

# total theatre

A woman in a black dress and veil is shown in profile, holding a white bird. The background is dark and moody, with a vertical light source on the right.

Mime, Physical Theatre & Visual Performance Volume 11 Issue 3 Autumn 1999  
£3.50 (Free to members)

## 1999 Total Theatre Awards

### Mimos '99

Mimos Festival,  
Périgueux, France

## Playing the Fool

Jonathan Kay

## Body Building

The International Workshop Festival

## The Grammar of the Feet

The Suzuki Method

## Fragmented Stories

Certain Fragments and Endland Stories

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# total theatre

Mime, Physical Theatre & Visual Performance

VOLUME 11 ♦ ISSUE 3 ♦ AUTUMN 1999

This is the last issue of Total Theatre to be published this century. However, don't expect a Millennium Special issue in January. Surely we'll all be suffering from Millennium-fatigue by then. It will be business as usual for us as the New Year dawns. It's nice, however, that in this issue we have the chance to celebrate some of the best work currently being performed in the field of mime, physical and visual theatre as the new century approaches.

For four weeks in Edinburgh during the Fringe Festival this summer, a team of assessors and panel of judges watched more than one hundred performances by companies participating in the 1999 Total Theatre Awards. It's with great pleasure that we announce the winners of this year's awards in this issue. It is hoped in years to come, that the Total Theatre Awards will become a regular fixture on the roster of national awards recognising excellence in the field of performance. This year, the awards ceremony at The Assembly Rooms was even featured on BBC2's Edinburgh Nights. Our thanks go to all those who helped to make this year's awards such a success.

Summer is the season for festivals. In this issue Ray Newe reports on the Mimos Festival - Europe's only festival wholly dedicated to mime outside of the London International Mime Festival. Watch out for an interview with the Spanish performer La Ribot, who won this year's Critic's Prize at Mimos, in the next issue. Anne-Louise Rentell spent a weekend at Glastonbury back in June, where she came across the extraordinary Jonathan Kay. She interviews him on page 10. The reviews section of this issue includes performances from the London International Festival of Theatre, as well as coverage of the Edinburgh Festival Fringe.

We continue to introduce performance styles from around the world, with Paul Allain's article on the Suzuki Technique. Continuing with the actor-training theme, Dick McCaw, Director of the International Workshop Festival (IWF), contributes an article on IWF's ambitious seven-year plan. My thanks go, as always, to all those contributors who generously offer so much of their time to Total Theatre for free. Have a happy new year.

**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 Winter issue, please note that the copy deadline is November 14th 1999. The next issue will cover the period January-April 2000.



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Seagulls

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The Power Station  
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**e-mail:**  
magtotaltheatre  
@easynet.co.uk

**Tel.:**  
0171 729 7944

**Fax**  
0171 729 7945

**Editor**  
John Daniel

**Sub Editors**  
Julia Hall  
Juli Mahr

**Editorial Group**  
Rebecca Brown  
David Harradine  
Juli Mahr  
Ray Newe  
Anne-Louise Rentell  
Emi Slater  
Paul Williams

**Contributors**  
Paul Allain  
Annabel Arndt  
Rebecca Brown  
Dymphna Callery  
John Daniel  
Rose English  
David Harradine  
John Keefe

Dick McCaw  
Ray Newe  
Anne-Louise Rentell  
David Richter  
Mischa Twitchin

**Design**  
Drop  
0181 964 0288  
Email:  
dropdis@hotmail.com

**Printing**  
Multiprint  
0171 733 9971



# 1999 Total Theatre

The Total Theatre Awards - honouring excellence in the field of mime, physical and visual performance - were awarded to individuals and companies performing at the Edinburgh Festival Fringe this summer.

**JOHN DANIEL** introduces the winners

## Lifetime Achievement Award

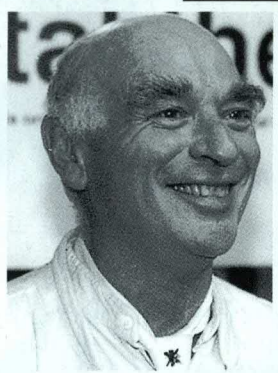
This year Total Theatre honoured two performers, Nola Rae and Ken Campbell, with Lifetime Achievement Awards. After an absence of thirteen years, Nola Rae was back on this year's fringe with *Mozart Preposterous* at Komedia. By remaining committed to her career as a mime, Nola has been flying in the face of fashion now for more than twenty-seven years. With nine solo and three two-person shows under her belt, Nola's current production still remains true to the spirit of mime theatre. It dramatises the early life of Mozart - exploring the troubled relationship between the composer and his manipulative father Leopold - entirely without words. Each gesture is precisely choreographed to a score of Mozart's music. Also in evidence is Nola's consummate skill as a puppeteer - as Leopold, she manipulates the infant Mozart in puppet form; and as a romantic young Mozart, she breathes life into the composer's future wife Constanze, constructed from a coat hanger.

As well as devising her own performances, Nola is known to subvert serious plays by directing clown versions of them for other companies. On this year's fringe, she directed an adaptation of Genet's *The Maids* for *The Tell Tale Hearts*. She has previously directed Sweden's *Teatre Manjana* in a comic version of Lorca's *The House of Bernarda Alba*, as well as turning her hand to Strindberg's *Miss Julie* and Ibsen's *The Wild Duck* for productions in Scandinavia.

Ken Campbell - who hosted this year's award ceremony at the Assembly Rooms - was also a recipient of a Lifetime Achievement Award. Ken has been at the vanguard of theatrical experimentation for more than thirty years. This year his talents were on display in his one-man show at Komedia - a cross between a lecture demonstration and a stand-up routine. Ken's ability to ad lib and work in the moment is unrivalled. In his show, he introduces his audience to 'Wol Wantok', his ongoing project to educate the world in the language of Pidgin: a simple hybridised language, originated in the islands of the South Pacific, that he claims he can teach people

within a matter of hours. He takes his audience through a Pidgin translation of a Macbeth soliloquy. An exercise which is at once illuminating (you really do find yourself instantly latching onto the logic of this strange new language) and hilarious.

Ken's full-length Pidgin translation of Macbeth was commissioned by the Royal National Theatre. Although audiences perhaps best know Ken's face from his TV appearances in *In Sickness and in Health*, it is in the theatre that he has made his greatest contribution. Starting out in the Sixties with the Ken Campbell Roadshow, he also co-founded The Science Fiction Theatre of Liverpool. He has picked up numerous awards over the years for his one-man shows and is currently introducing new audiences to Neil Oram's twenty-four hour epic, *The Warp*.



(left) Ken Campbell Photo: Dan Tuffs  
(above) Nola Rae, *Mozart Preposterous* Photo: Matthew Ridout

## Best British Production

The Belfast-based company *Ridiculusmus* won the Best British Production Award for two shows: *The Exhibitionists* at The Pleasance and *Yes, Yes, Yes* at St Bride's.

*Ridiculusmus* live up to their name with their uniquely British blend of surreal humour and devised mayhem. Try to imagine Spike Milligan and Peter Sellers cast opposite each other in a clown version of a Beckett play, and you come somewhere close to where the superb *Yes, Yes, Yes* is coming from. Crude visual puns, boisterous audience participation, and knockabout physical antics oil

the wheels of a show that takes us to the Indian Raj to meet Mr Hatter (David Woods) - an excitable bundle of confused identity - and his manically-depressed friend Chatterjee (Jon Hough). After the first ten minutes or so - in which Mr Hatter has emerged from a cardboard box, bashed a block of ice to bits with a hammer, and posed various existential (and meaningless) questions to the audience - David Woods stops to ask: "Are you following the plot?" Of course not. It's not the plot that matters - it's the delicious feeling that anything could, and just possibly might, be about to happen.



*Ridiculusmus, The Exhibitionists* Photo: Gordon Munro



# Awards



(left) Théâtre Talipot, *The Water Carriers*

Photo: Lois Mussard

(below) Théâtre Talipot

Photo: Dan Tuffs



## Best International Production

**T**héâtre Talipot, based in the Reunion Islands (south-west of Mauritius), won the Best International Production Award for two shows at St Bride's - *The Water Carriers* and *Passage*.

*The Water Carriers* - which made its Edinburgh premiere in 1998 - mixes voice, movement, rhythm and song, to evoke an ancient world plagued by drought. The performance has a dream-like quality; poetic, rather than narrative in structure, the show is a collage of ancient myths that reveal a wealth of ancestral wisdom. Energetically performed by a cast of performers whose bodies soon appear slick with sweat, *The Water Carriers* transports its audience into a world in which pictures speak louder than words, and dreams have more to teach us than reality.

Continuing in a similar vein, *Passage* - which received its European premiere in Edinburgh this summer - is a journey through visions and dreams into the very belly of the earth. Inspired by the oral traditions of the various cultures from which its cast originate - the Reunion Islands, South Africa, Vietnam and Zimbabwe - *Passage* follows the

spiritual re-awakening of a man who has lost direction. Before his return to the land of the living, the man must commune with various earth spirits and genies who guide him toward enlightenment. The play is a virtuoso example of purely physical storytelling. Beautifully designed by Françoise Grund, it is seductive to the eye. But it is the stirring polyphonic singing and hypnotic use of percussive instruments that really drive the performance. Eunice Motaung, who leads the alto section of the ANC choir, is particularly striking. But it is unfair to pick out one individual, in a show whose strength lies in the quality of the ensemble.

Highly commended in this category were the US-based company Pig Iron, for *Gentlemen Volunteers* at the Gilded Balloon. This imaginatively staged promenade performance - set in a Red Cross hospital during World War I - captures the romantic idealism of a troupe of wet-behind-the-ears American soldiers who have landed in France to fight the Hun.

And if having one tremendous show on the fringe were not enough, *Ridiculusmus* were at The Pleasance every morning with *The Exhibitionists*. This production - in which four art gallery wardens dispel the boredom of a day at work by amusing themselves with a series of games which get progressively more raucous - was created from improvisations made on location in art galleries. It's a wonder no priceless artworks were broken in the devising process. Since *Ridiculusmus* started out in 1992, they have

devised more than seven shows, not including the current two. You can catch them in January at the London International Mime Festival.

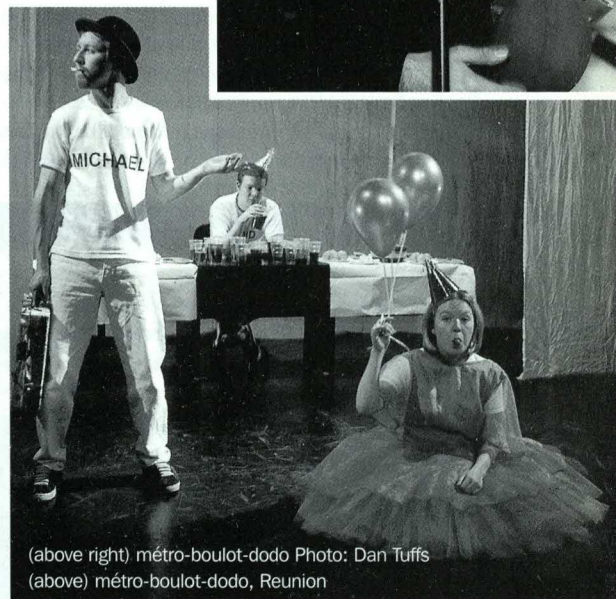
Another Belfast-based company, *Kabosh*, were highly commended in this category for their production of *Mojo Mickybo* by Owen McCafferty at The Traverse. Fergal McElherron and Niall Shanahan gave two superbly spirited physical performances, in a play that brilliantly portrays the Northern Irish sectarian divide as seen through the eyes of two young boys.

## Best Newcomer

**B**est Newcomer on this year's fringe were Lancaster-based company *méto-boulot-dodo* for *Reunion* at the Bongo Club.

In a performance that adopts some of the visual flair of *Forced Entertainment* and combines it with *Frantic Assembly*'s love of anything young, hip and happening, *Reunion* is a stylised staging of a birthday party at which youthful excesses result in tragedy. All of Sam's friends and family have gathered. They down cup after cup of noxious alcopops and then, in a state of inebriation, chuck wobbly pink blancmange at each other. The stage is a riot of colour as the cast, all dressed in white, get gunged-up. But where's Sam? He seems to be missing his own party.

Cut to the morning after, and the hung-over party-goers are faced with searching questions about just exactly what did happen last night. Things get confusing as it becomes apparent that last night's 'do' was actually a performance, and that the tragedy which ensued was just a cheap gag that went horribly wrong. *méto-boulot-dodo* show considerable promise in a show that confuses reality and artifice and cleverly plays with the very notion of performance itself. As Best Newcomer, the company were booked to play for a night at BAC earlier this month in the British Festival of Visual Theatre, where their following continued to grow.



(above right) *méto-boulot-dodo* Photo: Dan Tuffs

(above) *méto-boulot-dodo*, *Reunion*



## Best Use of Design



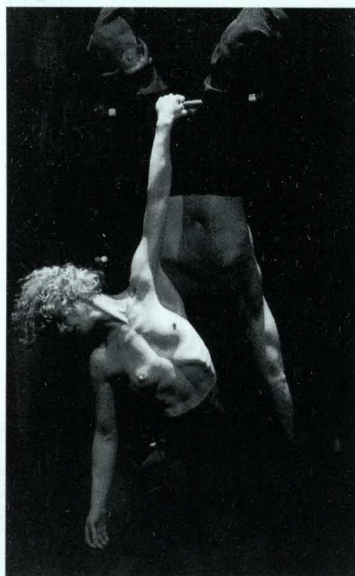
(above right) The Young Vic Company Photo: Dan Tuffs  
(above) The Young Vic Company, Arabian Nights Photo: Colin Willoughby



**T**he Young Vic Theatre Company won the award for Best Use of Design for *Arabian Nights* at the Assembly Rooms. The production, sponsored by Barclays Stage Partners, is the first that the Young Vic company has toured nationally. It is a dynamic rendering of a collection of ancient tales from the east, with sumptuous design by Georgia Sion. The stylish circular stage acts as a neutral background for the gorgeous array of peacock-coloured costumes, as well as providing an open forum for the exuberantly physicalised performances. Director Dominic Cooke and stage illusionist Paul Kieve should also be commended for the excellent use of object animation and puppetry, which adds a magical element to the familiar tales of Ali Baba, the Little Beggar, Es-Sinsibad the Sailor, et al. Highly commended in this category were *Brouhaha* for Well, Farewell at Komedia.

## People's Choice Award for the 'Company I'd most like to get physical with'

**T**his award went to No Ordinary Angels for *Deadly* at St Bride's. A popular choice with the punters and judges, *Deadly* trawls through the seven deadly sins, throwing stunning aerial routines, dance, text, and an inspired soundtrack into the mix. Devised by New Zealander Deborah Pope and Brazilian Rodrigo Matheus, the show was the best example on this year's fringe of how circus skills and theatre can be combined to good effect.



(above) No Ordinary Angels, *Deadly* Photo: Gilson Camargo  
(left) No Ordinary Angels Photo: Dan Tuff

## Most Supportive Venue

**C**ompanies participating in this year's awards were invited to nominate the Edinburgh venue they felt to be most supportive of physical-based work. This award went to Continental Shifts at St Bride's, for its belief in, and consistent programming of, physical-based work.

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The judging panel for the 1999 Total Theatre Awards comprised: Mary Brennan, Glasgow Herald; Geraldine Collinge, British Festival of Visual Theatre; John Daniel, Total Theatre; Anthony Dean, Central School of Speech & Drama; Helen Lanaghan, London International Mime Festival; Dick McCaw, International Workshop Festival; Mark Saunders, Royal Scottish Academy of Music & Drama; Joseph Seelig, London International Mime Festival.

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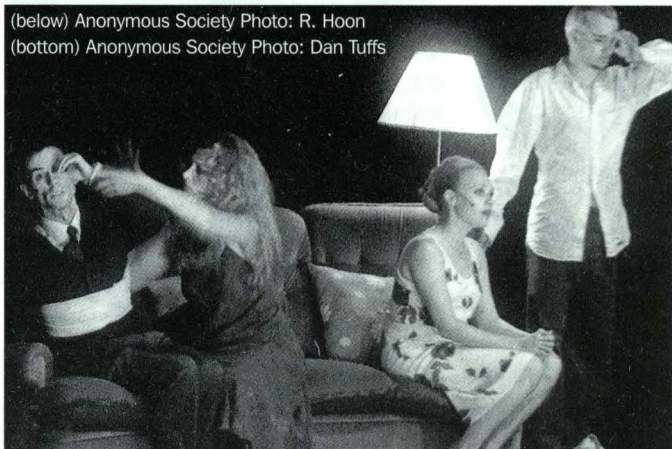
## Best Overall Production

The Belgian company Anonymous Society won the award for Best Overall Production for their musical reinvention of the songs of Jacques Brel at the Assembly Rooms.

A national hero in his adopted country of France, the Belgian singer Jacques Brel (who died in 1978) is known to British audiences through interpretations of his songs by artists as diverse as Dusty Springfield, Scott Walker and Marc Almond, or from the film *Jacques Brel is Alive and Well and Living in Paris*. Brel rose to fame in the Parisian clubs of the Left Bank in the Fifties. The songs - passionately delivered in Brel's inimitable guttural tones - spoke with anger about man's inhumanity to man and the futility of war; and with pathos about the past, unrequited love and the inevitability of death. Anonymous Society grab these self-same songs by the balls, update the lyrics with sparkling new translations and meddle with the traditional arrangements, to produce a stunning hour of musical theatre which delivers Brel afresh to a generation who might otherwise have missed out.

Sprawled nonchalantly on sofas, the cast of multi-talented performers run seamlessly through a well-chosen selection of songs from Brel's repertoire. Each song is shaken-up, dusted down and given a committed dramatic rendition, backed simply with keyboards and percussion. But this performance is more than a concert of Brel's songs; each number has been tightly choreographed, every movement - from a flick of the wrist or a turn of the head - is precisely placed, and each performer is alive and present on the stage, even when the spotlight is focused elsewhere. It's edgy, quixotic, full of attitude and very sexy. The company have captured the very essence of Brel and have not been afraid to radically re-work the songs to suit a more contemporary aesthetic. The result, for anyone familiar with Brel's songs (in their original versions), is like re-visiting old favourites to experience them again for the very first time.

(below) Anonymous Society Photo: R. Hoon  
(bottom) Anonymous Society Photo: Dan Tuffs



## andco

SPONSORS OF THE 1999 TOTAL THEATRE AWARDS

The 1999 Total Theatre Awards were sponsored by andco, a consortium of six arts centres based in Hampshire. Much of the work that the consortium programmes falls into the physical and visual theatre sector. Hence, sponsoring the Total Theatre Awards this year has enabled andco to demonstrate its commitment to the sector.

James Barry, programme co-ordinator for andco, comments: "The Total Theatre Awards put andco on the map with the people who matter in the business - artists, companies, funders and the media. By becoming identified with an important, high profile award - in an area relevant to our activities - we sow a seed in people's minds."

With support from The National Lottery through the Arts Council of England, andco is currently in the midst of a three-year project to develop programmes in the six participating venues and seek new audiences, especially among younger adults. By pooling their expertise, the consortium's six member arts centres are able to co-programme, commission and indeed co-produce new work. Through mutual co-operation, andco can programme productions that would otherwise be beyond the scope of each individual arts centre. And, better still, if the product isn't already out there, the consortium has the financial clout to help create it.

This year, andco have put commissioning money into companies including Kaos, Jade and Economical Truth. The consortium aim to work in partnership with these companies, redrawing the traditional demarcation lines that see the responsibility for the production falling squarely on the company's shoulders and the marketing on the arts centre's. The scope for exchange and co-operation between andco and the companies it programmes is greatly enhanced. "We want to work alongside these companies when it comes to audience development, looking for new and better ways to reach our target audiences," James Barry explains.

One of the ways the consortium can help young companies is to encourage them to take a fresh look at how they market their work. There's a big difference between selling a show to a programmer and selling it to the public, and this is where the consortium's marketing approach can prove useful. "Audiences are not interested in the fact that a company has been Lecoq trained, or that their current production is a radical departure from previous ones," says James, "they want to know how exciting, sexy or funny it is - they need to be enticed by the publicity, not alienated by it."

In turn, the consortium is also working to ensure that their venues project the right image to potential audiences. "If a venue's programme and ambience doesn't give the right message to a young audience, you can't be surprised when they don't turn up in droves when you slip *Frantic Assembly* or *Peepolykus* into a season," James points out. "It needs a holistic approach, a change in the whole set-up - mind set, programme, marketing, even decor!"

Hopefully the relationship between andco and Total Theatre will be ongoing. As James Barry says, "I don't think it's an exaggeration to say that the majority of the artists and companies we deal with are members of Total Theatre - or ought to be!"

