2-3 The Theatre, Chipping Norton
- 4 Gardner Arts Centre, Brighton
- 8-5 Lyric Theatre, Hammersmith

Yellow Earth Theatre

BLUE REMEMBERED HILLS

Details: 0181 348 0203

SEPTEMBER

- 14-18 Theatre Royal, Bath
- 20-2 Jacksons Lane, London

OCTOBER

- 5 Bury Met, Bury
- 6 Guildhall Theatre, Derby
- 7 Swindon Arts Centre, Swindon
- 8 Arts Centre, Salisbury
- 9 Arc Theatre, Trowbridge
- 12 Stahl Theatre, Oundle
- 13 Darlington Arts, Darlington
- 14 The Playhouse, Alnwick
- 15 Solway Arts Society, Asaptria
- 16 Bluecoats Arts, Liverpool

- 19 North Westminster Studio Theatre, London
- 20 Hotwood House, Dorking
- 21 Pegasus Theatre, Oxford
- 22 Yvonne Arnaud Theatre, Guildford
- 23 Old Town Hall, Hemel Hempstead
- 26 Library Arts Centre, Skelmersdale
- 27 Arena Theatre, Wolverhampton
- 28 The Hawth, Crawley
- 29 Maltings Arts Centre, St Albans
- 30 Windsor Community Arts, Windsor

NOVEMBER

- 2 Weymouth College, Weymouth
- 3 West End Centre, Aldershot
- 4 The Sackfull Theatre, Sevenoaks
- 5-6 Watermans Arts Centre, London
- 8 Notts County Council, Nottingham
- 9 Alhambra Theatre, Bradford
- 10 Tower Arts Centre, Winchester
- 11 Ashcroft Arts, Fareham
- 12 The Castle, Wellingborough
- 13 The Gantry, Southampton
- 19/ Bowen West Community Theatre, Bedford
- 24/ 21 South Street, Reading
- 30-1 Komedia, Brighton

Whalley Range Allstars

Details: 0161 273 5175

JULY

- 2-4 Denver, USA
- 14-25 Just for Laughs, Montreal, Canada

AUGUST

- 7-8 Traquair Fair, Innerleithan, Scotland
- 14 Royal National Theatre, London
- 23-26 Jersey (tbc)
- 27-28 Portsmouth (tbc)
- 29-30 Arundel (tbc)

VENUES

Camden People's Theatre

London, Details: 0171 916 5878

JULY

- 6-10 Rotten Theatre Company, *Macbeth*
- 13-17 Neil Root, *Time in the Village*
- 20-7 Hool Theatre, *Light of the Moon*

SEPTEMBER

- 7-25 Furnace Memoirs, *The Gospel According to Mr Punch*
- 27-2 Martin McGeeken, *Just a Simple Man*

FESTIVALS

The Arts Worldwide Bangladesh Festival

London, Details: 0171 354 4141

7-25 JULY 1999

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

Greenwich & Docklands International Festival

London, Details: 0870 900 0355

9-18 JULY

TEN DAYS OF SUMMER THEATRE/PERFORMANCE Including: IOU Theatre & Brenda Rattray; Stalker Theatre Company (Australia); Physical Cinema/Towering Inferno; Strange Fruit (Australia); Visplastica (France).

INTERNATIONAL

Mimos

Perigueux, France, Details: + 5 53 53 18 71

31 JULY - 8 AUGUST

INTERNATIONAL MIME FESTIVAL

Including: Theatre du Prato (France); La Ribot (Spain); Les Kalderas (France); Cirque Baroque (France); TheACTer Antagon (Germany); Theater Terra (Holland); Alyades (France); Gravidé, Aline Gelinias (Canada); Nola Rae (UK); Ornnibus (Canada); Sabina Holzer & Cornelia Zell (Austria & Holland); Dust (UK/Australia); Avner Eisenberg (USA); Strangelings (UK); Carol Fontaneau (France); Theatre Blanc, Bile Divadlo (Czech Republic); Theatre du Vertige (France).