**John Daniel**

*The six Hampshire arts centres that make up andco include: Ashcroft Arts Centre, Fareham; Fairfield Arts Centre, Basingstoke; Forest Arts Centre, New Milton; Havant Arts Active, Havant; The Tower, Winchester; The West End Centre, Aldershot. For further information about andco contact James Barry, programme co-ordinator, on 01962 826024.*



# Outside of the London International Mime Festival, the annual Mimos festival in Périgueux, France, is Europe's only major international festival devoted wholly to mime. RAY NEWE braved the stormy weather this August to visit Périgueux and find out what's new in the world of mime theatre

Photos: GUY CHARRIÉ

In the beautiful Renaissance town of Périgueux in the Dordogne region of France, Marcel Marceau created his best-known and best-loved persona, Bip.

It is appropriate, then, that Périgueux should host Mimos - one of the few festivals in Europe devoted entirely to mime. White faces and stripy jumpers, however, are consigned to history. It is the avowed intention of Peter Bu, the festival's artistic director for thirteen years, that Mimos should demonstrate the quality and diversity of contemporary mime.

Over the course of a week in August, Mimos '99 saw some nineteen companies from all over the world present their work. British mime was well represented with Nola Rae, Compagnie Dust, London-based artiste La Ribot and street theatre company Strangelings all performing. There was also work from Canada, Germany, Spain, America, Austria, Holland, the Czech Republic and France. In addition to all this, each morning the town's picturesque Place St. Louis played host to daily meetings between performers and journalists. It was all very civilised. Over breakfast the artists were introduced to the assembled press pack. Polite questions were met with polite answers; and whilst one may have wished for a more stimulating debate, it was an undeniably pleasant (if rather quaint) way to start the day.

These same journalists formed the 'Jury de Press' and the week ended with the presentation of the 'Prix de la Critique'. This year it was awarded to La Ribot (aka Maria José Ribot) for her show *Encore Plus Distinguées*. It was a just decision. Mimos '99 aimed to celebrate the body and answer the question: What does the body say that words cannot? La Ribot's show was unquestionably rigorous in its examination of the body and its possibilities. Her work exists somewhere between mime and dance, and Mimos demonstrates the riches this sort of cross-pollination can produce.

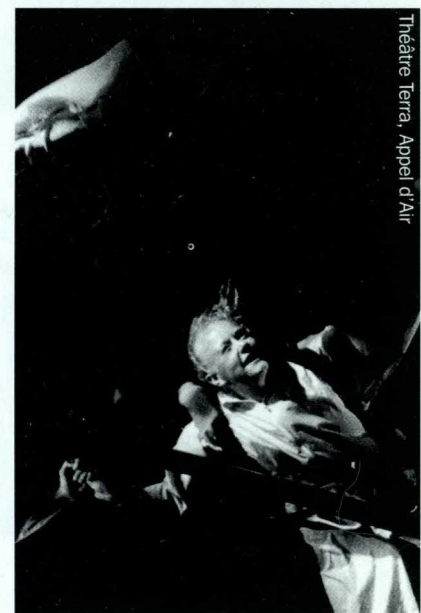
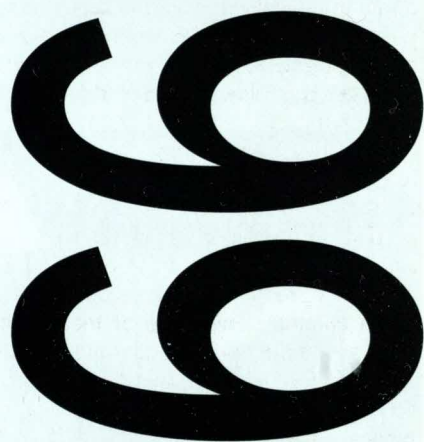
Catalan mimes Xavier Marti and Christian Atanasiu created a rich black comedy in their show *Inuit, l'Humour Noir des Hommes Gris*. Marti and Atanasiu have

been together for some nine years and although the sketches that make up their show are very funny, they always maintain a dark edge. Indeed, in the course of their *mise-en-scène*, they will often abandon ideas that they deem merely funny. It is not always easy for them to explain this aesthetic - this balance between light and dark - to the directors they invite to help shape a show once the initial devising process is complete.

Perhaps the most unusual working process of any of the performers present at Mimos '99 is that shared by Sue Arnold and Brenda Wait of Compagnie Dust. Brenda is based in Bristol whilst Sue lives in Australia. They too use an outside director, but much of the devising process is done during expensive long-distance phone calls between continents. It is hard to imagine this being ideal, and it may explain the flaws in their show *Pousière*. The show introduces two characters that have supposedly lived for many years in the same room. They have created a series of rituals for themselves, to compensate for their lack of knowledge of the outside world. Central to these rituals are their Wild West fantasies.

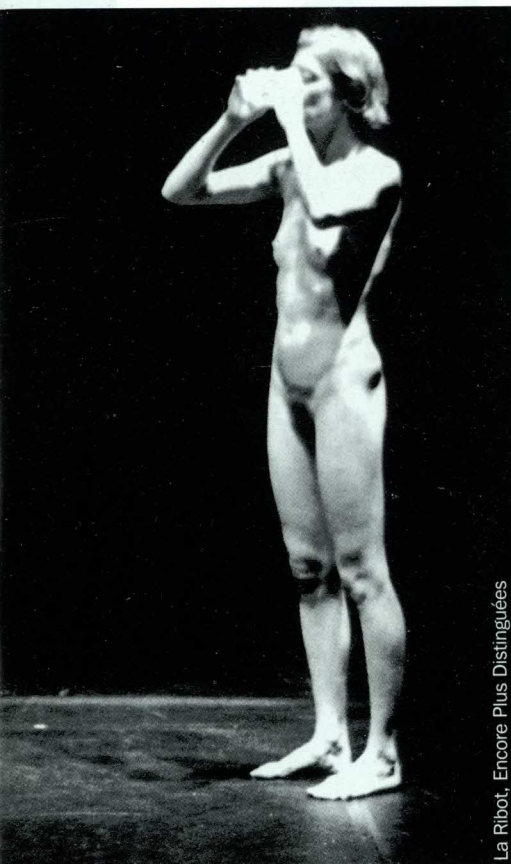
It is a charming idea and some of that charm survives the show's rather muddy realisation. But there is little sense of the two characters having endured each other's company for years, and the relationship between the performers, the fourth wall, and the audience, is never properly resolved. Whether it was for this, the technical failings, or just a dislike of Wait and Arnold's deadpan humour, the show received a surprisingly hostile

# Mimos



Théâtre Terra, Appel d'Air





La Ribot, *Encore Plus Distinguées*



Théâtre Antagon, *Terminus Equinoxe*

reception from the Périgueux audience on its opening night.

Peter Bu, Mimos's artistic director, had seen *Compagnie Dust* at the London International Mime Festival (where they had been warmly received), and was rather puzzled at the show's relative failure in Périgueux. By the second performance, however, technical glitches had been ironed out and Wait and Arnold declared the show a success.

In contrast, one piece of theatre that enjoyed a rapturous reception was that of Canadian company *Omnibus*. Inspired by the court of the medieval queen of England and France, Eleanor of Aquitaine, their show *La Flèche et la Coeur* is made up of ten fragments exploring feudal ideals of allegiance,

love and honour. The performance is of an incredibly high standard and the music, played on period instruments by Sylvie Grenier, is undeniably beautiful. Yet, despite the audience's enthusiasm, this visual poem seemed rather dated. It came as no surprise to learn that the show was over ten years old and is no longer really representative of the company's work.

The other unqualified success of Mimos '99 was the closing show by self-styled eccentric Avner Eisenberg, an American clown-mime. Eisenberg was a student of Jacques Lecoq. Initially he practiced his art as a street theatre performer. Indeed, in 1971 he was arrested by the Gendarmes and charged with buffoonery in a public place. Eisenberg is now

more frequently seen in conventional theatre spaces and usually bills himself as 'Eisenberg the Eccentric' - preferring to downplay his mime background.

As he explained to the press in Périgueux, Eisenberg feels that had he called himself a mime, his career would have been over before it began. If his show *Exceptions to Gravity* is anything to go by, whatever he calls himself, Eisenberg's skill of holding an audience remains undimmed. Like at so many of the festival's shows, the theatre was packed, but Eisenberg unquestionably drew the widest audience, and there is little doubt that had the public awarded a prize Eisenberg would have won it.

The programme for Mimos '99 promised that the streets and squares of Périgueux would be ablaze with comedy and outlandish surprises. What little street theatre there was, however, was for the most part moribund and unmemorable fare. In truth, outside of its theatres - and despite the Herculean efforts of the marketing team - Périgueux itself seemed untouched by the festival. Some of the larger outdoor shows were disrupted by unseasonably stormy weather, but nevertheless it was impossible to escape the sense that Mimos is somewhat detached from the town.

One of the great joys of the Edinburgh Festival, for instance, is the access to that city's cellars, lodges and classrooms that festival-goers enjoy. At its best the London International Festival of Theatre will drag the would-be audience member to parts of the city into which they may never have hitherto ventured. A good festival unwraps and illuminates its host city. Mimos, despite the unquestionable integrity of its artistic director, has something of the air of an added value attraction, a further enticement to visit this historic town.

Many of the press felt this year's festival was something of a let down. It was a polite, even conservative affair, and, in truth, one longed for a flash of giddy inspiration or danger. Mimos is the only mime festival in France and on this showing is unlikely to exorcise the spectre of Marceau's *Bip* which hangs over the form. Nevertheless there is much to applaud about the festival.

Peter Bu once wrote: 'Mime differs from other kinds of theatre only in its predominant means of expression, that of gestures, attitudes and facial expression.' (*Gestes* no 4, 1993.) Mimos is devoted to work of this nature. It is a tribute to all of those who worked on the festival, but particularly to Bu - whose fierce belief in this work drives it all - that practically all performances played to full houses. ■

*The Mimos Festival International du Mime Actuel de Périgueux takes place every August in Périgueux, France. For further information call + 5 53 53 18 71.*

Théâtre du Prato, *Melancolie Burlesque*





# Playing the Fool

Jonathan Kay's workshops are designed to unlock trapped creative potential by encouraging those people who attend them to exist wholly in the moment. His unorthodox methods can achieve some extraordinary results, as ANNE-LOUISE RENTELL discovered when she stumbled upon one of his performances at Glastonbury



A strange sight greeted those Glastonbury festival-goers who wandered innocently into the theatre field this year: Three hundred plus people on their hands and knees baa-ing like sheep, encircling a man with his arms outstretched to the sky and an unidentified animal skin on his head. If they had wandered in the day before, they would have witnessed a field of human fish. What possessed so many people to relinquish their dignity en masse and strike out with such a public display of eccentricity? It was none other than Jonathan Kay, performer of small miracles.

I was one of those sheep this year. Until then, my knowledge of Kay had been limited to the fact that he has been the Artistic Director of the Winchester Hat Fair since its inception twenty-five years ago. Not only has Kay performed his unique style of fooling at the Glastonbury Festival and all over the world for the past twenty years, he has also refined and developed his Fooling workshops for twenty years. You could say that his workshops have gained an almost cult status. People return to

them five or six times, whether they are one-week or three-months long.

Similarly, a Kay performance can be likened to a religious experience. In his ability to work an audience, he creates a sense of solidarity among strangers. With his stream-of-consciousness ramblings and brilliant humour, he inspires focus and confidence. At Glastonbury, an audience member was sitting in a shaft of light that had broken through a gap in the tent's canvas. Out of nowhere, Kay exclaimed: "You're in the light, stand up and recite us a poem." They did so without hesitation, and it was wonderful.

But his work could also be considered manipulative and controlling. I explain to Kay that if he had selected me to recite the poem, I would have hesitated. I would have been scared. "Really it's about how the audience and the performer relate," he responds. "For instance, I see three hundred people and the audience sees one person - but the individual always thinks that I am just seeing them."

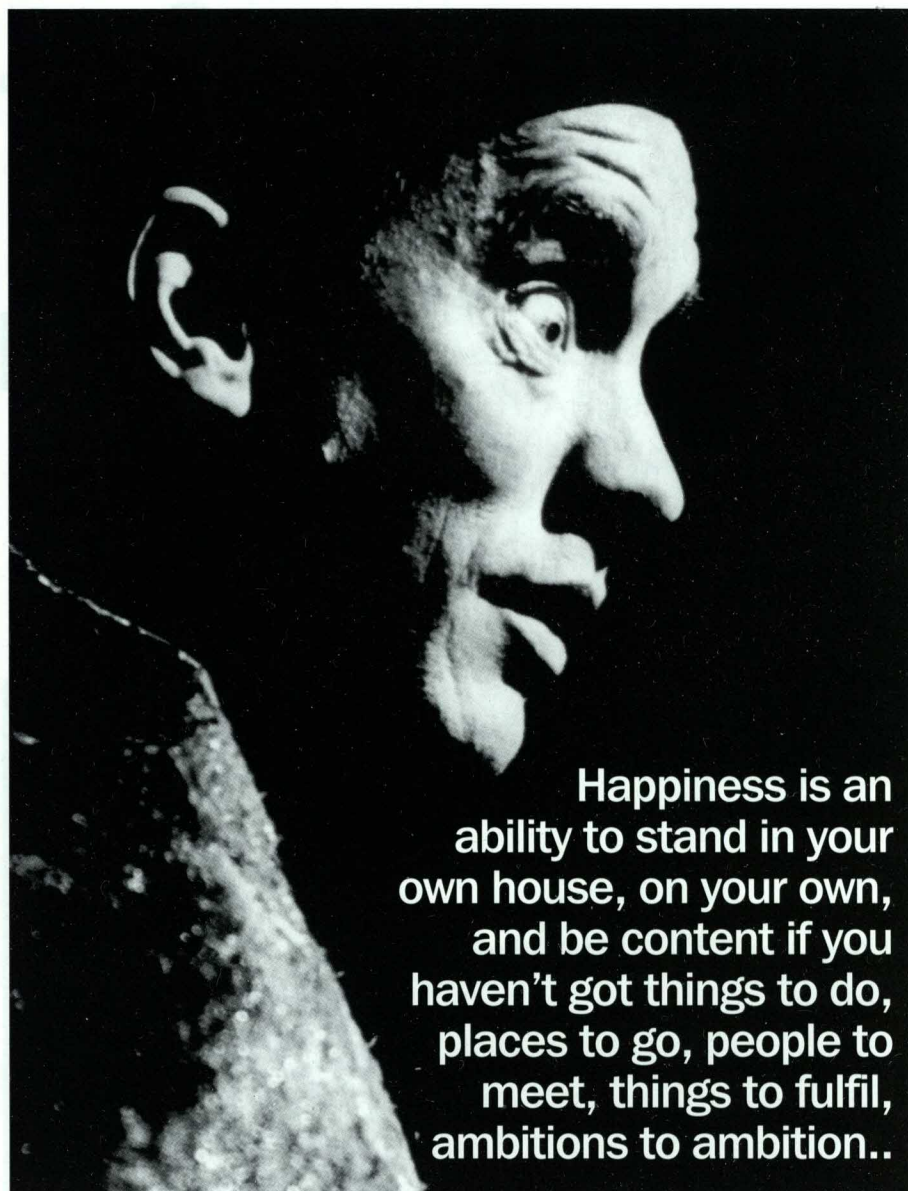
I remind him of the fear of having to stand up in front of the class when you were

a kid at school, and how that fear can manifest itself in a refusal to co-operate, to resist what is being asked of you. "But in a way I try to remind people of their childhood," Kay replies, "originality comes from the child. Therefore, if somebody in a performance or a workshop feels very shy I try and be very shy with them and say, 'I'm shy too'."

But is Kay really shy? "Yes, I am. I'm shy of you," he says, "It's always thought to be a bad thing to be self-conscious. But, I see it that we're not conscious enough. Most of the time we are trying not to be self-conscious and trying to be controlling and trying not to look the fool."

But what is it to be a fool anyway? "Someone else is a fool," he answers. "No one says, 'I'm a fool!' They always say, 'that woman over there, she's a fool to have a bag like that', for instance. Part of my work is working with the archetypal world, and the fool is one of the archetypes in the archetypal world. I am hand-





**Happiness is an ability to stand in your own house, on your own, and be content if you haven't got things to do, places to go, people to meet, things to fulfil, ambitions to ambition..**

ing myself over to an archetype. It is the foolish aspects of myself just speaking."

All the same, Kay concedes that he can face resistance from his audience: "A lot of people think that I am a charlatan. Similarly, someone in a workshop may say, 'I can tell you were against me.' I would say, 'I'm not really against you, I'm just speaking into the present moment', and the present moment is not somewhere that they might go very often. You are always in another moment, your considered moment. The idea is to bring the audience into the present moment. I try to help an audience discover the ability to be emotional, to capitulate to emotion. Emotion in this sense means that the more spontaneous you become, the more you're in the moment."

Is this the same as discovering how to be true to your self? "Being true to your self is a very interesting thing," Kay says, "It assumes the existence of two concepts - true to your self and true to something else. As if your self is something you want to be true to and it's

sulking in a corner. So you discover a twin effect. Your twin is the 'other'. That is, there's you and then there's somebody like you sitting just about there [he indicates a space over his shoulder] and the twin can be divided and sub-divided. So, you can have your mother and father there, sisters, brothers. If I asked you what your mother would think, you'd say, 'Well, my mother would think...' Your mother's not here but you can talk to her. When you say she is here, where is she? So, as the fool, I'm saying to people don't believe that your twin belongs to someone else - it's you. That takes a long time to get to, and part of you - your twin - will resist that. But the other side of you will say yes to making up a poem or being a sheep in front of three hundred people."

Kay's workshop practice centres on this twin effect. He has also used the relationship between fools and dictators as an extension of the twin: "It is the dictator in us that really forecasts what we do and how we do it. We allow dictators. One person is killed and you're a

murderer. Kill fifty thousand and you're a conqueror. The dictator is basically the person who sits in the audience and the fool is the one that stands up in front of all those dictators. Nobody in their right mind would stand up in front of a bunch of dictators. But a fool would."

Kay is dealing with big subjects. I imagine that a workshop with him would be an unrelenting process of self-discovery. Ben Owen, who is also currently documenting Kay's work on film, tells me: "I did a workshop six years ago and I've never recovered. There's a very strong reaction. Some people throw up, some people have nervous breakdowns, some people throw their cornflake bowl at their parents, some people think that it's all a load of rubbish, and some people cry for days on end."

What happens with that emotion at the end of a workshop? Does Kay just send people back out into the world, or does he accept any responsibility for it?

"I say that if they come up against something which they need to work on themselves, I encourage them to go and see somebody who can help them work out whatever it is that's come up as a result of the workshop. I also make myself available. They can phone me as well."

Kay's latest venture is the Theatre of Now, a company he wants to develop with performers committed to his working practice: "People who want to work 'with the moment', who can use every aspect of themselves, reconcile themselves with their twin so they're happy, and then use that to then understand their audience."

And what does Happiness mean to Kay? "Happiness is an ability to stand in your own house, on your own, and be content if you haven't got things to do, places to go, people to meet, things to fulfil, ambitions to ambition..."

When I met Jonathan Kay for this interview, he was smaller than I remembered. Gone was the animal on his head and the largesse of his stage presence. In its place was an unassuming man in jeans and jumper who is making it his life's work not simply to entertain but to challenge our own preconceptions of what it is to be human. Fool or charlatan, he is a man with a lot to say and contribute - not only to the performance world, but to the world in general. ■

*Jonathan Kay can be seen performing at Smithy's Wine Bar, Leek St., London WC1 on 3 November and at the Lion and Unicorn Pub Theatre, November 22-25. For further information contact Ben Owen on 0181 960 7822. For information about Jonathan Kay's workshops, contact Juliette Alexander on 01379 641 649.*



# The Grammar of the Feet

It is an actor-training methodology that involves the forceful and repetitive stamping of feet. But what it is about the Suzuki Method that has inspired such widespread interest? In August PAUL ALLAIN, lecturer in drama at Goldsmith's College London, visited Tadashi Suzuki's new multi-million dollar theatre complex in Shizuoka, to continue his research into the method

The Studio Theatre, Shizuoka, whose doors open to a view of Mount Fuji Photo: Paul Allain



**T**adashi Suzuki is one of the world's foremost theatre directors, perhaps most widely recognised for the impact his training method (which he calls the 'grammar of the feet') has had on the field of performer training since the late 1970s.

Suzuki's performances are intercultural fusions of Western classical dramatic texts, Japanese pop songs and performance techniques inspired by the classical traditions of Noh and Kabuki as well as postmodern praxis. These elements combine in a physical and visual collage which has intrigued, amused and enthused audiences at many of the world's major theatre festivals. Suzuki's book, *The Way of Acting*, outlines the aesthetics which have shaped his practice over the last thirty years and his strong views on theatre communities, cultural decentralisation and artistic management, which have created his

success. Suzuki is as much a shrewd businessman as he is a visionary director, as the recent development of a new multi-million-dollar theatre complex in Shizuoka in his home region attests, in otherwise lean times for Japanese artists.

In August this year, I visited the Performing Arts Park in Shizuoka and attended the last ever Toga International Festival held in the small mountain village of Toga, some six hours from Tokyo. Suzuki's dream of creating a home for his company away from the distractions and assumptions of Tokyo's cultural scene has been realised in Toga on a grand scale. He has collaborated with Japanese post-modern architect Arata Isozaki to build four theatres there, including the magnificent Greek amphitheatre overlooking a lake and two 'farmhouse' theatres built inside the traditional steep-roofed, thatched Gassho houses.

During my stay, the village echoed with the sound of the pounding feet of his actors stomping through their training in the larger Shin (New) Toga Sanbo theatre, as they prepared for an evening demonstration of the training and the last performances of *Greetings from the Edge of the World*. This crazy collage combines text from *Macbeth*, a chorus of scurrying men in wheelchairs and fireworks echoing across the valley, and culminates in an invitation to the audience to descend to the stage for sake drinking.

The repeated and forceful stamping, which the twenty-three actors demonstrated once the sake barrel was cleared, lies at the centre of Suzuki's training and could be called its defining 'gesture'. It is a forceful means to destabilise and so test and energise the body through repetitive and sustained fast stamping of the feet. The development of such tech-





Shin Toga Sanbo, New Toga Farmhouse Theatre Photo: Paul Allain

niques began with Suzuki's quest for a training system in 1972 with the Waseda Shogekijo or Waseda Little Theatre and continues today with SCOT (the Suzuki Company of Toga), which he founded in September 1984, and with SPAC Theatre Company, based at Shizuoka. The Suzuki method is now taught not only by Suzuki but also by actors who have worked with SCOT temporarily or who collaborate part-time, many of whom are not Japanese. Courses have been held at (to name but a few) the University of California San Diego, the Juilliard School, Columbia University, and in England at the Central School of Speech and Drama. The American Saratoga International Theater Institute (SITI) conducts Suzuki training regularly in New York and elsewhere (see *Total Theatre* Vol. 10 Issue 3 Autumn 1998 for an account of SITI's visit to Aberystwyth) and the company Frank in Australia practise the training in four-hour sessions twice a week on a regular basis.

People are stamping throughout the world. So what is it that attracts Western companies and artists to Suzuki's method and why have his core actors sustained their practice of a seemingly simple outward form for over twenty years?

Temporally and spatially the training has clearly-defined demands. The relationship of the performer to space is precise and linear, focused through a sense of the body moving in spatial planes with an acute sense of level and direction. You must focus on the whole body moving as a unit, though there is a series of ten ways of walking and different modes of locomotion that emphasise the feet. Centring is constantly re-established and tested through exercises which 'attack' the centre. With legs bent at the knee, one

leg flicks up and stamps down in an exercise called Basic Number 2. Destabilisation must then be redressed through controlled balancing of the whole body. The centre is not therefore imagined but actual, used to maintain balance.

Rhythms are extreme - very fast and then very slow or with an unmodulated even tempo. When stamping you must try to be ahead of the music, not stamping on the beat, but a split second before it. The rhythm of the teacher's command to move is constantly varied to create surprise and thus demands total readiness. It also disrupts flow and prevents pattern-forming.

The breathing must be 'secret' or hidden, in part not to reveal the effort being used. Through continued stamping for three minutes the breath is tested and must be sustained from the diaphragm, otherwise you hyperventilate and the balance is destabilised. After stamping, you relax to the floor and the breath must be controlled to support the precise movement of standing up slowly. Control of breathing steadies balance and allows a powerful voice to be projected by a muscular diaphragm.

The exercises or disciplines (as they are known) are startlingly diagnostic. It is a form by which you can measure yourself daily, a 'template' upon which you superimpose yourself. The very strict exercises expose individual tensions, patterns of movement and physicality. Most of all you must not judge what you feel, but instead search ceaselessly for the exactitude of the form, the detail of the movement and the technique. There is little help from others within the training, for most of the work is as individuals within a group, rather than work with a partner. The

demand of sustaining energy, attack, precision and repetition, makes it as much a training of the performer's will and concentration as it is a training of the body.

As Suzuki has often identified, a grammar in itself does not make lively conversation. The training does not relate directly to performance or creative processes but merely provides a vital technical foundation, with few improvisational elements. How you apply the grammar affects the quality of the performance achieved, though the training itself does not prescribe aesthetic parameters. Suzuki's belief is that performing is a series of moments of survival. Through training one may tap into what Suzuki calls 'animal energy', a primary ingredient for him of performing. Suzuki laments the absence of animal energy in much contemporary performance - lights, costumes, and other theatre technologies have denigrated the primacy of the actor's body. Suzuki's intention has been to reinstate the centrality of the actor through returning to sources such as Noh, which do not depend on electricity but rather on human energy, and by building spaces appropriate for such a mission outside major urban centres. His international stature is clear evidence of his success. Yet how might we in Britain develop these ideas and practices?

In order to investigate how such technical work might be useful as a basis for creativity, I am setting up the Suzuki Training Practice and Research Group with Antje Diedrich of Rose Bruford College, who has wide experience of the training, in particular with Frank in both Australia and Croatia. The group will bring together students, theatre professionals and researchers with a shared interest in contemporary Japanese theatre in relation to actor training. It will investigate what we in Britain can learn from encountering this approach. Through practising the Suzuki Method we want to open up new possibilities of generating performance work as well as enquiring into the needs of training using this fixed model as a constant. The Group will be hosted by Goldsmiths College and will be based at West Greenwich Community Centre, meeting on a weekly basis. It is a small beginning to develop the work of Suzuki into new intercultural arenas and to focus shared aspirations through a common practice as we stomp our way into the next millennium. ■

*Paul Allain is currently writing a book on Tadashi Suzuki and his practice for Methuen. To find out more about the Suzuki Training Practice and Research Group or to participate, please write with a CV to Paul Allain at Goldsmiths College Drama Department, New Cross, London SE14 6NW or Antje Diedrich at Rose Bruford College, Lamorbey Park, Sidcup, Kent DA15 9DF, stating why you would like to be involved.*





Dick McCaw

# Body Building

When he first took control of the International Workshop Festival (IWF) in 1994, he had no vision for the future of the festival. However, in the intervening years, he's instigated an ambitious seven year project of themed festivals, each exploring one of the key foundational aspects of performance. IWF Artistic Director **DICK McCAW**, explains the genesis of his plan  
**Photos: SIMON RICHARDSON**

I have always loved planning. It is a thrill because it is an act of defiant imagination. One says that something can happen, and one makes it happen.

There are several pleasures involved in planning. At the very beginning there is an undefined swim of ideas which one projects onto a blank canvas. That process takes a while - weeks, even months. The next stage is sudden. An idea comes to you from nowhere. It can happen while walking (Nietzsche only believed thoughts he had whilst walking), on the lavatory (Tadeusz Kantor considered the lavatory as a special place of inspiration), or in conversation. Having got the idea, the next stage is to subject it to every imaginable test to prove it wrong. If it survives these tests, one moves on to the final process - making the idea a living reality.

Good ideas, however, are two-a-penny and having them is only 5% of the work. The remaining 95% of the work is painstaking. It involves a process that marks the shift from a personal idea to a public project. And generally it necessitates persuading other people to invest in the idea. Remember Gulliver's capture by the Lilliputians - they tied him down by a thousand little threads while he was sleeping. Individually, he could have snapped each thread, but together they rendered him immobile. It is in the intricate meshing of these fine threads that you catch the giant.

The final pleasure in the planning process is seeing the project up and running - of having created something which has a being and validity independent of its creator.

That's the idealised picture I had of planning before I was appointed Artistic Director of the International Workshop Festival (IWF) in 1994. I followed Nigel Jamieson, the festival's charismatic founder. His was the Romantic phase in the evolution of IWF - clearing a patch of land he built from scratch. This phase I am familiar with, having started ATC London with John Retallack in 1979; the Medieval Players with Carl Heap in 1981; and Dick McCaw Arts Management in 1987. But now, for the first time in my life, I wasn't the person starting something, I was following.

I believe that an incoming Artistic Director should arrive with a vision for the organisation. I had none. Being used to creating from nothing, I couldn't yet grasp how to plan when there was already an existing structure. I found that the answer was first to study the existing structure carefully and then accommodate and adapt existing features.

Not surprisingly, then, my first festival programme in 1994 looked identical to Nigel's. Although our administrator Jenny Klein and I made radical changes in marketing, the founding philosophy of IWF remained the same. Firstly, to encourage the creation of new work through providing a place for the exchange of new ideas and practices. And secondly, to sustain artists through the life-long development of their careers. Add to this

the central belief in the value of international and inter-disciplinary exchange and you have all the shaping forces behind any IWF programme.

The first major step in finding my big idea came about through another act of reinvention. Nigel had left me with the idea for a project exploring the relation between the performing and the martial arts. This took the form of a report on his research trip to Kerala, South West India, in Spring 1992. While Nigel clearly saw a project here, all I could see were facts. At the heart of a project there has to be a burning question that demands to be answered. I couldn't discover (or couldn't empathise with?) Nigel's burning question and thus had to find my own.

The idea came and, as is so often the case, it was so simple and obvious I couldn't believe that I hadn't thought of it before. It lay in the question: Why is it that some actors are more present on stage than others? Some actors have a presence even when they are silent and doing nothing. Is it that they have more energy? Certainly it seems that they are more connected to the space they occupy. They are undeniably there. This question of energy seemed also at the heart of the martial arts and explains why I finally called the project *The Performer's Energy*. I spent the next few months exploring the hunch that energy was the common element to both the performing arts and the martial arts.

Through extensive conversations with Henry Smith (both an Aikido master and a



dance/theatre performer) I discovered the manifold and deep links between the martial and the performing arts. The martial art forms are sciences of human vital energy. They teach us about the nature of energy and how to harness and deploy it with the greatest economy and effectiveness. I found nothing transcendental about these sciences, they are practical disciplines by which one can tune one's senses and train one's physique to perform what seem like super-human feats. The actors' training programmes of Barba, Suzuki and Grotowski share the same rigour and belief in human energy as the martial arts.

Up until 1994 our festival programmes had had no theme or title, they were simply a gathering of some of the most interesting international teachers and artists. In 1995 every teacher joined in a common pursuit of explaining the relation between the martial and the performing arts as seen from the perspective of their own forms, techniques, traditions and culture. This themed approach gave a vivid reality to our interdisciplinary and inter-cultural project.

It was this sense of collective discovery which led me to decide that future festivals should explore one fundamental aspect of performance. Thus in 1996 I chose movement. The programme consisted of artists and teachers who use movement as a bridge across disciplines, and others who put movement at the heart of their teaching or creative process. We asked such questions as: How differently does a dancer and an actor use and understand movement? What are those animating movements which give life to an inanimate object? What does Moshe Feldenkrais mean by Awareness Through Movement?

The decision to make an integrated project out of these explorations came about by a happy accident. After two festivals I was convinced that we should continue with our exploration of these fundamental themes. In February 1997 I was writing a Lottery application which required a five-year artistic plan. It took very little time to think of five more foundational aspects of performance - voice, rhythm, character, dialogue, and space. Having arrived at the magic number, all that remained was a title for the project. In choosing *A Body of Knowledge* I wanted to emphasise the crucially psycho-physical aspect of performance and training. I was also keen to leave behind a literal body of knowledge, an archive of the hundreds of hours of workshops, demonstrations and discussions which will have taken place over the seven years. Our aim is to have produced fifty digital videos, six CD ROMs and three book-length monographs by April 2002.

The 1997 festival consisted of two projects, *Voice/Dance/Movement* in London and *With the Whole Voice* in Belfast. The first was



Slava Polunin Workshop, 1996 International Workshop Festival

an interdisciplinary project which grew out of the realisation that some of the fundamental aspects of performance are functionally inseparable. For example, you can't speak or sing without making some movement. The more warmed-up the body, the fuller the breath, the greater the bodily resonance, and thus the more powerful the voice. We learned that a dancer's movement response to a vocal or verbal stimulus was often entirely different (and less predictable) to that of an actor. This was even more the case with our exploration of rhythm in 1998 which brought voice, movement and the martial arts very fully into play.

As *A Body of Knowledge* develops I have found that programming and planning are becoming a more collegiate process. In the context of our 1998 exploration of rhythm, Dominique Dupuy talked about experiments and research at the beginning of this century made by Jacques Emile Dalcroze, Rudolph

Laban and Alphonse Appia. He explained how we are still living off their explorations of the expressive body and space and movement. To my shame, I admit I knew little about these three pioneers, but through conversation with Dominique and other teachers we are planning a series of workshops on these masters in 2000 and 2001.

As this seven-year project unfolds I am becoming aware that planning is a process of constant dialogue with those teachers who are actively involved in its realisation. This is a less heroic idea of planning, but it is more deeply satisfying because it brings me ever closer to both practice and practitioners. ■

*The next International Workshop Festival takes place in September 2000. Contact IWF at BAC, Lavender Hill, London SW11 5TF. Tel.: 0171 924 7733.*



# Fragmented Stories

RAY NEWE has been reading two recent publications by Tim Etchells of Forced Entertainment...

To their admirers, Forced Entertainment have always been more than just a theatre company. It is these people who will particularly welcome the publication of two books by the company's writer/director Tim Etchells.

Certain Fragments is a collection of writing generated by and around Forced Entertainment's theatre work. It yokes together Etchells's programme notes, texts, reviews and interviews. Endland Stories is, as its title suggests, a collection of short stories set in the barely fictional world of Endland. Both publications provide a fascinating, if fractured, glimpse at the seductive aesthetic of Tim Etchells - the director of a company that The Guardian newspaper once hailed as 'Britain's most brilliant experimental theatre company'.

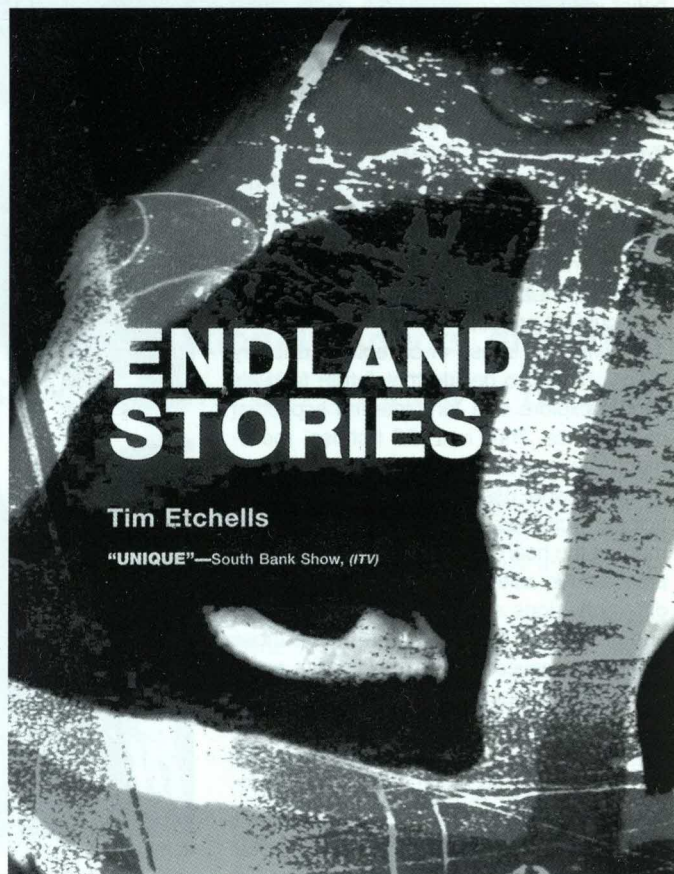
Of the two texts, Certain Fragments is the one most likely to grace the bookshelves of the theatre student; and a fine addition it will make too. Etchells has succeeded in writing a book that simultaneously echoes Forced Entertainment's performance style whilst also illuminating it. Not only have all the 'fragments' included in the book had lives prior to this volume, but each essay is in itself fragmented, characterised by short bursts of writing with new headings for each paragraph. There are lists in place of sentences; questions in place of answers. As Etchells says in his introduction: "Since the work we made or loved was often in fragments or layers (of image, sound, movement and text), so too the writing should be in fragments - fragments between which the reader must slip and connect if s/he is to get anywhere."

Certain Fragments is nothing as crude as a history (although sometimes it touches on history), nothing as strident as a manifesto (though sometimes it borrows that tone) and nothing as simple as a guide. It has, rather, the air of one musing on Forced Entertainment's work and the world in which it was produced. Indeed, the line between the two blurs constantly - there is space for letters from Etchells to his son Miles, or stories of Etchells's own hospitalization. Anecdote and quotation are often as valid as fact or opinion.

It is a novel device which makes it appear that Etchells cannot, or will not, pinpoint where life ends and work (or rather play) begins. As he writes in the chapter headed Play On: Collaboration and Process: "My darling, we talk as if the real and playful were separate. But we know that isn't true. After Psycho the shower is not the same place. After the game we played endlessly one rainy Saturday afternoon, rushing in and out of the front room pretending to be monsters, the house is not the same place."

This is why Forced Entertainment can, from certain members of its audience, attract the kind of devotion most usually associated with bands rather than theatre companies. The world of Forced Entertainment is recognizably the world of its audience - is recognizably Sheffield, or the North of England, or (at least) England. But after a Forced Entertainment show that world is in some ways altered.

So, in Etchells's collection of short stories, England becomes Endland. As he says himself: "Those games were rewriting the everyday. Quite simply changing the world by any means necessary." How does one articulate this rewriting? Language is not to be trusted. Again and again language fails both the author and the characters of Endland Stories. Again and again it becomes



**Endland's characters (like their author) slip up on typos, fall into the holes left by puns, and are deafened by the silence following questions**

plain that myths cannot be written in the parlance of operating instructions.

Endland's characters (like their author) slip up on typos, fall into the holes left by puns, and are deafened by the silence following questions. Etchells struggles with the language, sometimes desperately ("Every time I try to write gun I write gin") and sometimes defiantly ("There are those that accuse me of being unable to use language in either its symbolic or conceptual kinds of meaning, and still others who believe that I cannot grasp or formulate the properties of objects in the abstract, that I cannot raise the question 'why' regarding real



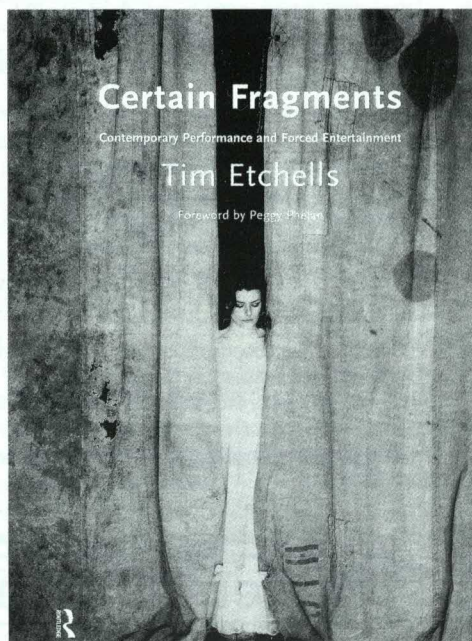
happenings, nor can I deal with fictitious situations or comprehend their rationale. Nonetheless I must set down the events.")

Yet each of these failures - each jump cut, each breakdown - articulates a demand. Indeed, the language collapses because of this demand for 'something beyond'.

It is this 'demanding' that so attracts the vigilant audience member to the work of Forced Entertainment. Even when the demands are made in the paltry language of mass media, where pulp is mistaken for literature and soundbite revered as poetry, the drive for 'something beyond' remains unmistakable and overwhelming.

So, whilst *Certain Fragments* will find its home in the performance sections of bookshops and libraries, it is most likely that *Endland Stories* will be consigned to the 'Cult Fiction' sections. There it will wait - amongst the junkies and drunks, the heretics, situationists and crime writers - for you to find it and for you to make its demands your demands; challenging you, as Etchells puts it: "to get blunt tools to do fine work, to carve out a life in, around, despite of, and through, what passes for culture in the late twentieth century." ■

**Certain Fragments is nothing as crude as a history (although sometimes it touches on history), nothing as strident as a manifesto (though sometimes it borrows that tone) and nothing as simple as a guide**



*Certain Fragments: Contemporary Performance and Forced Entertainment* by Tim Etchells is published by Routledge and available in paperback at £14.99 (ISBN: 0-415-17383-3) and in hardback at £45.00 (ISBN: 0-415-17382-5). Tim Etchells's collection of short stories, *Endland Stories*, is published by Pulp Books in paperback (ISBN: -901-07212-6) priced £8.99.