UK

Beijing Opera Schools 1999

Roehampton Institute, London,
Details: 0171 610 2415

12-17 JULY

BEIJING OPERA WORKSHOP

Introduction to physical dimension of Beijing Opera, namely the martial and dance vocabulary. Maximum of 20 participants. £80 each. 8 participants will be selected to attend a second workshop from 13-30 September to be held near Beijing, China, at an all-in cost of £375.

Bodily Functions

Brighton

Details: 01273 385928/01273 382211

FIRST MONDAY OF THE MONTH

Open door sessions.

Circomedia

Details: 0117 9477288

18 JULY - 7 AUGUST

AERIAL SUMMER SCHOOL

With Mike Wright. For advanced students only. Numbers strictly limited. The main focus will be on Flying Trapeze, Swinging Trapeze and Cloud Swing.

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.

Diorama Arts Centre

London, Details: 0171 813 1025

2-6 August

An introduction to the art and style of Melodrama with Forbidden Theatre Company.

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.

Independent Theatre Council

Details: 0171 403 6698

JULY 7

STARTING A PERFORMING ARTS COMPANY

JULY 8

BOOKING A TOUR

13 & 14 JULY

PEOPLE=POUNDS: INTRODUCING RELATIONSHIP FUNDING

16 SEPTEMBER

YOUR BOARD OF DIRECTORS: A USER'S GUIDE

21 SEPTEMBER

POSITIVE PEOPLE MANAGEMENT

30 SEPTEMBER

INTRODUCTION TO FUNDRAISING

International Workshop Festival

London, Coventry, Belfast

Details: 0171 924 7733

6-10 SEPTEMBER

WEEK-LONG WORKSHOPS (LONDON)

Antonio Fava (Italy); Yukio Mr Ishida (Japan); Anton Adissinski (Russia); Zofia Kalinska (Poland); Anatoli Vasiliev (Russia); John Wright (UK).

11-12 SEPTEMBER

WEEKEND WORKSHOPS (LONDON)

Scott Williams (USA); Frankie Armstrong (UK); Phillip Zarilli (USA); Garet Newell (UK); Ken Rea (UK).

13-17 SEPTEMBER

WEEK-LONG WORKSHOPS (LONDON)

Clive Barker (UK); Handspring Theatre (South Africa); Carlotta Ikeda (Japan); Mladen Materic (Former Yugoslavia); Anatoli Vasiliev (Russia); Kalamandalam Raman Chakyar (India).

18-19 SEPTEMBER

WEEKEND WORKSHOPS (LONDON)

Lorna Marshall (Australia); Ken Campbell (UK); Paul Allain (UK); Ail Hog (UK); James Kemp (UK); Gaby Agis (UK)

20-24 SEPTEMBER

WEEK-LONG WORKSHOPS (COVENTRY)

Jos Houben (Belgium); Koffi Koko (Benin); plus two teachers to be confirmed.

27 SEPTEMBER-2 OCTOBER

WEEK-LONG WORKSHOPS (BELFAST)

Julian Crouch (UK); Michele George (Canada); Marcello Magni (Italy); Wolfgang Stange (Germany).

The Mask Studio

Nailsworth, Glouce., Details: 01453 834317

10-11 JULY

SOUL DRAMA: THERAPEUTIC APPLICATION OF THE MASK

4-5 SEPTEMBER

A GENERAL INTRODUCTION TO THE USE OF MASKS

18-19 SEPTEMBER

NEUTRAL MASK WEEKEND

8-10 & 22-24 OCTOBER

LEATHER MASK MAKING

13-14 NOVEMBER

PAPER MASK MAKING

The Open Performance Centre

Sheffield, Details: 0114 2493650

PERFORMANCE TRAINING

A one year training in physical and vocal performance techniques. Auditions June.