## MY THEATRE

### ROSE ENGLISH

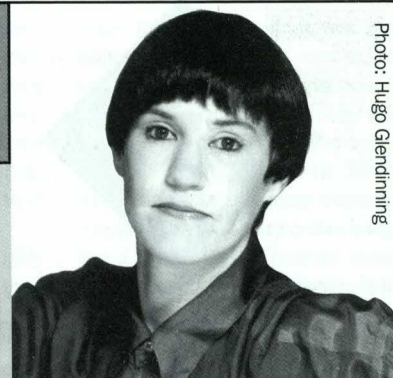


Photo: Hugo Glendinning

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

The first shows I remember seeing were improvisations by dancers, musicians and singers at Ferias in Spain; Bertram Mills's Circus; the Royal Tournament; Swan Lake; and revues like the original production of *A Funny Thing Happened on the Way to the Forum* with Frankie Howard. By the time I saw my first play (*A Midsummer Night's Dream*) it was too late! I remember the scenery, but not Vanessa Redgrave...

**What recent performance has particularly inspired you?**

Ricky Jay and his 52 Assistants.

**Which performer, alive or dead, makes you laugh the most?**

Tommy Cooper.

**Who is your favourite playwright?**

Gertrude Stein.

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

When was the last time I walked in?

**When was the last time you cried in a theatre?**

Angela Clerkin's Potato Soliloquy in *Sods in Space*. She was dressed in a large potato costume and speaking of the Irish Potato Famine: "They blamed the failure on the potato - but it wasn't my fault! I was sick!" - I was caught simultaneously crying and laughing.

**Who is your favourite performer?**

The late Ron Vawter in both his solo work and with The Wooster Group.

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

Eleanora Duse.

**What productions will you never forget?**

The House by IOU; Wheat by Dennis Greenwood and Sally Potter; a duet danced by Steve Paxton and Lisa Nelson both wearing false moustaches; Forest Dances Four by Simon Vincenzi and Frank Bock; Siobhan Davies dancing Harmonica Breakdown; the impeccable Tango Argentina which I saw four times for the insatiable duet by Carlos Borges and Ines; Jeremy Robins in Slippery When Wet - it's a long list and this isn't the end...

**What does 'physical theatre' mean to you?**

About as much as 'visual theatre', 'music theatre', 'dance theatre', 'live art', 'combined art', 'inter-disciplinary art', and anything with the word 'seminal' or 'cutting edge' in front of it. There is usually one word that says it better. Try 'theatre' or 'show'.

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

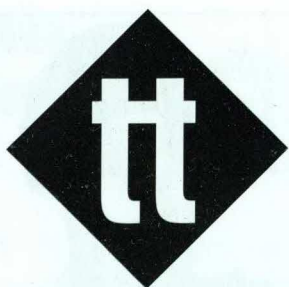
It's so difficult currently to get to work in a theatre, that it would be something completely different, like animal husbandry. In spite of the prevalence of both agricultural and cultural BSE, I am optimistic that people will remember that they must eat and think.

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

Who?

*Rose English* is based at The Circus Space, London, where she is working on her next three shows. A fragment from *Standing Room Only* - an opera of the ordinary - will be presented at Hoxton Hall on 19th and 20th November at 8pm. Box office: 0171 739 5431.





# total theatre

Mime, Physical Theatre & Visual Performance

## NEWS

**Total Theatre**  
The Power Station  
Coronet Street  
London  
N1 6HD

**Tel**  
0171 729 7944  
  
**Fax**  
0171 729 7945

**Email**  
magtotaltheatre  
@easynet.co.uk

**Director**  
Annabel Arndt

**Membership Officer**  
Marion Wallis

**Board**  
Susmita Banerjee  
Clare Furey  
Phil Gibby  
Phillip Hoffman  
John Keefe  
Juli Mahr

Jon Potter  
Teri Sayers  
Jane Sutcliffe  
Toby Wilshire  
Dorothy Wilson

## 1999 Total Theatre Awards

The 1999 Total Theatre Awards, sponsored by andco - the consortium of Hampshire arts centres - were announced at a reception held at the Assembly Rooms on August 27.

Ken Campbell compered the award ceremony, which was packed with hopefuls from amongst the hundred or so companies who entered the awards. Forty assessors drew up a shortlist of performances which were seen by a judging panel (see page 7 for details).

This year the Total Theatre Awards received higher profile than ever. The BBC filmed the award reception for Edinburgh Nights and featured the work of award-winning companies Ridiculusmus, Théâtre Talipot and No Ordinary Angels amongst their pick of the best physical theatre on the fringe.

This year's winners received pottery trophies created by Jenny Charles and Alexandra James. Tony Dean of Central School of Speech & Drama presented the award for Best Use of Design to the Young Vic Company for Arabian Nights; Paul Gudgeon, Director

of the Edinburgh Festival Fringe presented the People's Choice Award to No Ordinary Angels for Deadly; Felicity Hall of the Arts Council of England presented the Most Supportive Venue Award to St Bride's; Verena Cornwall of andco presented the Best Overall Production award to Anonymous Society; Geraldine Collinge of the British Festival of Visual Theatre presented the Best Newcomer Award to metro-boulot-dodo for Reunion; Sally Cowling of the British Council presented the Best International Production Award to Theatre Talipot for Passage & The Water Carriers; David Emerson of the TMA presented the Best British Production Award to Ridiculusmus for The Exhibitionists and Yes, Yes, Yes. Finally, Dick McCaw of the International Workshop Festival presented Ken Campbell with a Lifetime Achievement Award. Joseph Seelig of the London International Mime Festival accepted a Lifetime Achievement Award on behalf of Nola Rae, who was unable to attend the reception.

### West Midland's Member's Meeting

Total Theatre will host a meeting for members based in the West Midlands on 22nd November at 2.30pm. It will be an opportunity to appoint a regional representative, network and discuss Total Theatre activities. Anouk Perinpanayagam, WMA's Performing Arts Officer, will attend the event to be held at the Function Room, mac, Cannon Hill Park, Birmingham. Details: 0171 729 7944

### Office Move

Total Theatre has recently moved office - but not very far. After four years in exile in a concrete bunker behind Circus Space, we are to take up residence in the Power Station on Coronet Street. Phone, fax and e-mail details will remain the same, but please note our new address in your diaries: Total Theatre, The Power Station, Coronet Street, London N1 6HD.

## Membership Subscriptions

After freezing membership rates for two years, the cost of Total Theatre membership will rise after 1 November 1999. New annual rates are as follows: student (UK) £14 (abroad) £33; individual (UK) £24 (abroad) £39; small scale performing co. (UK) £44 (abroad) £70; primary/secondary school (UK) £44 (abroad) £70; small scale venue (UK) £44 (abroad) £70; fixed term revenue co. (UK) £60; library (UK) £65 (abroad) £95; college/university (UK) £65 (abroad) £95; training school/organisation (UK) £65 (abroad) £95; corporate/commercial (UK) £95 (abroad) £125; arts agencies, RABs etc. (UK) £95 (abroad) £125.

## 1999 Total Theatre Awards

• **1999 Total Theatre Award for Lifetime Achievement:**  
Ken Campbell, Nola Rae

• **1999 Total Theatre Award for Best Overall Production:**  
Anonymous Society, Jacques Brel (Assembly Rooms)

• **1999 Total Theatre Award for Best British Production:**  
Ridiculusmus, The Exhibitionists (Pleasance) and Yes, Yes, Yes (St Bride's)

**Highly Commended:** Kabosh, Mojo Mickybo (Traverse)

• **1999 Total Theatre Award for Best International Production:**

Le Théâtre Talipot, Passage & The Water Carriers (St Bride's)

**Highly Commended:** Pig Iron, Gentlemen Volunteers (Gilded Balloon)

• **1999 Total Theatre Award for Best Newcomer:**  
metro-boulot-dodo, Reunion (Bongo Club)

• **1999 Total Theatre Award for Best Use of Design:**  
The Young Vic Company, Arabian Nights (Assembly Rooms)

**Highly Commended:** Brouhaha, Well, Farewell (Komedia)

• **1999 Total Theatre Peoples Choice Award for the 'Company I'd most like to get physical with':**

No Ordinary Angels, Deadly (St Bride's)

• **1999 Total Theatre Award for the Most Supportive Venue:**

Continental Shifts at St Bride's

**Shortlisted Venues:** Chaplaincy Centre, Komedia

• **1999 Total Theatre Awards Shortlist:**

Artus, Turul - Grotesque Myth of a Plucked Angel (Demarco European Art Foundation)

Boardwalk Productions, Numb B (Komedia)

Boilerhouse/Trouble, Bleach (Graffiti)

Canada's Catalyst Theatre, The House of Pootsie Plunket (St Bride's)

Company Gavin Robertson, Fantastical Voyage (Komedia)

Farces, Fantasia (Assembly Rooms)

Fecund, The Cherry Orchard (Komedia)

G.O.4., A Technodrama (Club West)

La Compagnie Orange Sanguine, L'Embarquement (St Bride's)

Leikin Loppu, The Tailors (Famous Grouse House)

## 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.



Robert Pacitti Co., Evidence of Life After Death

## Robert Pacitti Company

### Evidence of Life After Death

Purcell Room, London, July 1999

Robert Pacitti is best known for making work that explores issues of sexuality, race, gender and class which he maps onto the social body. His latest project explores the disappearance of the body itself, and combines performance, video and sound to contemplate the social, somatic and cellular aspects of death and dying. Pacitti demonstrates an impressive range of creative involvements in this show - as well as conceiving and co-performing the piece itself, he has made the video and written and sung/performed the score - and every aspect of the work is marked by his combination of solemnity and sly humour.

The most interesting concept at play in this piece is the use of performance itself as an allegory of dying. A digital clock at the edge of the stage begins to count down from sixty minutes as the show begins, and clicks onto zero as the climactic closure is reached. Other images of being and vanishing - a tray of ice cubes before an electric heater, a mass of insects, four old women making a pot of tea - glitter in the piece as so many memento mori, and remain vivid in the mind long after the performance fades away.

The show does not always avoid its own stated aims of escaping the weightiness of grief, and is at times too somberly performed and

abstracted to realise the universal potential of the subject. Nonetheless, the range of formal and conceptual experimentations visibly active in this piece, mark it as a fascinating and often beautiful meditation on what it means to live, to die, and to fill the spaces in-between.

David Harradine

## Rapscallion Productions

### Crooked Teeth

The Lion and Unicorn, London, July 1999

Rapscallion tap into the universal fear of all things dental in *Crooked Teeth*. The world is at the mercy of a dastardly dental empire. Toothpaste manufacturers have been forced to close; dentists have been disappearing in mysterious circumstances; teeth have been ripped from the jaws of innocent adults and children. Don Clack, intrepid hack with the *Furrock Gazette*, is on the case, along with Earnest Andworthy, the nerdy fall guy.

A cross between *Raiders of the Lost Ark* and a Victorian melodrama, *Crooked Teeth* follows the hapless pair as they go in search of the sinister perpetrator of the aforementioned dental crimes, Miss D'Tooth. In hot pursuit is Miss D'Tooth's unlikely henchperson Esther Pumble, a genial master of disguise. A trail of clues lead the trio into the jungle where they grapple with poisonous spiders, narrowly escape being a lunchtime treat for a tribe of pygmy cannibals, and almost fall to their deaths crossing a ravine on a

flimsy rope bridge. In a dazzling and deliberately confusing array of twists and turns, the plot becomes even more outlandish as Clack and Andworthy travel to Hawaii by canoe (with Pumble still on their trail) to gather the final clues which will lead them to D'Tooth's lair.

Slickly produced and hugely entertaining, Rapscallion get their teeth stuck into this convoluted slice of tomfoolery with vast amounts of energy. Sometimes the company's full-throated enthusiasm is a little too overpowering for the size of the venue. Their slapstick farce could also benefit from a little more modulation in pace and pitch. However, this demented adventure is loads of fun and infinitely more enjoyable than a trip to the dentist.

John Daniel

## La Ribot

### Mas Distinguidas ('More Distinguished Pieces')

ICA, London, August 1999

This is the second in La Ribot's series of 'distinguished pieces'. The project was originally conceived in 1993 and consists of a series of short pieces which are then sold as living artworks to 'distinguished proprietors'.

Although some of the pieces do feature costumes, for much of the show La Ribot is naked. In the black-outs, she is little more than a tiny white sliver in the light - although it is obvious that her hair and pubic area have been dyed a vivid red. This transforms her body - more than just a symbol it becomes rather like a costume itself. The body and its response to stimuli and space are the recurring theme of the thirteen pieces that make up 'Mas Distinguidas'. La Ribot's control is unparalleled. No gesture is surplus and there is heart-stopping poetry in this economy of movement.

Some of the pieces are humorous, others thoughtful or pretty, some are unexpectedly poignant - like when La Ribot takes Polaroids of first one breast, then another, and, finally, of her pubic hair. Each picture is then attached onto the body over the corresponding area. The magic of the moment, however, is when La Ribot turns to the audience to display the undeveloped Polaroids.

Rapt, the audience witnesses the appearance of breasts and pubic hair. More than a mere visual pun, it is, perhaps, a quiet comment on the effect of adolescence on the body.

In the final piece La Ribot dances against stationary crayons, mapping the movement on her body, like a kind of Geiger counter measuring the pleasure of dance. It is potentially enough to render all other forms of dance notation defunct. It is the artist's intention that there should be a hundred such distinguished pieces. It promises to be a project well worth watching.

Ray Newe

## Le Théâtre Talipot

### Passage

St Bride's, Edinburgh Festival Fringe, August 1999

When Le Théâtre Talipot brought The Water Carriers from their home of Reunion Island to Edinburgh last year, the show became one of the hot tickets of the festival - renowned for its stunning fusion of music, dance and text. This year the company is showing *Passage*, a large ensemble production which differs from the tight five-man cast of the earlier piece.

Whereas *Water Carriers* was, in many ways, more of a demonstration of musical and physical skill than a theatre event (too loosely held together to ever really cohere), *Passage* more carefully and explicitly constructs a central narrative, around which the company weave strands of powerful polyphonic song, driving percussion and some beautiful visuals. Following the journey of a lost traveller who is drawn into a dangerous supernatural underworld, *Passage* constructs a mythical story of error, faith and redemption, which at worst can seem naïve, but at best is engaging and moving. It is undoubtedly the excellent cast that keep the audience going when the story wears a little thin, and every performance is full of commitment and energy.

Leaving the theatre, a promotional desk sells compact discs, posters and glossy brochures, stirring up the hype which is already starting to surround this company. It would be a shame if what is best about this group - the seamless, ►



organic and powerful use of music, movement and song - becomes lost in a marketing drive that sees the company co-opted by the mainstream (like De La Guarda, for instance). But maybe that's where all international innovation goes nowadays, and if Le Théâtre Talipot travel that road, I'm sure they will do very well.

**David Harradine**

## Bare Feat Theatre Someone Has Been Disarranging These Roses

Jacksons Lane, London, July 1999

Bare Feat Theatre present a show using elements of repetition, movement, language, and non-linear narrative, that takes its audience into the magical world of Gabriel Garcia Marquez. Heat, sex, hope, lust, wishes and dreams, play out before us, as three performers (Bram Williams, Helen Tennison and Alexandra Hingst) conjure the story of a sweltering village and the hope for rain. It's a story about a boy who keeps praying for rain and a girl who is infatuated with him; a young man who's bursting to get laid and an obliging prostitute; and an angel who's shot down by the village children.

The company create a strong sense of place, so that the heat is tangible and the audience share the experience of the long, repetitive, boring days without in turn being bored. Comedy is found in observation, character and relationship - with Tennison in particular finding the joy in play. The central focus of the piece is the hope for rain, as a boy arranges a crucifix of roses on the floor and begs San Pedro for rain with religious devotion. Alexandra Hingst finds great integrity in this child with a mission, and manages a very subtle portrayal of early masculinity without falling into cliché. Bram Williams finds the unemotional neutrality that one might expect of an angel and the requisite earthiness of the lascivious slob.

Overall, the piece is full of keen observation and notable moments. However, perhaps because of the blurring of narratives and mixing of styles, I found it difficult to fully identify with the characters, and was left, consequently, feeling more like an

observer of, rather than a participant in, the piece.

**David Richter**

## Fevered Sleep Carpel and Stamen / Fantasy Party

34 St George's Road, Palmers Green, June 1999

The neat gardens and faux Tudor semi's of Palmers Green provide a fitting backdrop for this double bill of 'at home' performances by Fevered Sleep. For the first showing, Carpel and Stamen, the audience sit on a manicured lawn before a washing line which acts as a curtain. A prim lady in a cloche hat sits on a deckchair listening to the clipped strains of a presenter on a BBC gardening programme. In the vegetable patch, a gardener - stripped to the waist - tills the soil.

This brief performance/installation is a beautiful portrait of middle class repression circa 1920. Aroused by all the plant talk on the wireless, and by the burgeoning nature that surrounds her, the lady of the house conjures a man from out of the flower bed. He emerges naked from the soil - the fruit of the earth - to make passionate love to her. The smooth suburban calm is momentarily rocked.

For the second showing, the audience are ushered into the living room where they spy, through the French windows, a party going on in the conservatory beyond. We've progressed to the 1990s and a group of friends have met to get drunk and play the 'Fantasy Game'. The audience have already been asked to scribble their darkest fantasies onto scraps of paper which are now pulled from a hat and acted out by the players at the party.

The concept is beguiling. The windows which separate the audience from the players block out all sound. The party starts quite naturalistically. Because of the authenticity of the domestic setting, the effect on the audience is to feel like invisible guests at a party to which they haven't been invited. Gradually things grow more surreal as the players start to act out some of their favourite fantasies to often hilarious results.

**John Daniel**

## Steven Berkoff's East

Pleasance One, Edinburgh Festival Fringe, August 1999

First performed at the Traverse Theatre by Berkoff's London Theatre Group at the 1975 Edinburgh Festival Fringe - with Berkoff himself playing Mike - East has clearly survived the test of time.

In Edinburgh once more, prior to its West-End run, this production has been meticulously re-assembled, under Berkoff's consummate direction. One gains the impression that East is a piece very close to Berkoff's heart and that the strong cast were punctiliously hand-picked and subsequently shown little or no mercy in rehearsal.

Each of the five talented performers display a definite understanding of Berkoff's characters, and execute their roles with powerful vocal and physical precision. Matthew Cullum and Christopher Middleton work seamlessly together as the two East End 'yous', Mike and Les - emerging as frighteningly feasible characters, in both their vicious sparring and displays of coarse camaraderie. Tanya Franks, as the sexy and sassy Sylv, entices and rebuffs the pair admirably. Her soliloquies are particularly poignant, as she interprets Berkoff's text with a rare clarity; mastering the combination of crass humour and subtle emotion, to present an empathetic character who possesses attitude as well as a certain longing.

Jonathan Linsley and Edward Bryant make an equally well-balanced tragi-comic couple as Mum and Dad, highlighting some humorous characteristics of East End life, alongside illustrations of the painfully habitual nature and potential emptiness of some long-term relationships.

The fluidity and verve of this production make this a compelling piece of theatre, with themes and characters as relevant today as they were twenty-five years ago.

**Rebecca Brown**

## Theatre-rites Cellarworks

27 Belfast Road, London N16, June 1999

Theatre-rites make site-specific shows for children. This one happens in and around a disused ragtrade workshop in North London. Like all good site-led performances, Cellarworks draws absolutely upon its location, and knits together a charming story about a man's desire for a remarkable new suit.

The piece is full of tightly woven echoes of the building's past, and is pinned together before the audience as the dressmaking matron Celia (wonderfully characterised by Alex Martin) whisks client and audience alike around her comically surreal workshop. There are moments of absolute beauty in the show - particularly when a cutting pattern is brought to life as a full-size puppet and a swatch of white silk becomes a dancing partner. The use of video projection works best when transforming the design of a length of 'magic cloth', but doesn't always fully justify its presence. At times its use seems merely tokenistic, when it should rather have been developed as an organic part of the whole show.

Bruce Sharp's sound installation combines aural echoes of the building's past with the voices of the local schoolchildren that the company collaborated with to make this project, and is an effective and necessary underscoring. Although there are still many gaps in this production, which is presented in a style that at times risks slipping into the patronising, there are many moments when, as an adult moving through the space, one becomes wrapped up in wonder and stitched through with happiness. A very





charming, innovative and often funny piece of children's theatre.

**David Harradine**

## Rejects Revenge with Dog the Monkey Whoredom

Liverpool Everyman, July 1999

Rejects have chosen a feisty and darkly comic play for their first collaborative venture. Heather Robson's inventive and witty script supplies a feast of bawdy innuendo and rich plotting which follows a couple of Elizabethan trollops on their mission to outwit Bishop Canker - who also runs the stews. The label 'Blackadder for the stage' is apt.

The original script has been reshaped for Edinburgh, losing some of its rawness in the process, and gaining a rather cumbersome set which tends to limit the possibilities for physical or visual gags which are the usual trademark of Rejects Revenge. Melodrama serves the

and club comic Terry Titter, doubling as the revolting Toad and Toby Jugger. It's clearly great fun for them, and that (of course), makes it all the more entertaining to watch.

**Dymphna Gallery**

## 1157 Performance Group/Platform 9 Theatre Swahili Godot

C3, Edinburgh Festival Fringe, August 1999

Only perhaps four or five lines in this piece are spoken in Swahili, and anyone expecting to see a new version of Beckett's play will be surprised, but probably not disappointed, when they experience this strange and powerful collaborative production.

This drama, which charts the journey of a young man whose life becomes unbearable, is certainly infused with a Beckettian sensibility. Its two protagonists balance on a blade of inarticulate isolation and the restraints of social codes. Swahili Godot melds movement, digital soundscapes and a text that is one part Tarantino and two parts Beckett. Although the production doesn't come up with the goods that the press release promises (the much vaunted 'stunning projection' is sadly absent), what remains - perhaps even more so because it is so sparse, desolate and achingly simple - is a strangely moving and funny piece, that absolutely evokes the cruelty and despair at the heart of its narrative.

David McCormick's perfectly apt choreography and James Dagless' soundscape stretch the text into a three dimensional form that becomes truly theatrical, and both performers handle the material, at times of a nature that is difficult to pull off, with great skill. Ultimately though, what makes this production so fascinating is the performance by 1152's artistic director Matthew Scott, which is marked by an odd and utterly engaging quality and presence quite unlike anything I have seen. This unique style, combined with the company's accomplished fusion of text, movement and sound, makes 1157 a compa-

ny to definitely look out for in the future.

**David Harradine**

## You Lucky People Room: An Evening at Home

Hoxton Hall, London, July 1999

You Lucky People are an Anglo-Swiss company, formed from a collaboration between theatre artists, architects, graphic designers and musicians. One would expect such an interdisciplinary group to produce work that is innovative, challenging and thought-provoking, but this project is disappointingly weak. Based on the writings of Georges Perec, the work claims to explore the mundane, funny and tragic events that happen in domestic settings. But in constructing a narrative about someone that is absent from their home, this piece simply cannot deliver the promised goods.

Rather than evoking any kind of sense of place (surely a prerequisite of anything subtitled 'an evening at home'), the clinical white backdrop and slide projections that are deployed as visual reference points only succeed in further alienating the audience from any possible connection with the performers. The lack of pace and energy, inherent in the piece and exacerbated by the performances (despite glimpses of humour and insight), renders difficult any kind of engagement with the tawdry text, and the unfulfilling physical action is accompanied by possibly the worst accordion playing I have ever heard.

There is potential in this project, and the performers do try hard to keep the audience with them, but as I left the theatre I couldn't help wishing that I really had just spent an evening at home.

**David Harradine**

## Yael Caravan From the Earth, A Memory

Jacksons Lane, London, August 1999

From the outset this is a piece that totally grips the attention. There's a low spot light, a mottled lumpy canvas centre left, and an atmosphere full of anticipation. The first stirrings

of life begin to the music of Arvo Part, and a mythological birth is taking place in front of us. Reminiscent of the more esoteric moments of Derevo's Red Zone, the audience watch fascinated as Yael Caravan sets out on a journey of growth and transition.

With elements of Butoh and dance, Caravan's physical discipline is extraordinary. Every pulse and movement count as she lets us into the intimate womb she inhabits. As the creature grows, Caravan plays with her audience - layer upon layer of material fall away from her costume, only to find each time that her face remains shrouded in a veil of secrecy - a kind of spiritual striptease which keeps the audience glued.

The extraordinary thing about this performer is that with all the layers of costume, light, sound and potential masks that she works with, she still manages to maintain a simple level of awareness, openness and vulnerability, that allow a communication and intimacy that is highly uncommon. The journey is a primal one that touches at an intuitive level, without addressing the confusing complications of intellect. During this very sensual piece, we are never left in doubt as to how we are to feel - all is communicated.

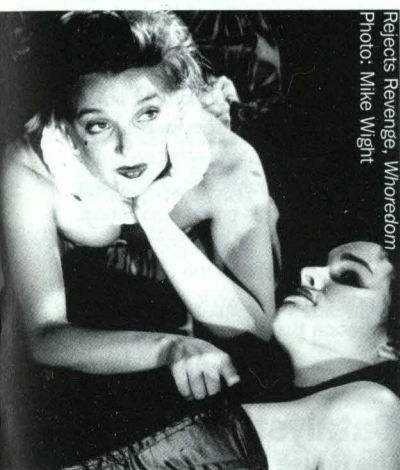
**David Richter**

## Volcano Macbeth - Director's Cut

Purcell Room, London, July 1999

Drawing a parallel between two sets of murderous couples - Lord and Lady Macbeth and Fred and Rosemary West - might seem an interesting conceit at first. For this dramatic exploration into psychosis and violence the comparison would seem to make sense. However, clearly, the impulses underpinning each set of violent crimes are not the same. The Macbeths are propelled by greed and ambition, whilst the Wests were driven by nothing more than sheer perversity.

Volcano's radically stripped-down adaptation of Shakespeare's text seems fatally flawed from the start. Which is a shame because this production contains some moments of sheer theatrical brilliance. Fern Smith - with her imposing physical ▶



Rejects Revenge, Whoredom  
Photo: Mike Wright

spirit of the piece extremely well, but leaves the darker aspects of Robson's writing untapped. The mockery of the bishop's sado-masochism, for example, offers entertainment without that edge of disgust that takes satire beyond the superficial.

Nevertheless, Whoredom is a jolly good romp. It's gloriously naughty and delights in boisterously rude language. This production successfully harnesses the libidinous verve of the play for laughs, with a performing quartet featuring only one Reject, David Alison, alongside writer Heather Robson and Helen Bright, as the harlots with hearts,



presence and rich-as-a-fruitcake voice - was born for the role of Lady Macbeth. Andrew Jones's design (blood red drapes) and Stewart Lucas's dark rumbling soundscape create an atmosphere of brooding menace. But this production is frustrating because it reveals Volcano simultaneously at their best and worst.

It all starts to go wrong shortly after Duncan's murder. Suddenly what has (up until now) been a stylish and surprisingly straightforward two-handed presentation of the original play, becomes a full-blown exercise in alienation. Strobes flicker, thrash punk plays at ear-splitting decibels, and what follows from now until the end of the show is a chaotic presentation of 'madness'. Shouting and throwing furniture around does not necessarily make for compelling drama. All the subtlety evident up to Duncan's killing is now lost and the audience is treated to a demonstration of psychosis which is impossible to connect with. Hence, all empathy is lost.

When Paul Davies smashes a plastic doll against a table to represent the slaying of Macduff's children, the audience actually laugh (those of them that haven't already walked out, that is). Nigel Charnock's direction is ill-judged. Why strip the original text down to its bare bones, only to then chuck loads of extraneous 'tricksy' effects at it?

John Daniel

## Urban Dream Capsule

Arding & Hobbs, Clapham Junction, London, June 1999

This was the unexpected delight of LIFT '99. The concept of four performers living in a shop window for thirteen days didn't initially grab me, but my visit revealed much - the opportunity to peer at them, to watch others watching, to reflect on this urban intervention from behind glass, and on the paradoxes it threw up.

This performance had an extraordinary effect on Clapham's street life - as the four residents of the shop window ate, slept, chatted, washed, read and played music on public view. You could 'talk' to them through the glass by phone. Or you

could communicate (via written messages) by fax and e-mail, or (more prosaically) by mouthing the words. The performers lives were mediated by the demands of being in a perpetual performance and they were, in turn, able to intervene in the lives of those people who passed-by the shop window. Thus they could 'touch' us without physical contact. The music they chose to listen to was relayed to the street; e-mails and faxes posted in the window showed the responses of previous visitors. Some locals had clearly become repeat visitors - almost adopting the four performers for the duration of their residency.

The spectacle raised many questions without losing any of its joy. It made me think about the whole notion of gazing and its centrality to theatre. The piece was absolutely of our media age - exposing the private. Passing children seemed to regard it without surprise, as if it were just another TV show. Clearly some spectators wanted to join the performers in the 'Dream Capsule', to grab their fifteen minutes of fame.

So many other issues were also touched on - commodities, consumerism, commerce, to name a few. So, arguably, Urban Dream Capsule achieved all the prerequisites for great theatre - it simultaneously entertained and provoked thought.

John Keefe

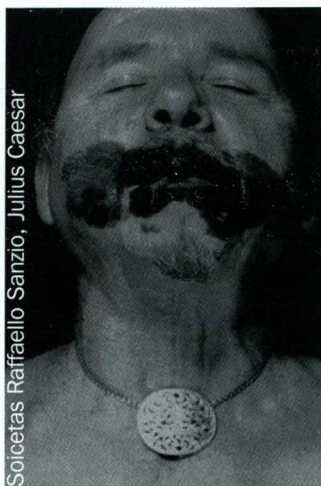
## Soicetas Raffaello Sanzio

Julius Caesar

South Bank Centre, London, June 1999

In this extraordinary production by the Societas Raffaello Sanzio, the great orator Julius Caesar is played by a man without vocal chords. The text's great public speeches are delivered with the aid of a voice amplifier. In this way, the words of the body are truly spoken; the transformative power of metaphor is incarnated on the stage.

This is but one instance of the manifold fascination and intelligence that made this production - contrary to the unfortunate and misinforming pre-publicity - the most sincere and serious presentation of Shake-



Soicetas Raffaello Sanzio, Julius Caesar

speare's play you could hope to see. In the first half, the production offers the public speeches, the rhetoric of political address, and the murder (evoked with simplicity, through the ritual cleansing of the victim's body). Then comes the aftermath of assassination, with the erstwhile conspirators finding no other end to their private speeches than suicide. The first is played with all men; the second, by two women. This structure offers a profound vision of the play. It resonates with the fearful questions of present wars: Why is it that heads of state still remain immune to the devastation that they wreak? What is the fear that protects 'our political masters', who command the maiming and murder of others, while also laying waste to the environment?

The production is an object lesson in relating the languages of theatre. Here there is no separation of 'textual' and 'physical' or 'visual'; the production indeed offers an instance of 'total theatre'.

Mischa Twichin

## Teatr Biuro Podrozy

Drink Vinegar Gentlemen  
Theatre Workshop, Edinburgh Festival Fringe, August 1999

In the shadow of much international acclaim for their stark anti-war piece *Carmen Funebre*, it was a courageous and innovative step for the Polish company Teatr Biuro Podrozy to return to Edinburgh with this much smaller scale, indoor, absurdist comedy.

Revealing and celebrating the company's versatility and diversity

of skills, *Drink Vinegar Gentlemen* is a collection of short scenes inspired by the Russian writer Daniil Kharms. Kharms' writing, still little known in this country, prominently features sudden death, falling, accidents and chance violence. Kharms conveys more vividly than any other writer of his time, the precarious nature of life in Stalin's Russia. For this reason, his works were banned there until the 1980s. At the height of Stalin's purges in 1937, he was recorded to have stated: "I am interested only in 'nonsense'; only in that which makes no practical sense. I am interested in life only in its absurd manifestation."

A previous acquaintance with Kharms' writing might be an advantage when approaching this work. However, Biuro Podrozy interpret what Kharms describes as his 'incidences', with a charm and originality that mean previous experience of Kharms' texts are not essential. The majority of the action focuses around a huge hardback book, from which people emerge and disappear into. It is opened, closed, destroyed, mended, and used, from every angle in the course of the action.

The company members gave concrete evidence of their comic abilities, not to mention their physical agility and musical skills. Their comic creations are a far cry from the haunted individuals of *Carmen Funebre* and this production, whilst bizarre, is full of energy, comedy and once again displays the company's strong ensemble work.

Rebecca Brown

## Catalyst Theatre

The House of Pootsie Plunkett

St Bride's, Edinburgh Festival Fringe, August 1999

It is very rarely that one witnesses a theatre piece in which the spoken text gels perfectly with the visual, musical and physical elements. This production, by Canada's Catalyst Theatre, comes close to achieving that blissful state of truly organic union. The piece is loosely based on the legend of Electra, and retains the basic structure and characterisations of the mythical text, transposing the narrative to the icy frontiers of northern Canada, in a timeless world of



ice and snow. The performance style is certainly reminiscent of Berkoff, another rethinker of mythological texts, and the heightened characterisations of the murderous mother and her meat-craving boyfriend could be straight out of one of his works - although the lightness of touch which marks these characters as simultaneously horrific, hilarious and tragic comes from a subtlety and delicacy of performance which is often lacking in work that draws upon Berkoff's style.

The design for this production perfectly captures the frozen landscapes of the northern frontier, all glass and transparent perspex, and really evokes, through the simplest of means, the cold splendour of the play's eponymous homestead. Music underscores and punctuates every scene, every significant moment, with perfect clarity.

In managing to fuse the use of music, design and physicalisation so fluidly in this production, Catalyst Theatre have produced a really mesmerising, funny and touching piece of work.

**David Harradine**

## Forced Entertainment Who Can Sing A Song to Unfrighten Me?

Queen Elizabeth Hall, London, June 1999

Forced Entertainment's epic durational performance is an extraordinary piece comprised of many strands and levels. The narrative rests on a two and a half hour loop of sequences and fragments that are constantly re-run. It is a performance in which the utterly ridiculous takes on pathos; where the audience laugh as Disneyesque trees argue about acting like trees; where pantomime animals show us how they can't act 'dying'; where 'Once Upon A Time' stories become confessions of fantasies and desires. *Who Can Sing A Song To Unfrighten Me?* evokes the world of the child, where fantasies, dreams and nightmares are one and the same thing, and where being frightened becomes the delicious enjoyment of 'fear'.

With a surprisingly small house of about one hundred and fifty at the

beginning (falling at its lowest to forty-five after thirteen hours), the audience become part of the strange and intimate half-world in which the performance exists. People drift on and off the stage, and in and out of the auditorium, like sleepwalkers. Yet, as the slight changes and variations in the piece are gradually revealed, so an alertness and awareness accompanies the tiredness. It is a unique shared experience.

Even with its inevitable troughs, this is a wonderful piece of durational theatre, well-shaped and paced across the hours. The entire show can be seen as a twenty-three hour preparation for the closing section. At 11.53pm the music finally stops. At 11.57pm the gorilla does a final dance, dies and joins the others upstage. At 11.59pm the last minute is counted down. Then 'Stop'. The stage is bare, except for a single chair and the resonances of the after images.

**John Keefe**

## Billie Whitelaw An Evening with Samuel Beckett

Queen Elizabeth Hall, London, June 1999

Nick Cave, artistic director of this year's Meltdown, writes, as a statement of intent, that this year's festival should blow our minds.

Not least amongst the mind-blowing events was the rare stage appearance by Billie Whitelaw. It is not often that Whitelaw graces the stage anymore - preferring what she regards as the less gruelling discipline of film. But it is her stage work, particularly her work with Beckett, for which she is most treasured.

Beckett was always something of an enigma. Who better then to illuminate him than his favourite actress and most celebrated interpreter? The audience hope that, through Whitelaw, they will come closer to him, that somehow her special bond with Beckett will reveal him to us. Theatre as séance. It is, of course, an impossible demand.

Whitelaw has an amiable enough stage presence. Like an eccentric aunt, she dithers about the stage showing us props from Happy Days, plying us with anecdotes and introducing a screening of *Not I* with

tales of the physical discomfort its realisation cost her. Whilst Whitelaw's charm is irresistible, Beckett nevertheless remains an enigma.

At the end of the evening, Whitelaw takes questions from the audience. What was he like as a man?, somebody asks plaintively. That this question should need to be asked at the end of the evening, demonstrates the frustration of Whitelaw's illustrated lecture. What she can tell us is, without doubt, interesting, but it offers little insight into the man or the artist.

**Ray Newe**

## DCA Shazam

Barbican, London, July 1999

Philippe Decouflé's *Shazam* incorporates live dance, film projections, text, comedy and live music. It is an ambitious cocktail of forms for a one and a half-hour show with no interval, but the result is a stunning, subversive and highly enjoyable piece of dance theatre.

Sequences of movement take place everywhere: in the far recess-

es of the stage, through curtains, on film, within picture frames, and behind screens. Originality comes when the opening filmed Dali-esque sequence is later replayed for the audience. Then, the filmed close-up version is shown on a screen above the stage while the dancers create the effect below. The audience witnesses both the craft behind the art and the final artistic product before their very eyes. It is a clever device of simultaneous demonstration and representation.

Similarly, at regular intervals, the audience is treated to a visit from a male dancer, wearing only a suit jacket and his briefs. Each time a different dancer humbly apologises for the 'unfinished state of the performance' and then launches into either a description of how movement, music or even light can be used as tools of communication. This is a hilarious means of subverting the audience's expectations - it forces them to think about what they are watching in a way that is appealing and entertaining.

A performance full of beautifully crafted images and moments, *Shazam* is a highly stimulating and satisfying theatrical experience.

**Anne-Louise Rentell**



DCA, *Shazam!*  
Photo: Quentin Bertoux



## 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

### Independance

Is a new independent dance management agency based in London. A LAB initiative, Independance offers advice and support for independent artists, managers and dance practitioners in London. The agency has two London offices, one in Brixton and one in Marylebone. Each offer management services and a fully-equipped dance studio. Resource 'hotdesks' can be hired for £20 a day, 4 days a week at the Brixton office. Desks are also available for freelance dance managers for temporary or occasional use. Details: 0181 678 6664

### International Arts Bureau

Provides a free enquiry service daily from Monday to Friday (10.00 to 13.00 and 14.00 to 17.00) on international policies, contacts, funding programmes and training opportunities for the UK cultural sector. Contact Melita on 0171 403 7001. Email: enquiry.iab@mcmail.com

### Kaizen

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

### The Live Art Development Agency

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

## AWARDS RECEIVED

### Arts Council National Lottery Grants

Heir of Insanity, £18,411 towards the cost of a caravan with mobile office; The Bull, Barnet, £79,709 for access improvements and to replace old and worn out equipment; Islington International Festival, £98,740 towards cost of purchasing a 350 seat Yurt tent; Lyric Theatre, Hammersmith £100,000 towards refurbishment of main auditorium and improving access; Sadler's Wells, £6,000,000 to complete complex redevelopment; South Hill Park Arts Centre, £3,000,000 for Stage Three building refurbishment; Fireraisers Theatre Company, £11,973 towards purchase of video equipment and training; Kneehigh Theatre Trust, £89,440 towards purchase of tools and equipment; The Junction, £5,000,000 to improve and extend facilities; Siob-

han Davies Dance Company, £62,000 for equipment, including a portable sprung dance floor.

## AWARDS & COMMISSIONS OFFERED

### ACE Development Funds

Are one-off grants for professional arts groups. Funds are listed by department (combined arts, dance, drama, education and training, literature, music, touring and visual arts). Further details about deadlines and applications are available from: Information Service, ACE, 14 Great Peter Street, London SW1P 3NQ. Tel.: 0171 973 6453.

### 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.

### The Interdisciplinary Travel and Research Fund

Provides grants of up to £500 to support international research directly related to live art and interdisciplinary practice. Deadline for applications: 24 November 1999. Email: jennie.macdiarmid@artscouncil.org.uk

### 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.

### London Arts Board Go & See Grants

Support short overseas visits by London-based artists. The grants are intended to broaden artists' knowledge and influence artform practice, and to create opportunities for international collaboration, developing contacts, and establishing links between London and other cultural capitals. Closing date for applications: 29 October 1999. Details: LAB, Elme House, 133 Long Acre Lane, London WC2E 9AF. Tel.: 0171 240 1313. Minicom: 0171 670 2450. Helpline: 0171 670 2410.

### National Lottery Small Grants for Small Groups

Range in value from £500 to £5,000 and are available to companies with an annual income of less than £15,000. Applications must be made from 3-6 months before the project start date and grants are available to cover the cost of training, general equipment, publicity materials, fees, volunteer expenses, events, repairs and improvements to premises, feasibility studies and office equipment. Details: 0345 458458

### Northern Arts Cultural Business Venture

Offers grants of £1000-£10,000 for young people aged 18-30 to assist new and existing cultural businesses to successfully develop. Applicants will need to identify at least 25% of the total project in match-funding. Details: Pippa Herron, Northern Arts, 9-10 Osborne Terrace, Jesmond, Newcastle-

Upon-Tyne NE2 1NZ. Tel.: 0191 281 2866 ext. 1355.