Pan Project - Intercultural Arts

London, Details: 0171 831 4399

23-28 AUGUST

STAMPEDE

Intensive training in creating intercultural physical performance for young people (up to 25). Working with tutors of body percussion, martial arts, african dance and physical theatre, the participants will be encouraged to create their own pieces for a final site-specific sharing. Curated by Mita Banerjee and John Martin, a Millipede project. £20.

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.

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.

Total Theatre

mac, Birmingham, Details: 0171 729 7944

AUGUST 30-SEPTEMBER 3 1999

DISCOVERY 4

An intensive week of workshop exchanges run for and by practitioners in the field of physical theatre. The cost for Total Theatre members is £25 (excluding food and accommodation). Numbers are limited.

Welfare State International

Ulverston, Cumbria, Details: 01229 581127

UTES OF PASSAGE INTERNATIONAL SUMMER SCHOOL

OVERSEAS

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

Montespertoli, Italy

Details: 0039 571 608891

2-6 AUGUST

ENERGETIC BODY

9-13 AUGUST

MENTAL BODY

16-20 AUGUST

VOCAL BODY

23-27 AUGUST

VERBAL BODY

The Amsterdam/Maastricht Summer University

Amsterdam, Details: +31 20 620 0225

12-14 JULY

DANCE IMPROVISATION TECHNOLOGIES

With Elizabeth Corbett

9-14 AUGUST

DISCOVERING THE MASK

With Micheline Vandepoel

9-14 AUGUST

MAKE THEM LAUGH!

With Jos Houben

21-30 AUGUST

BODY-VOICE-OBJECT

With Claire Heggen and Vicente Fuentes

Patricia Bardi Courses

Roccatederighi, Tuscany, Italy

Details: +31 20 622 9742

30 JULY-10 AUGUST

VOCAL DANCE, MOVEMENT & IMPROVISATION

Two week intensive with Patricia Bardi and Gloria Desideri.

21-25 JULY

THE UNDERSTANDING OF THE EYE AND EAR IN PERCEPTION

Further professional training.

13-24 AUGUST

VITAL LINKS

International Artists Residency for artists and advanced students, working individually or in collaboration, to develop their work in an inspiring, stimulating and supportive environment.

Comic Actor's International Course

Santiago de la Ribera, Spain, Details: +968 219305
5-16 JULY

MOVEMENT OF THE ACTOR IN PHYSICAL THEATRE
 With Norman Taylor

THE CLOWN
 With Anton Valen

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

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 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

15-23 JULY

MERCURIAL VOICES/MERCURIAL MOVES (NEW YORK)

With Linda Wise and Enrique Pardo

28 JULY-1 AUGUST

7TH BIENNIAL MYTH & THEATRE FESTIVAL: HERMES (NEW ORLEONS)

Lecturers and teachers include: Richard Armstrong, Charles Boer, Nor Hall, Kristen Linklater, Jay Livernois, Liza Mayer, Enrique Pardo, Ginette Paris, Jacob Rabinowitz, Connie Rodriguez, Sonu Dhamdasani, Linda Wise.

JANUARY 10-FEBRUARY 4 2000

ANNUAL PROFESSIONAL WORKSHOP

With Linda Wise, Paris.

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.