### The Regional Arts Lottery Programme

Is a new funding initiative operated by the ten English regional arts boards in conjunction with ACE. Grants from £5,000 to £30,000 in any one year (with potential for funding over three years) will be used to support arts projects that demonstrate potential across each of the following four areas: Access (audience development, voluntary and local arts, equality, participation), Education (lifelong learning, artists in schools, arts education programmes), Production & Distribution (project support, publishing, touring, multi-media) and Investment in Artists (residencies, commissions, workspaces, artist training). Details are available from the RABs or the Arts Council of England on Tel.: 0171 333 0100.

### Science on Stage & Screen

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

### The St Hugh's Foundation Awards

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

### Wingate Scholarships

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

### The Year of the Artist June 2000-June 2001

Is a national project, embracing all art forms, which aims to celebrate living artists and promote greater awareness of the artist's role in society. This will be achieved through artist residencies and commissions for which artists and host organisations will be able to apply for funding. For details of opportunities in your region call either your relevant Regional Arts Board or Arts 2000 on 0114 279 6511.

### Yorkshire Arts

As co-ordinator of the Year for the Yorkshire and Humber region, Yorkshire Arts has devised a programme which includes an unique research and development award for artists. Residency and Commission Proposals are open to both artists and host organisations. Awards will be between £1,000 and £15,000 (a minimum of 10% partnership funding is essential). Research and Development Awards of between £500 and £3,000 are only available to artists. The deadline for the next round of applications is 31 March 2000. Details: 01924 455555



## SERVICES

### Article 19

Specialise in providing graphics and sound to the performing arts. Samples of the company's websites, graphic designs and music are available on their website. Details: [www.article19.co.uk](http://www.article19.co.uk). Tel.: 0191 275 9455.

### Artsadmin Video Resource

Artsadmin has a membership scheme for artists, arts organisations and companies to hire technical equipment, including a Media 100 Editing Suite, camera equipment and optional sound equipment. Annual membership fees vary. Details: Helen Ugwu on 0171 247 5102.

### Blast Theory Media Resource

Based around a Media 100 digital editing suite, the resource also includes DV Cameras to hire 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

### London Butoh Network

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

### Online Directory for Performing Arts in the UK

A new website is currently being compiled of performing arts organisations in the UK. Registration is free to professionals. Organisations are invited to submit details to Derry and Sheena Barbour on Tel.: 0161 876 6093. Fax: 0181 876 6503. Email: [barbours@thespis.demon.co.uk](mailto:barbours@thespis.demon.co.uk). Access the site at [www.arts-info.co.uk](http://www.arts-info.co.uk)

### The Puppet Centre

Celebrates its 25th anniversary this year and has set up a Jubilee Fund to raise money to help with the improvement of the services it offers to puppeteers and the public. Cheques, made payable to The Puppet Centre Trust, for any amount, will be gratefully received and should be sent to: The Puppet Centre, BAC, Lavender Hill, London SW11 5TN. Contributors will have their names published in a Millennium Role of Honour in the December/January issue of Animations magazine.

### ReFract'99

To join the discussion on circus arts arising from this year's ReFract conference, log on to <http://CircusUK.listbot.com>. All the ReFract '99 conference papers will soon be posted onto this site.

### 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 (4.5m x 8.5m) and go up to £120 per day for the theatre (stage 11m x 10m). 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, audiovisual 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. 7m x 10m 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, 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 6m x 10m with attached green room and parking. Details: The Glasshouse, 4 Enfield Road, London N1 5AZ. Tel: 0171 241 2942. Fax: 0171 254 3119

### Rehearsal Space

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

### Rehearsal Space

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

### Rehearsal Space

Available at Wyrd Arts base at the Rosehill Theatre, Whitehaven. Newly renovated barn located in Cumbria with lovely surrounding and sea views. 5m x 15m sprung floor studio plus carpeted ground floor room (5m x 11m) with marked out stage area. Double height workshop area. Use of the adjacent Rosehill Theatre for technical/dress rehearsals or previews can also be negotiated. Details: Barbara or Kevin on 01946 62657.

### Rehearsal Space

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

### Rehearsal Space

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

### Stan's Cafe Theatre Ltd

Have the following video and audio equipment available for hire: Avid off & on-line edit suite, BetaSP camera and recorder/player, SVHS camera and recorder/player, video projector and PA.

system. Rates are reasonable. Details: James or Paulette on 0121 446 4526.

## OPPORTUNITIES

### Expressive Feat Productions

Are looking for Kent based circus and physical performers for projects in 2000. If you live in Kent and are interested in developing new work in the region, send CVs and photos to Tina Carter, The Monkey Tree, 45 Bridgefield Road, Tankerton, Kent CT5 2PQ.

### Fizz Theatre Company

Requires one male and one female performer for a tour of their new show, Snowflake Princess, in the South during November and December. Details: 01784 241779

### Unlimited Theatre

Are looking for new people for future collaborations. The company is based at the Theatre Workshop, Leeds. Contact: Unlimited Theatre, Studio 11, Aire Street Workshops, Aire Street, Leeds LS1 4HT. Tel./Fax: 0113 234 5400. Email: [unlimited@pop3.poptel.org.uk](mailto:unlimited@pop3.poptel.org.uk)

## EVENTS

### South West Circus and Outdoor Performance Network

Will be holding a day conference at Circomedia on 23 October. Speakers will include Will Chamberlain, Director, Belfast Community Circus; Deborah Pope, Artistic Director, No Ordinary Angels; Bim Mason, Co-Director, Circomedia; Dave Southern, Associate Director, Broli. A performance platform for new circus work will take place in the evening. If you are based in the South West and would like to attend please contact Billy Alwen on: 0117 9226112. The Network also welcomes applications from performers who wish to show their work at the Platform.

### 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

## CHANGE OF ADDRESS

### The Charnock Company & Rosemary Butcher

Gwn Van Spijk, Producer, Spa Arts Services, GFF, 40 Clarendon Square, Leamington Spa CV32 5QZ  
Tel.: 01926 339640  
Fax: 01926 330747  
Email: [gvs@spa-arts.demon.co.uk](mailto:gvs@spa-arts.demon.co.uk)

### Company Paradiso

Asteroid, 34 River Bank, Shoreham-by-Sea, West Sussex BN43 5YH  
Tel.: 01273 440277



## Dance UK

BAC, Lavender Hill, London SW11 5TF  
Tel.: 0171 228 4991  
Fax: 0171 223 0074  
Email: danceuk@easynet.co.uk

## Hoodwink

High Point, Slab Lane, Woodfalls,  
Salisbury SP5 2NE  
Tel.: 01725 512929  
Email: HWTheatre@aol.com

## Hull Time Based Arts

Time Base, 42 High Street, Hull HU1 1PS  
Tel.: 01482 216446  
Web: www.timebase.org

## Nitro Explosive Entertainment (formerly Black Theatre Co-operative)

6 Brewery Road, London N7  
Tel.: 0171 609 1331  
Fax: 0171 609 1221  
Email: black.theatreco-op@virgin.net

## Place Dance Services

Mary Ward House, 5 Tavistock Place, London WC1H 9SN  
Tel.: 0171 383 3524

## Vanishing Point

CCA @ McLellan Galleries, 270 Sauchiehall Street, Glasgow G2 3EH  
Tel.: 0141 353 1315  
Fax: 0141 332 3226

## Erratum

The address of the National Association of Youth Circus appeared incorrectly in Total Theatre Issue 11.2. The correct address is as follows: NAYC (Contact Jim Riley), c/o Skylight Circus Arts, Broadwater Centre, Rochdale OL16 1HE. Tel.: 01706 65676.

## PUBLICATIONS

### The Art and Science of Nurturing Dancemakers

Is published by the Centre for Dance and Theatre Studies, Bretton Hall College, University of Leeds. The volume contains edited transcripts and papers from the Greenhouse Conference on choreographic development held in Leeds in September 1998. More than 50 choreographers, promoters, educators and funders from the UK, Europe and USA offer their ideas for the future development of dance making. The Art and Science of Nurturing Dancemakers is available for £17.50 (plus £1.50 p&p) from: The Centre for Dance and Theatre Studies, Powerhouse 1 Showcase Theatre, Smyth Street, Wakefield, West Yorks. WF1 1ED. Cheques payable to 'Bretton Hall'. Details: 01924 832024

### British Performing Arts Yearbook 1999/2000

The complete guide to venues, performers, festivals, arts courses, support organisations and services for arts professionals. Available for £24.95 (plus £2.50 p&p UK; £4.50 Airmail Europe; £9.50 outside Europe) from: Book Sales Dept., Rhinegold Publishing Ltd, FREEPOST, London WC2H 8BR. Cheques

payable to 'Rhinegold Publishing Ltd'. Credit card orders can be made on Tel.: 0171 333 1721. Fax: 0171 333 1769. Email: sales@rhinegold.co.uk. Web: www.rhinegold.co.uk.

### Peter Brook: Oxford to Orghast

Is published by Harwood Academic Publishers in hardback at £36.00 (ISBN: 90-5702-207-9) and paperback at £16 (ISBN: 90-5702-208-7).

### Edward Gordon Craig: A Vision of Theatre

Is published by Harwood Academic Publishers in hardback at £38.00 (ISBN: 90-5702-124-2) and paperback at £16 (ISBN: 90-5755-046-6).

### Dance Makers Portfolio: Conversations with Choreographers

Is published by the Centre for Dance and Theatre Studies, Bretton Hall College, University of Leeds. It includes interviews with Peter Badejo, David Bintley, Christopher Bruce, Jonathan Burrows, Siobhan Davies, Stuart Hopps, Shobana Jeyasingh, Rosemary Lee, Wayne McGregor and Lloyd Newson. The Portfolio is available for £10 (plus £1.50 p&p) from: The Centre for Dance and Theatre Studies, Powerhouse 1 Showcase Theatre, Smyth Street, Wakefield, West Yorks. WF1 1ED. Cheques payable to 'Bretton Hall'. Details: 01924 832024

### The National Lottery Yearbook

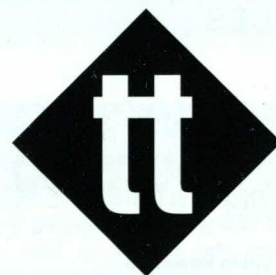
The definitive guide to grants and how to get them is now available in a new edition. It costs £15 + £2.50 p&p, cheques payable to 'Directory of Social Change'. Details: The Directory of Social Change (Publications), 24 Stephenson Way, London NW1 2DP. Tel.: 0171 209 5151.

### Northern Exchanges 1

Papers relating to the first Northern Exchanges symposium Performance and Place (October 1995) have recently been published and are available at £5 (inc. p&p) from the Department of English, Media and Theatre Studies, University of Huddersfield, St Peter's Building, St Peter's Street, Huddersfield HD1 1RA. Northern Exchanges 2/3 - a double issue covering the 2nd and 3rd symposia Performance and Individual Identity (March 1996) and Performance and Community (October 1996) - will be published this winter, with Northern Exchanges 4 appearing next year. Details: 01484 422288

### Puppets and Puppet Theatre

Is essential reading for everyone interested in making and performing with puppets. It concentrates on designing, making and performing with the main types of puppet, is extensively illustrated in colour throughout and features many of the puppets in the Puppet Centre's collection. Puppets and Puppet Theatre is available from the Puppet Centre priced £19.95 (plus £3.10 p&p). Cheques made payable to 'The Puppet Centre Trust' should be sent to The Puppet Centre, BAC, Lavender Hill, London SW11 5TN.



# 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



## Julia Bardsley and Aldona Cunningham

Collaborate on a photographic installation at the Toynbee Theatre, London this month. Part of the 1999 British Festival of Visual Theatre, the work has been developed in association with the Young Vic and Artsadmin. Theatre artists Julia Bardsley (director) and Aldona Cunningham (designer) present a photographic environment of theatrical apparitions, summoning the illusion of a performance through the placement of photographs and projections within the entire theatre. The duo dissolve their own identities to assume the personas of identical twin sisters - who become the sole dramatic personae in a series of ritualistic enactments distilled into a monochrome dumb show.

## Blast Theory

Tour 10 Backwards this autumn. The show follows the story of a woman who travels ten years into the future. Her sojourn in 2009 lasts only twenty minutes - insufficient to cure her of the side-effects of time-travel. In the present, she begins to experience her life as a continuous *deja vu*. Blast Theory also premiere *Desert Rain* at the Now ninety9 festival in Nottingham this month. Conceived as an installation and performance, audience members receive a briefing in an antechamber before progressing to a virtual world in teams of six. The virtual world - implemented using Nottingham University's MASSIVE 2 software - is projected onto a screen of falling water spray. *Desert Rain* is co-commissioned by Now ninety9 and ZKM, Centre for Arts and Media (Karlsruhe), in association with DA2 (Bristol), The University of Nottingham and KTH (Stockholm). With financial assistance from The Arts Council of England and The European Commission's Kaleidoscope Fund. Details: 0171 375 0885

## Boardwalk Productions

Present Camille Thoman's one-woman show *Numb B* at the British Festival of Visual Theatre this month, following a run this summer at the Edinburgh Festival Fringe. Manhattan-born performance artist Camille Thoman performs a story about the body, told by the body. Details: 01273 235532

## Bouge-de-la Theatre

Have been performing their first outdoor show, *Evolution: Body*, this summer. The outdoor show differs considerably from the company's indoor show of the same name (which completed touring in April). It looks at the slightly surreal and fantastical world of genetics - a giant baby is born from an egg and the company introduce a 12 foot high scientist. *Body* is the first part of Bouge-de-la's outdoor *Evolution Trilogy*. It has been commissioned by the National Street Arts Festival, Arts Council of England and the National Lottery A4E programme. The second part of the trilogy, *Evolution: Mind*, will tour indoor venues from November and outdoor venues from May 2000. Details: 01865 749583

## Marisa Carnesky

Is a cult performer of the grotesque, the burlesque, the melodramatic and the absurd. This autumn she tours a new show, *Jewess Tattooess*, in venues across the UK. Blending the melodrama of Yiddish theatre with the shock of the fairground side show, Carnesky's show is a bizarre personal and political journey that promises to create a sensational per-

formance spectacle. See the beautiful tattooed somnambulist, watch her sleep on a bed of nails... only the sound of the Tattooists electric needle can wake her. Details: 0171 690 5702

## Cirque Eloize

Made their first British appearance this summer with *Excentricus* at the Edinburgh Festival Fringe. Founded in 1993 by graduates of Canada's National Circus School, Cirque Eloize are based in Quebec, Canada. *Excentricus* - a dynamic mix of acrobatics, comedy and live rock music - has played in more than 100 cities internationally and is currently touring to France, the Netherlands, Spain, Ireland, Switzerland and the USA. The show is a journey through human emotion - each of the 17 performers use their encounters with each other to create the dramatic situations and rhythms of the show. The circus artistry includes amazing bicycle routines, aerial performances, juggling and hand-balancing. Details: (514) 596 3838

## Company Paradiso

Has moved to the South East Arts region (see page 25 for change of address) though the company still has an administrative base in Manchester. Company Paradiso is currently developing a relationship with Worthing College in West Sussex. It is preparing its third show, in which Jon Potter will again collaborate with composer Stephen Hiscock from Ensemble Bash. Details: 01273 440277

## Coventry Theatre Network

Was established in April 1998 when the Belgrade Theatre and seven Coventry theatre companies were granted an A4E award to develop new kinds of theatre. This summer five of the network's member companies - Theatre Absolute, Triangle, Talking Birds, Shysters and Pathways - took shows up to the Edinburgh Festival Fringe. The Coventry Theatre Network was born out of a genuine desire on the part of its members to develop new forms of theatre by exchanging creative ideas and working methods. The Network supports collaborations between members and creates an atmosphere of mutual support. For the Belgrade Theatre, this collaboration has led to an evaluation of the theatre's production methods and practices and has introduced new collaborations with artists from diverse backgrounds. For the seven members of the Network, the injection of additional funding has enabled them to move out of the small scale to cross boundaries into mainstream theatre and back into new experimental arenas. Details: 0121 604 6366

## The Dell'Arte Players Company

Based in Blue Lake, California, Dell'Arte has an international reputation for its touring performances and professional school, the Dell'Arte International School of Physical Theater, which attracts students from all over the world. The core company artists have been creating collaboratively for twenty years. Sixteen of the twenty-three plays toured since 1977 are the original work of the company. The company works in a highly physical style, deriving inspiration from the grand traditions of popular theatre forms. The company is currently touring *The Weave* which premiered at Dell'Arte's Mad River Festival, this summer. This autumn the company also tour *Out Of The Frying Pan*, a comic look at the history of the USA through food. Details: (707) 668-5663

## Diakanos Physical Theatre

Performed *Something to Remember Me By* - a show centered around poems written by children from the Terezin ghetto - at the Edinburgh Festival Fringe in August. Diakanos was originally founded in Canada in 1993 and is now resident in London where the company also run a physical theatre training school. Details: 0171 277 5155

## The Dream Engine

Produce aerial promenade theatre, including aerial performances from a helium filled balloon. The *Heliosphere* is the first piece in this new genre. The aerialist can spin and somersault in a bi-directional harness, whilst the two ground crew, connected to tether ropes, control the balloon's speed, direction and altitude. On a calm day, the aerialist can fly down from the rooftops and steal the sugar lumps from a cafe-goer's saucer. At night the balloon becomes a giant lantern. Details: 01382 833122

## eXtant performance co (formerly State of Emergency Performance Co)

Premiered *Real Timing* at the New Works Festival in Leicester earlier this month. The company's dance theatre piece *Gaze #1 & #2* was well received at its showing at Jacksons Lane as part of the Mosaics '99 season. eXtant is a new performance company formed in the spring of 1999 by Steve Hill and Kate Jonkers. The company was set up to bring new and innovative performances to a wider audience. eXtant creates radical new work in theatre spaces and site specific venues. This is coupled with a commitment to educational outreach work. The company offer workshop and seminar programmes that combine media technology with corporeal expression, performance skills and physical awareness. Details: 0795 747 2551

## Facepack Theatre

Tour their new show *Go Caracas!* this autumn. A cataclysmic cabaret - where the men are desperate and so are the women - the show is directed by Paul Hunter (*Told by an Idiot*) and Javier Marzan (*Peepolykus*). In the spring, Facepack will tour a new version of their children's show *Are You A Drip?* sponsored by Southern Water. Details: 01273 440277

## fecund theatre

Are currently taking time out from touring to embark on a year of Research and Development. The company completed a successful tour of *Polarities* with a run at the Edinburgh Festival Fringe this summer. The show, created by the company's artistic director John Keates, was the culmination of a seven year exploration of 'theatre for a new generation', reflecting and provoking the stylistic extremities which exist within contemporary theatre practice. Details: 0181 983 7276

## Fizz Theatre Company

Will be touring their new show, *Snowflake Princess*, in the South during November and December. The show is for family audiences and includes stunts and puppetry as well as mime and audience interaction. Details: 01784 241779

## Forced Entertainment

Tour *Disco Relax* this winter. The company have made an original piece of theatre every year ►



since 1984. In this latest show they explore dialogue and a kind of mutant realism while on-stage video presents fragmentary scenes from imaginary soap operas - Motherfucker Island, Uncertainty Street, Amateur Hospital and Dilemmasville. Based on original texts by Tim Etchells, Disco Relax explores a world in which women talk big and men talk dirty. The video element of the show - soap opera extracts complete with title sequences, panoramic landscape shots and promises of narrative-to-come - are made in collaboration with photographer Hugo Glendinning. Details: 0144 279 8977

## Forkbeard Fantasy

Tour their latest show *The Brain* until April 2000. Journeying deep into that uncharted grey matter between our ears, the show introduces a group of disgruntled Neurons and dysfunctional Numbskulls who vie with each other to uncover the curious source of the imagination. *The Brain* is the outcome of a Science on Stage & Screen Award from the Wellcome Trust. It mixes film, live action and remarkable stagecraft. Details: 01823 672888

## Foursight Theatre

Are currently touring *Six Dead Queens* and an inflatable Henry! throughout the UK. Directed by Deb Barnard and Naomi Cooke, the show is a highly visual and darkly comic historical romp which sees the tables turned on Henry VIII. An all-singing, all-dancing multi-skilled cast bring Henry's queens back to life for a rare and glorious royal event. Larger than life and ready for anything, they vie for the upper-hand - leaving Henry impotent and powerless in their wake. Details: 01902 714257

## Frantic Assembly

Perform their new show *Hymns* for three weeks from 11 November at the Lyric Theatre, Hammersmith. Written by Chris O'Connell with direction and choreography by Liam Steele in collaboration with the company, *Hymns* is about four men, with nothing to do and nowhere to go, who embark on a game to pass the time. But soon there is a feeling that they are being watched. And they are... Details: 0171 228 8885

## Generally Better Productions

Is an international collaboration of young artists, established in 1997 by Joseph Alford after leaving the Ecole Jacques Lecoq, Paris. The company performed their latest devised show, *Bond*, on the Edinburgh Festival Fringe this summer. Five actors, from England, Spain and South Africa, integrate text, music, rhythm and mime to tell the comic tale of two friends from birth, whose lives proceed to veer in opposite directions as they grow up. Details: 0181 670 2825

## Heir of Insanity

Have been touring their new three-person outdoor show, *CrystalVITA*, throughout the UK and in France and Switzerland this summer. The show is a contemporary fairy tale, weaving together the skills of circus, dance and theatre. It is performed on an aerial rig against a stunning inflatable set. Responses to the show have been superb and have included standing ovations as well as numerous re-bookings. The company's acrobatic duo Simon Schofield and Julia Dixey, will be performing *Revo-*

lutions in Japan in November. The whole company will then be working for Planit events in London over the millennium period. Details: 01449 872866

## Hyper Real Productions

Are a loose collection of women who make performances of a physical and surprisingly excessive nature. The company's latest production is a double bill of two dark new comedies, *Noise* and *Underground*, most recently performed at the Lion and Unicorn, London, in June. Both pieces are written and performed by Funmi Olowe and Joelle Skilbeck. Details: 0958 972794

## Jade

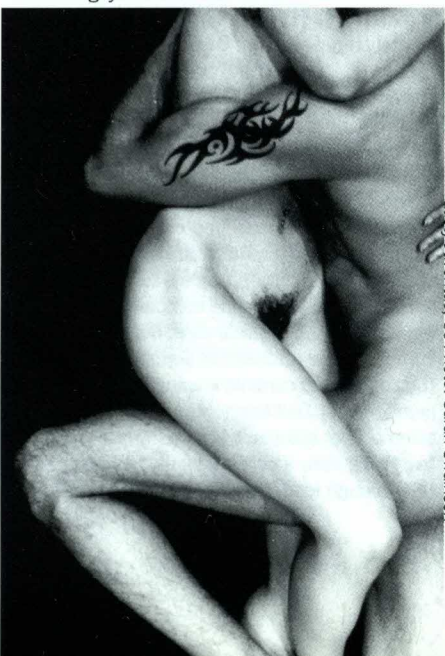
Was founded in 1992 to bridge the gap between physical/visual theatre and new writing. Jade's current show, *Like Candyfloss* by Sarah Woods, combines movement, dance and an original score and is set in a bar at the end of a pier as the summer season draws to its close. The play follows the success of Sarah Woods's previous play *Grace*, which toured the UK twice between 1996-98. Details: 0181 340 3088

## Lennie and Morris

Hosts of the ever popular *DNA Cabaret*, presented their own show at Komedija this summer, as part of the Edinburgh Festival Fringe. Lennie and Morris, aka Chris Cresswell and Ruth Glaser, perform a comic double act directed by Angela de Castro, best known for her appearances in *Slava's Snow Show*. Details: 0181 766 7889

## Lusty Juventus

Tours its third production, *Us*, from October 1999. This will be the European premiere of Karen Malpede's play which was first directed by Judith Malina (co-founder of the Living Theatre) in 1987. The text explores cultural conflict, the inter-generational effects of political and sexual violence and the inner landscapes of desire, through poetic language. Two actors perform six characters, transforming themselves through movement, voice, puppetry and mask into two ethnically diverse sets of parents and their children, who become lovers. The challenging, violent and erotic text will be used to collaboratively explore the relationship between spoken word and choreography. *Us* is directed by Roberta Mock, choreographed and performed by Ruth Way (formerly of *Earthfall Dance*) and designed by Edwina Rigby. Details: 01395 255415



## Montage Theatre

Continue to tour *Lightlines*, a collaboration between performer/director Judy Gordon and digital artist/graphic designer David Barnett. The piece explores ideas surrounding Jeremy Bentham's *Panopticon*. Part choreographed, part improvised, it involves the interaction of a live performer speaking and moving against a screen of projected images made up of live digital art, video and animation. Montage Theatre most recently performed the 30 minute piece at Fabrica, Brighton in May and at the New Works Festival, Leicester earlier this month. Meanwhile the company has just completed a series of Artists' Residencies in schools, the first an ACE funded research project for *Lightlines*. Judy Gordon also devised a performance in a London primary school funded by Lewisham Arts Service. The company has just completed two successful summer schools and a physical theatre course for women, and is about to start work on a new devised piece integrating film with live performance. Details: 0181 692 5203

## The Natural Theatre Company

Performed *One Lump or Two* as part of the British Council Showcase at this summer's Edinburgh Festival Fringe. Composed, written and performed by Ralph Oswick and Christopher Dickins, the show was performed in the Balmoral Hotel where Lady Margaret Oswick and her fine upstanding nephew Penkivil performed a gracious musical interlude - whilst tea and cucumber sandwiches were served. Details: 01225 469131

## Nitro Explosive Entertainment

Is the new name for Black Theatre Co-operative, Britain's longest running black theatre company. 'Nitro' describes the energy the company puts into its work. Forthcoming plans include *Nitro-VOX*, a community choir and *NitroBEAT* which will explore new ideas in music theatre. In autumn 2000, Nitro will present *Passports and Sacraments*, a huge theatrical event with 26 performers, dancers and singers. Details: 0171 609 1221

## Ophaboom

Continue to tour the UK with *Faustus* and *Richard III* this autumn, following a run at the Edinburgh Festival Fringe in August. The company have been performing their brand of visually vibrant and comic shows since 1991. Details: 0181 442 9655

## para active

Tour their new show *Holy Terror* in November, starting at Three Mills Island Studios. The show is inspired by the stories of female terrorists and is an explosive journey through a labyrinth of physical action and forgotten ancestral faces. It is a toxic fury of ritual and liturgy, an uplifting storm of traditional songs, utterances and chants. 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 songs, projected and recorded text. Details: 0181 599 0823



## Pathways Theatre Company

In co-production with the Belgrade Theatre Coventry, premiered *Baggage* at the Belgrade in June and ran the show in Edinburgh during the fringe festival this summer. *Baggage* explores the theme of Anorexia Nervosa, and specifically focuses upon the isolation, obsession and rituals felt and experienced by a sufferer of the illness. Details: 07803 424667

## Primary Focus

Is a new performance company whose first show *Delirium* played at the Blue Elephant Theatre, London earlier this summer. Combining dance, theatre and multi-media, the show reveals an account of an experience of sleep deprivation. Details: Flat 1, 276 Camberwell Road, London SE5 ODL.

## Re:action Theatre

Is a collaborative troupe of performers, based in Brighton, who produce diverse theatrical productions which they perform in indoor and outdoor venues. The company's summer show, *A Midsummer Night's Dream*, fused the spontaneity and spectacle of street theatre with a thought-provoking approach to the classic text. Details: 01275 818053/555073

## Scarlet Theatre

Tour their new show *Seagulls* until January 2000. The company's third collaboration with Katarzyna Deszcs (director) and Andrzej Sadowski (writer), the show is inspired by the events surrounding the arrest of the Russian director Vsevolod Meyerhold. A humorous and touching story of love, art and obsession, *Seagulls* follows a group of artists - from the past and the present, reality and imagination - as they explore what happens when life becomes confused with art. Scarlet tour *Seagulls* to Poland and the UK alongside a revival of last year's *Princess Sharon*. Both shows play as part of the British Festival of Visual Theatre at BAC, London in October. Details: 0181 441 9779

## Shibboleth

Is an international theatre collective based between Belfast and Paris. The company's current show, *Square - An Urban Fairytale*, ran for three weeks at the Pleasance in Edinburgh during the fringe festival this summer. Fragility, absurdity and surprise combine in this striking portrayal of love, despair and reunion set against the city skyline. Shibboleth was formed in 1997 by Emily Mytton and John McIllduff following their training with Jacques Lecoq in Paris. Details: 07801 098091

## Spit & Polish Theatre

Presented *The Gilded Cage* at the Chaplaincy Centre during the Edinburgh Festival Fringe this summer. Based on the personal experiences of Polish director Mila Stolarzka, *The Gilded Cage* traces the global plight of refugees. Narrative in structure, but with no dialogue, the piece relies heavily on emotion-based movement derived from Eastern European theatre forms. Details: 01223 524219

## The Tell Tale Hearts

Visited the Edinburgh Festival Fringe for the first time this summer with their show *Murder, Madame?* which played for three weeks at the Gilded Balloon. Directed by Nola Rae, the show is a comic re-working of Genet's *The Maids*. Details: 0181 558 6878

## Theatre de Complicite

Present a new devised work, *Mnemonic*, at Riverside Studios, London from 17 November. A collision of stories, journeys and excavation, *Mnemonic* unearths a body of memory, time and yearning. The show premiered at the 1999 Salzburg Festival. Details: 0171 700 0233

## Told by an Idiot

Continue to tour *Happy Birthday, Mister Dekka D* by Biyi Bandele, with a three week run at the Lyric Theatre, Hammersmith commencing 8 November. This



The Tell Tale Hearts, Murder, Madame? Photo: Paul Ros

is the first time that the company have collaborated with a writer. *Mister Dekka D* celebrates his birthday in a place where time has stood still. A man and a woman come together to confront their past, whilst doing all they can to avoid it. The show is performed by Hayley Carmichael, Richard Clews and Paul Hunter with direction by John Wright. Details: 0171 978 5200

## Trading Faces

Are on tour this autumn giving the fast and physical *Commedia dell'Arte* treatment to *The Wife of Bath*. Weaving together the wife's own life story with her provocative Arthurian tale, *Trading Faces* present an irreverent comic pilgrimage complete with 14th century marriage guidance from the *Wife of Bath*

herself. The show, which premiered at mac, Birmingham last month, tours nationally to December. It is directed by John Wright (*Told by an Idiot*), with design by Philip Engleheart and an original sound score from Pete McPhail. Details: 01235 550829

## Triangle

Continue to develop their double act *Nina and Frederick*. The comic duo are available for parties and corporate hires. They will help out behind the scenes or get right in there with the revellers. They'll bring their own bottle and snacks as well as films and slides of their jaunts around the country. If it's an overnighter, *Nina and Frederick* will bring their bedding. If it's a short break, they'll bring their caravan. And if it's a long one, they'll even bring their house. In addition to *Nina and Frederick*, Triangle have been busy this summer performing a restaged version of their 1998 show *Looking for the Tallyman* at the Observer Assembly Rooms at the Edinburgh Festival Fringe. Details: 01203 362210

## Unlimited Theatre

Have teamed up with more than 50 people aged 55+ to create *Act Your Age*, a funny and highly visual performance that explores what it's like to find yourself the far side of 55 in a society that worships at the altar of youth. *Act Your Age* is organised as part of the Debate of the Age, a national series of events that explores how an increasingly ageing population will affect society. It is supported by Leeds Metropolitan University, Yorkshire Arts, Leeds Leisure Services, Age Concern, Lloyds TSB Foundations and the Esmee Fairbairn Charitable Trust. Details: 0113 234 5400

## Vincent Dance Theatre

Burst back onto the scene this autumn with five performers in a raw, compulsive new work *Falling from the High Rise of Love*. Set in no man's land of lost belongings and wet dreams, this show promises physical theatre at its most potent and exhilarating. A humane work in which people stumble and fall, get the timing all wrong, parade tawdry secrets and weep quietly out of sight, *Falling from the High Rise of Love* is choreography in search of stillness - five people aching to find unity and equilibrium in an environment that is constantly shifting.

Details: 0181 541 5399

## Vanishing Point

Have recently moved to the CCA, Glasgow. This autumn the company begin *The Longest Night*, a series of residencies taking place in East Kilbride, Cumbernauld, Lochgelly and Govan. Working with groups from each area, *Vanishing Point* will be exploring ideas for their upcoming Spring 2000 project, *Blackout*. In addition, the company will devise and perform *Invisible Circus* at The Custard Factory, Birmingham in November before taking up a 10-day residency at the Green Room, Manchester. *Blackout* will tour from February 2000. Details: 0141 353 1315



## V-TOL Dance Company

Tour Without Trace until March 2000. The show is a thought-provoking tale of one woman's disappearance, journey of discovery and search for her own identity, set against the imagination of those she leaves behind. Film-maker and director Mark Murphy uses high impact choreography, text and music and fuses them with film imagery to create a world of visceral emotions and extreme physicality. As the narrative unfolds through movement and film, Without Trace explores the dark and brooding terrain of film. Without Trace is scripted by Spencer Hazel (Frantic Assembly) with live music composed by Graham Cunningham (Test Dept.).

Details: 0171 960 4242

## The Weird Sisters

Spent the spring and summer touring Loveplay. At Orlando Fringe Festival, Florida, Loveplay was nominated for Best Original Work and Alison Goldie won Best Female Performer. In the summer months the company played Winnipeg, Saskatoon, Edmonton, Victoria and Vancouver fringe festivals. The company were also invited to perform their first show It's Uncanny! at Vancouver Comedy Festival in July. The Weird Sisters will present Loveplay at the Studio Theatre, Diorama Arts, London from 19-31 October and in November will leave the UK for a tour of Holland. Details: 0171 328 2619

## Wide

Is a company that has grown from unconventional roots. It was originally a group of London-based DJ's who ran afternoon session at Hoxton's Blue Note, with a particular emphasis on the collective experience between DJ's and their audience. From these session grew a group of diverse artists interested in exploring an ethos of collectivity, where the traditional barriers between performer and audience are broken down. This summer Wide performed their second

show, Six Mourners and a Monkey, at the Edinburgh Festival Fringe and the Hen and Chickens, London. A new one act play by Alan Fentiman, the show is set at the wake of Mungo the clown, whose only legacy is his monkey. Details: 0181 723 1945

## Steven Whinnery

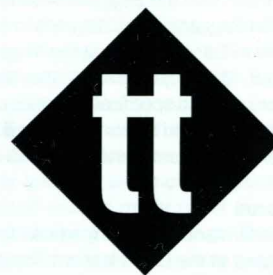
Performs Was I Mistaken? as part of the British Festival of Visual Theatre at the Purcell Room, South Bank Centre, London this month. From the maker of Twins, Dancing in my Bedroom and Handy Hints for the Home Kidnapper, this new show combines movement, text and music to explore the world of modern hysteria and obsession - including spontaneous combustion, multiple personality disorder, alien abduction, body-building and therapy. Was I Mistaken? is performed by Steven Whinnery, Anthony Best, Vanessa Mackness, Di Sherlock, Rene Eyre and Anita Timlin. Details: 0181 985 6253

## Ruby Worth

Has recently collaborated with the CCA, Glasgow on a new production Tracing Houdini, fusing dance, performance, installation, video, music and magic. Choreographer Ruby Worth works with video artist Annis Joslin and installation artist Jules Dorey Richmond on a show which premiered at the CCA and is available for touring until spring 2000. Details: 0141 332 7521

## The Wrong Size

Recently premiered a new piece of ensemble street theatre conceived and choreographed by Kirsty Little and directed by Gavin Marshall. The show, Spawnwalkers, is an exploration of still movement using different types of choreography. The piece is co-commissioned by the National Street Arts Festival, with support from the National Lottery through the Arts Council of England. Details: 0958 551614



# total theatre

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

## DISPLAY ADVERTISING

### Advert Cost

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

### Advert Dimensions (mm)

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

## TOTALLY BAGGED MAILING SERVICE

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

### Mailing Cost

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

## ADVERT COPY DEADLINES

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



The Weird Sisters, Loveplay Photo: Stuart Cowill



## Blast Theory 10 BACKWARDS/ DESERT RAIN

Details: 0171 375 0885

### OCTOBER

- 18-23 Now ninety 9, Nottingham  
(Desert Rain)  
30-3 DA2, Bristol, England  
(Desert Rain)

### NOVEMBER

- 3-4 Alsager Arts Centre, Crewe  
11-14 ZKM Karlsruhe, Germany  
(Desert Rain)  
19 The Hawth, Crawley

### DECEMBER

- 2 Nuffield Theatre, Lancaster  
24-26 Triple x, Amsterdam

## Bouge-de-là EVOLUTION: MIND

Details: 01865 749583

### NOVEMBER

- 17-18 Farnham Maltings  
23-24 Komedia, Brighton

### DECEMBER

- 3 Yvonne Arnaud, Guildford

## Marisa Carnesky JEWESS TATTOOESS

Details: 0171 960 5702

### OCTOBER

- 18 Unity Theatre, Liverpool  
21 BAC, London  
23 Sandfield Theatre, Nottingham

### NOVEMBER

- 17 BAC, London  
18 Colchester Arts Centre  
26-27 CCA, Glasgow

### DECEMBER

- 3-4 Arncliffe, Bristol  
8-11 ICA, London

## Siobhan Davies Dance Company WILD AIR

Details: 0171 250 3030

### OCTOBER

- 7-8 Leicester Haymarket  
12-13 Birmingham Rep.  
22-23 Royal Northern College of  
Music, Manchester  
29-30 Snape Maltings Concert Hall

### NOVEMBER

- 4-5 Everyman, Cheltenham

## DV8 Physical Theatre THE HAPPIEST DAY OF MY LIFE

Details: 0171 247 5102

### 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

### 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

## Facepack GO CARACAS!

Details: 01273 440277

### OCTOBER

- 19-20 Komedia, Brighton

### NOVEMBER

- 9 North Westminster College  
13 Old Town Hall, Hemel  
Hempstead  
30 Bridgwater Arts Centre

## Fevered Sleep SHORE

Details: 0181 882 3353

### OCTOBER

- 5-6 British Festival of Visual  
Theatre, BAC  
6-9 Croydon Clocktower  
7 John Stripe Theatre,  
Winchester  
tbc Windsor Community  
Arts Centre  
16 The Bull, Barnet  
21-23 South Hill Park, Bracknell

## Forced Entertainment DISCO RELAX

Details: 0144 279 8977

### OCTOBER

- 19-23 Forced Entertainment Studio,  
Sheffield  
26-27 Nuffield Theatre, Lancaster  
29 Unity Theatre, Liverpool

### NOVEMBER

- 17-18 Dartington Arts, Totnes

### DECEMBER

- 1-4 Green Room, Manchester  
10-12 CCA, Glasgow

## Foursight Theatre SIX QUEENS... AND AN INFLATABLE HENRY!

Details: 01902 714257

### OCTOBER

- 7 Ashcroft Arts Centre, Fareham  
8 Forest Arts Centre, New  
Milton  
9 Havant Arts Centre  
13-14 Arena Theatre, Wolverhampton  
15 Stahl Theatre, Oundle  
16 All Saints Arts Centre  
19 Old Town Hall, Hemel  
Hempstead  
20 Swan Theatre, Worcester  
21 Nuffield Theatre, Lancaster  
22 Powerhouse 1 Showcase  
Theatre, Wakefield  
23 Square Chapel Centre for Arts,  
Halifax  
24 Customs South, South Shields  
28-29 Cambridge Drama Centre  
30 The Arc Theatre, Trowbridge

### NOVEMBER

- 4 Exeter University  
5 Barbican Theatre, Plymouth

## The Kala Chethena Kathakali Company KATHAKALI & THEYAM

Details: 01703 342 0114

### OCTOBER

- 7 Alhambra Studio, Bradford  
10 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  
18-19 Canterbury Festival  
20 Magnet Leisure Centre,  
Maidenhead  
21 Gardner Arts Centre, Brighton  
22 c/o Wingfield Arts, Suffolk  
26 Customs House, South Shields  
28 The Lemon Tree, Aberdeen  
30 St Bride's Centre, Edinburgh

### NOVEMBER

- 1 Tang Hall Community Centre,  
York  
2 City Hall, Hull  
3 Nene University College,  
Northampton  
4 Phoenix Arts Centre, Leicester  
9 Drama Studio, University of  
East Anglia, Norwich  
11 Stantonbury Campus Theatre,  
Milton Keynes  
12 Maltings Theatre, Ely  
14 Kenneth More Theatre, Ilford  
17 Arena Theatre, Wolverhampton  
18 The Gantry, Southampton

- 19 Bull Arts Centre, Barnet  
20 Union Chapel, Islington  
24 Exeter Phoenix  
25 Taliesin Arts Centre, Swansea  
26 Wyside Arts Centre, Builth  
Wells  
27 Theatr Brychyniog, Brecon  
28 Aberystwyth Arts Centre

## Lusty Juventus US

Details: 01395 255415

### OCTOBER

- 9 Phoenix, Exeter  
12-13 University of Plymouth,  
Exmouth  
15 Barbican Theatre, Plymouth  
28 Liverpool Hope University  
College