Theatre du Mouvement

Paris, Details: + 33 (01) 48 06 46 58

5-15 JULY

VOICE, MOVEMENT, SONOROUS OBJECT

With Henri Ogjer & Dominique Montain

12-17 JULY

MIME CORPOREL

With Denise Boulanger

16-23 JULY

THE LIFE OF THINGS, THE LIVING AS THINGS

With Warner Van Wely

19-24 JULY

PERCEPTIONS & PASSAGES

Lila Green & Natalie Schulman

26-31 JULY

THE FLUIDITY OF THE MIND AND THE BODY

With Micheline Vandepoel

2-7 AUGUST



International Workshop Festival, Photo: Simon Richardson

FLAMENCO DANCE

With Marie Carmen Garcia

9-14 AUGUST

AFRICAN DANCE

Elsa Wollaston

14-20 AUGUST

VOICE, MOVEMENT, OBJECT, SUBJECT/OBJECT

With Claire Heggen & Vicente Fuentes

16-26 AUGUST

DANCE, NATURE, ENVIRONMENT

With Brigitte Dumez

21 AUGUST-4 SEPTEMBER

THE MECHANISM OF THE BURLESQUE

With Norbert Aboudarham

22-31 AUGUST

THE MUSICALITY OF MOVEMENT

With Yves Marc

2-14 SEPTEMBER

THE CLOWN: THE ART OF RIDICULE

With Alain Gautre

CONFERENCES

Dramaturgy: A User's Guide

Details: 0171 559 3971

17-19 SEPTEMBER 1999

Hosted by The Production, Art and Design Department of The Central School of Speech and Drama, in collaboration with Total Theatre. An international symposium on the role of the dramaturg.

Kaizen/The Yorkshire Dance Centre

Leeds, Details: 0113 243 8765

6-9 JULY

THE CHANGING ROOM

Unique three-way teaching from a leading dancer/choreographer, an internationally-known communications specialist and one of the UK's leading artistic/conceptual thinkers. Open to professional dancers.

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.

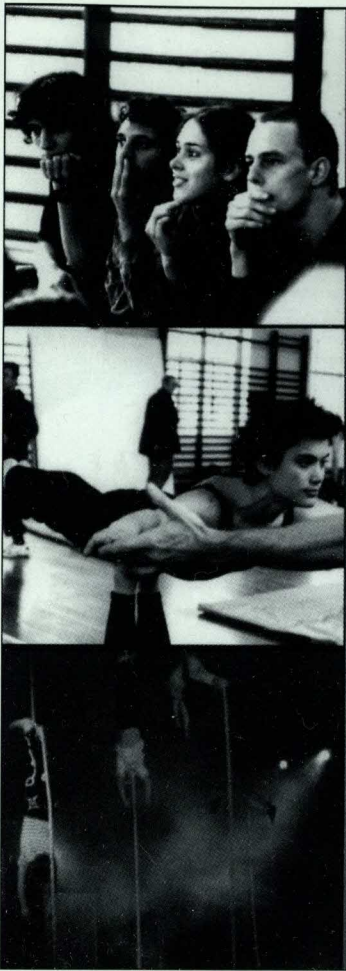
Odin Teatret

Holstebro, Denmark, Details: +45 97 42 47 77

22-27 SEPTEMBER

TACIT KNOWLEDGE - HERITAGE AND WASTE

International symposium organised by Odin Teatret on the occasion of its 35th anniversary.



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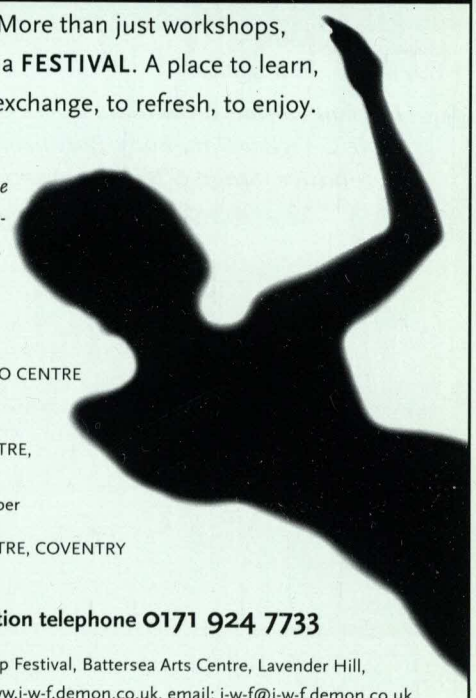
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CORINNE SOUM**

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Brochure and information:

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Islington Arts Factory
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Applicants would normally hold a degree in an arts-related subject and/or appropriate professional experience.

*subject to validation

FOR FURTHER INFORMATION/APPLICATION FORM CONTACT LINDA ROE: 0171 559 3988

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