## Ennio Marchetto

Details: 0171 494 5041

### OCTOBER

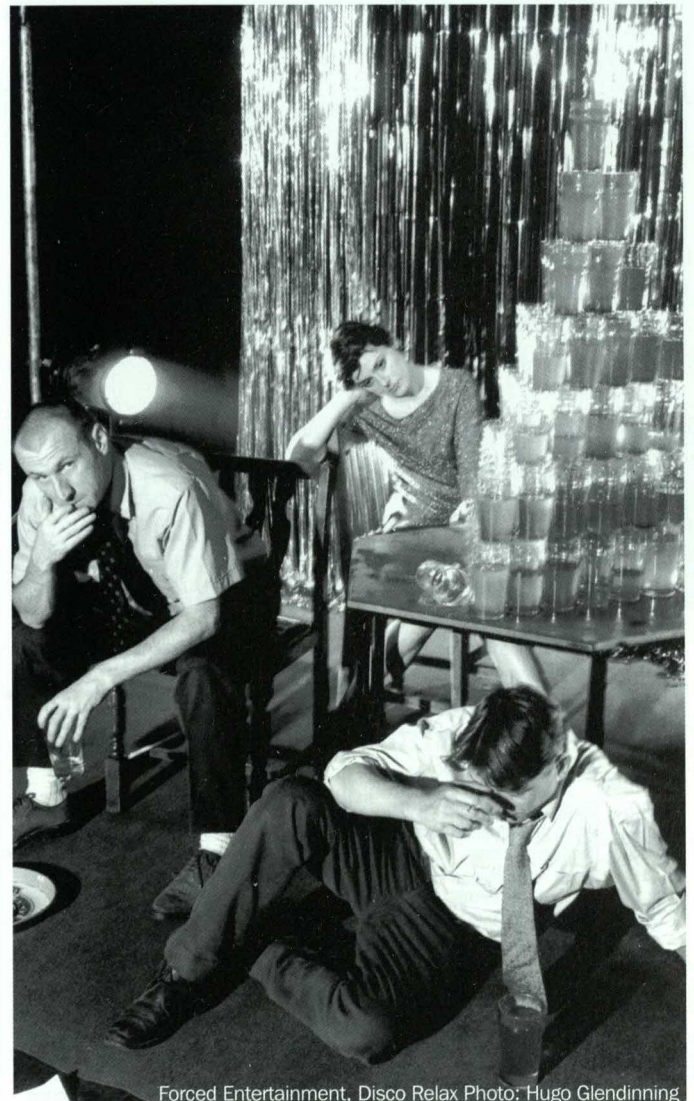
- 18-23 Queens Theatre, London

## Montage Theatre LIGHTLINES

Details: 0181 692 5203

### NOVEMBER

- 16 BAC, Wandsworth Arts Festival ▶



Forced Entertainment, Disco Relax Photo: Hugo Glendinning



Scarlet Theatre, Seagulls Photo: Sheila Burnett



## Ophaboom FAUSTUS/RICHARD III

Details: 0181 442 9655

### OCTOBER

- 7 York Arts Centre
- 8 The Gate Arts Centre, Goole
- 14 Unity Theatre, Liverpool
- 15 Shropshire Live Touring
- 16 Mole Valley Festival
- 20-21 Little Angel Theatre, London
- 22 St Sampson's Church, Cricklade

## para active theatre HOLY TERROR

Details: 0181 599 0823

### NOVEMBER

- 19-27 Three Mill Island Studios, London

## Reckless Sleepers SCHRÖDINGER'S BOX

Details: 0115 911 1471

### OCTOBER

- 26 Old Town Hall, Hemel Hempstead
- 27 Stanord Hall, Nottinghamshire
- 28 Bluecoat Arts Centre, Liverpool
- 29 King Alfred's College, Winchester

### NOVEMBER

- 15 Nene College, Northampton
- 17 Artezium, Luton
- 18 Warwick Arts Centre, Coventry
- 19 Derby Dance Centre

## Scarlet Theatre SEAGULLS

Details: 0181 441 9779

### OCTOBER

- 12-13 Gardner Arts Centre, Brighton
- 14 De La Warr Pavilion, Bexhill
- 15 Farnham Maltings, Farnham
- 16 Forest Arts Centre, New Milton
- 19-20 Warwick Arts Centre, Coventry
- 21-22 Redbridge Drama Centre
- 23 British Festival of Visual Theatre, BAC, London
- 26-30 The Drum, Theatre Royal, Plymouth

### NOVEMBER

- 1 Nuffield Theatre, Lancaster
- 2 King George's Hall, Blackburn
- 3 The Maltings, Berwick

- 4 Carnegie Hall, Dunfermline
- 5-6 Unity Theatre, Liverpool
- 9 Paul Robeson Theatre, Hounslow
- 11 The Bull, Barnet
- 13 Chapman Theatre, Salford

### JANUARY

- 11-15 Dundee Rep
- 18-20 BAC, London

## Stretch People THERE'S ANOTHER ONE

Details: 01223 515097

### OCTOBER

- 12 Harverhill 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 Old Town Hall, Hemel Hempstead
- 30 Watermans, Brentford (tbc)

### NOVEMBER

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

## Theatre de Complicite MNEMONIC

Details: 0171 700 0233

### NOVEMBER

- From 17 Riverside Studios, London

## Told by an Idiot HAPPY BIRTHDAY, MR DEKA D

Details: 0171 978 4200

- 4-9 Dublin Festival
- 11-16 Unity, Liverpool
- 26-30 Gulbenkian Studio, Newcastle

### NOVEMBER

- 2-3 The Theatre, Chipping Norton

- 4 Gardner Centre, Brighton
- 8-5/12 Lyric Theatre, Hammersmith

## Trading Faces THE WIFE OF BATH

Details: 01235 550829

### OCTOBER

- 8 The Plough Arts Centre, Torrington
- 12 The Castle, Wellingborough
- 13 Theatre Royal, Bury St Edmunds
- 14 The Maltings Arts Centre, St Albans
- 15-16 Cambridge Drama Centre
- 20 The Theatre, Chipping Norton
- 21 The Point, Eastleigh
- 22 Pegasus Theatre, Oxford

### NOVEMBER

- 3-4 Windsor Arts Centre
- 5 Trinity Arts Centre, Tunbridge Wells
- 9-13 Ustinov Theatre Royal, Bath
- 18 Sheldon Heath Leisure Centre, Birmingham
- 19-20 New Vic Studio, Newcastle Under Lyme
- 24 Salisbury Arts Centre
- 25 Central Studios, Basingstoke
- 26 The Mill, Banbury
- 27 Old Town Hall, Hemel Hempstead

### DECEMBER

- 10 The Acorn Theatre, Penzance

## Vincent Dance Theatre FALLING FROM THE HIGH RISE OF LOVE

Details: 0181 541 5399

### OCTOBER

- 7 Coventry University Performing Arts
- 11 Jacksons Lane Dance Base, London
- 12 Exeter Phoenix
- 13 Dartington Arts
- 14 Portsmouth College
- 19 Alsager Arts Centre, Manchester
- 20 Theatre in the Mill, Bradford
- 21 Green Room, Manchester
- 22 Swindon Dance
- 23 Phoenix Arts, Leicester

### NOVEMBER

- 8 Crucible Studio Theatre, Sheffield

### DECEMBER

- 6 Darlington Arts Centre

## V-TOL Dance Company WITHOUT TRACE

Details: 0171 960 4242

### OCTOBER

- 7-9 Newcastle Playhouse
- 13 Wyvern Theatre, Swindon
- 15 Gardner Arts Centre, Brighton
- 21-22 The Corn Exchange, Newbury

### NOVEMBER

- 2 Nottingham Playhouse
- 4-5 Wilde Theatre, South Hill Park Arts Centre, Bracknell
- 9 The Point, Dance & Arts Centre, Eastleigh, Hampshire
- 12-13 Palais des Beaux Arts, Charleroi, Belgium
- 19 MacRobert Arts Centre, Stirling
- 26 Royal Northern College of Music, Manchester

## The Weird Sisters LOVEPLAY

Details: 0171 328 2619

### OCTOBER

- 7 University of Leeds
- 9 Theatre Royal, Portsmouth
- 19-31 Diorama Studio, London

### NOVEMBER

- 5 Parkside Community College, Cambridge
- 10 Felsted School, Essex
- 12 Brewery Arts, Cirencester
- 18-19/12 Holland

## Steven Whinnery WAS I MISTAKEN?

Details: 0171 960 4242

### OCTOBER

- 23 The Purcell Room, South Bank Centre, London

## Yellow Earth BLUE REMEMBERED HILLS

Details: 0181 348 0203

### OCTOBER

- 7 Swindon Arts Centre
- 8 Arts Centre, Salisbury
- 9 Arc Theatre, Trowbridge
- 12 Stahl Theatre, Oundle
- 13 Darlington Arts Centre
- 14 The Playhouse, Alnwick
- 15 Solway Arts Society, Asaptria
- 16 Bluecoat 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

### NOVEMBER

- 2 Weymouth College
- 3 West End Centre, Aldershot
- 4 The Sackfull Theatre, Sevenoaks
- 5-6 Watermans, Brent
- 8 Notts. County Council
- 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 South Street, Reading
- 30-1 Komedia, Brighton

## The Young Vic Theatre Company ARABIAN NIGHTS

Details: 01865 883139

### OCTOBER

- 5-9 Devonshire Park, Eastbourne
- 12-16 Olympia, Dublin
- 19-23 Central Theatre, Chatham
- 26-30 Everyman, Cheltenham

### NOVEMBER

- 2-6 The Hawth, Crawley
- 9-13 Theatre Royal, Glasgow
- 16-20 Cork Opera House

### DECEMBER

- 10-24 Warwick Arts Centre, Coventry



## VENUES

### Camden People's Theatre LONDON

Details: 0171 916 5878

#### OCTOBER

- 5-23 Millionth Muse Productions, Learning to Fly  
26-13 Third Eye Productions, Stranger

#### NOVEMBER

- 15-20 Tall Stories & CPT, Snow White  
23-19 Carpe Diem Productions, American Eagle 1999

### Gardner Arts Centre BRIGHTON

Details: 01273 685861

#### OCTOBER

- 12-13 Scarlet Theatre, Seagulls  
15 V-TOL Dance Company, Without Trace  
21 The Kala Chethena Kathakali Troupe, Kathakali & Theyam  
22 Volcano, Macbeth - Director's Cut  
26 The Cholmondeleys & The Featherstonehaughs, A New Show  
28-31 Theatre-rites, The Lost and Moated Land

#### NOVEMBER

- 2-3 DV8 Physical Theatre, The Happiest Day of My Life  
4 Told by an Idiot, Happy Birthday, Mister Deka D

### Lyric Theatre, Hammersmith LONDON

Details: 0181 741 2311

#### OCTOBER

- 28-30 Lyric Theatre/Cultural Industry, Max Black

#### NOVEMBER

- 8-4/12 Told by an Idiot, Happy Birthday Mr Deka D  
11-4/12 Frantic Assembly, Hymns

### Pegasus Theatre OXFORD

Details: 01865 722851

#### OCTOBER

- 7-8 Pathways Theatre Company, Baggage  
9 Faulty Optic, Snuffhouse  
16 Unlimited Theatre, Dead in the Water  
21 Yellow Earth, Blue Remembered Hills  
22 Trading Faces, The Wife of Bath

#### NOVEMBER

- 5 Slackdance, Riding the Storm  
13 Boardwalk Productions, Numb B

### Riverside Studios LONDON

Details: 0181 237 1111

#### OCTOBER

- 21-23 The Cholmondeleys & The Featherstonehaughs, A New Show  
26-31 Teatrino Clandestino, The Magic Idealist

#### NOVEMBER

- 2-7 Teatro del Carretto, Romeo e Giulietta

From 17 Theatre de Complicite, Mnemonic

### Prema ULEY

Details: 01453 860703

#### OCTOBER

- 29 Talking Birds, Blackbox

#### NOVEMBER

- 20 Third Angel, Hang Up  
27 A Quiet Word, Gate 45

### Warwick Arts Centre COVENTRY

Details: 024 7652 4524

#### OCTOBER

- 19-20 Scarlet Theatre, Seagulls  
27-30 DV8 Physical Theatre, The Happiest Day of My Life

#### NOVEMBER

- 9-10 Faulty Optic, Snuffhouse  
18 Reckless Sleepers, Schrodinger's Box  
30-4/12 Theatre-rites, The Lost and Moated Land

#### DECEMBER

- 10-24 Young Vic Theatre Company, Arabian Nights

### Watermans BRENTFORD

Details: 0181 568 1176

#### OCTOBER

- 30 Stretch People, There's Another One

#### NOVEMBER

- 5-6 Yellow Earth, Blue Remembered Hills  
13 Leikin Loppu, The Tailors

## FESTIVALS

### British Festival of Visual Theatre LONDON

Details: (BAC) 0171 223 2223  
(Lion & Unicorn) 0171 482 0850  
(SBC) 01711 960 4242  
(Young Vic) 0171 928 6363

#### OCTOBER

- 1 Dynamic New Animation, Skin Deep Circus (BAC)  
1 Sue Buckmaster & Guests, Raw (BAC)  
1 & 3 Station House Opera, Roadmetal Sweetbread (SBC)  
2 Green Ginger, Frank Einstein (BAC)  
2 London School of Puppetry, Desired FX (BAC)  
3 Dynamic New Animation, Chicken Licken (BAC)  
3 Puppet Centre, 25th Birthday Cabaret & Canapes (BAC)  
3 & 5 Stephen Mottram's Animata, The Seed Carriers (BAC)  
3 Ken Haines, Moving Tales (BAC)  
4-8 Stacy Makishi, Suicide for Beginners (Young Vic)  
5-6 Fevered Sleep, Shore (BAC)  
5-6 Sponge Theatre, Mind Your Head (Lion & Unicorn)  
5-9 David Gale, I am Dandy (SBC)  
5-9 Kazuko Hohki, Toothless (BAC)  
6 metro-boulot-dodo, Reunion (BAC)  
7 FacePack Theatre, Go Caracas (BAC)  
7-8 Blow Up Theatre, The Three Wise Men (BAC)

- 7-9 Scarlet Theatre, Princess Sharon (BAC)  
8 Apples & Snakes, Pleasure, Pain & Loss (BAC)  
8 Primitive Science, An Evening in the Bar (BAC)  
8-10 A2, Miss, Did It Hurt When You Fell Down From Heaven (Lion & Unicorn)  
9 Storybox Theatre, The Half Chick & Two Tales (BAC)  
9 Bock & Vincenzi, Invisible Dance/Alette George, Kiosk (BAC)  
9/16/23 Toby Jones, Wanted Man (BAC)  
10 Guy Dartnell, Would Say Something (SBC)  
10 Lion & Unicorn Night of Glee (Lion & Unicorn)  
9-10 20:21 Performance, Scratch (BAC)  
10 & 17 The Shining Princess, Work in Progress (BAC)  
12 curious.com, Vena Amoris (Love Vein/Vain) (BAC)  
12-13 Blow Up Theatre, Somebody to Love (Lion & Unicorn)

- 19-20 Project One, The Distance (Lion & Unicorn)  
19-20 Jade, Like Candyfloss (BAC)  
19-20 Cartoon de Salvo, Bernie & Clive (BAC)  
19-20 Fondue, Bedsong (BAC)  
19&21 Reckless Sleepers, Terminal (Young Vic)  
20-21 Clod Ensemble, Lady Grey/Split Britches, It's a Small House (BAC)  
21 Marisa Carnesky, Jewess Tattoos (BAC)  
21-22 Guy Dartnell, Un-Sung (BAC)  
22 Apples & Snakes, A Space for Me (BAC)  
22-23 Shysters, Scary Antics (BAC)  
22-24 Company Four, Dimaa (Lion & Unicorn)  
23 Indefinite Articles, Theseus & the Minotaur (BAC)  
23 Steven Whinnery, Was I Mistaken?/Gary Stevens, Thread (SBC)  
23 Scarlet Theatre, Seagulls (BAC)  
24 Improbable Theatre, Animo (BAC)

V-TOL Dance Company, Without Trace Photo: Andrew Lang



- 12-16 Kazuko Hohki, Toothless (BAC)  
13 Ken Campbell, Celebrating the Tradition of Vaudeville (BAC)  
12-14 Brouhaha, Well, Farewell (BAC)  
12-16 Desperate Optimists (Young Vic)  
12-23 Julia Bardsley/Aldona Cunningham, 12/stages 3 (Toynbee Theatre)  
14-15 Boardwalk Productions, Numb (BAC)  
14-15 Sinead Rushe & Jenny Book, Life in the Folds (BAC)  
15-17 Max Factory, Mocks (Lion & Unicorn)  
16 Moving Hands Puppet Theatre, Roller Coaster Runaway (BAC)  
16 Frantic Assembly, Hymns (BAC)  
16-17 Leikin Loppu, The Tailors (BAC)  
17 Told by an Idiot, An Evening with Johnny Springer (BAC)

- 24 Livestock, Jeffrey Cobb's Stress Management Roadshow (BAC)

### Now ninety9 NOTTINGHAM

Details: 0115 9767 4435

#### OCTOBER

- 18-23 Blast Theory, Desert Rain  
22 Jennifer Miller, Morphadyke  
23 Marisa Carnesky, Jewess Tattoos

#### NOVEMBER

- 1-2 Bodies in Flight, Deliver Us!  
2 V-TOL, Without Trace  
3 Richard Move, martha@NOW ninety9  
5 Russell Maliphant, Liquid Reflex/Jeremy Bel, Shirtology/Sean Tuan John, I am Alsation  
6 Yum Loo, 70AD



## UK

### Belfast Community Circus School

Belfast  
Details: 01232 236007  
**SEPTEMBER 1999-MAY 2000**  
**FULL-TIME TRAINING IN CIRCUS**

#### & PHYSICAL THEATRE

New one-off year-long training designed to produce high-class community circus teachers and professional circus performers. Course designed by Circomedia, Bristol.

### Bodily Functions

Brighton, Details:  
01273 385928/01273 382211

#### FIRST MONDAY OF THE MONTH

### Chisenhale Dance Space

London  
Details: 0181 981 6617

#### 19-29 OCTOBER

#### OPEN DOOR SESSIONS

Improvisation & The Sense of Imagination with Lisa Nelson & Karen Nelson of Image Lab.

### Circomedia

Bristol  
Details: 0117 9477288

One Year Foundation (RSA Diploma)  
Three Month Introductory Evening Classes  
Including clown, flying trapeze, cordelisse, swinging trapeze.  
Easter & Summer Aerial Training  
Intensives

### 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

#### ADULT CLASSES

Ongoing 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.

### Diakonos Physical Theatre

London  
Details: 0171 277 5155

#### PHYSICAL THEATRE WORKSHOPS

Full-time and part-time week-long modules at intermediate/advanced level. Plus one-month Physical Theatre Course, Intensive Training Courses and Apprenticeship Training Scheme.

### Ecole de Mime Corporel Dramatique

London  
Details: 0171 607 0561/  
0171 272 8627

#### MOVEMENT THEATRE & 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.

### Fizz Theatre Company

London  
Details: 01784 241779

Evening courses in physically based acting, with workshops at all levels.

### Hope Street

Liverpool  
Details: 0151 709 3242

#### WORKSHOP LEADERS PROGRAMME

Vocational training and work placements for 18-24 year olds interested in developing skills in the performing arts within a community context.  
Physical Theatre Programme  
Training and work for 12 performers and 5 people interested in production.

### Independent Theatre Council (ITC)

London  
Details: 0171 403 6698

#### 7 OCTOBER

Play Safe - Health & Safety

#### 12 OCTOBER

Co-Productions - Getting the Right Deal

#### 21 OCTOBER

Starting a Performing Arts Company

#### 27 OCTOBER

Managing Multiple Priorities

### Interchange Training

London  
Details: 0171 284 0530

#### OCTOBER

7 Networking Your Organisation

12-13 Project Management

19 Working Assertively

20 Millennium Bug - Avoiding Disaster & Preparing for the Future

#### NOVEMBER

2-3 Presentation Skills

9 Fundraising, Sponsorship & Lottery Applications

10 Linux & Open Source Software

16-17 Using Media & PR

23-24 Basic Book-Keeping

30 Company Secretary

#### DECEMBER

1-2 Advanced Management

### The Jerwood Space

London  
Details: 0171 274 6618

**1-3 OCTOBER & 4-12 DECEMBER 1999**

#### TWIN PEAKS

Directed by Enrique Pardo, this is a two-stage choreographic theatre workshop in association with the International

Workshop Festival. It integrates physical theatre, text work and voice training and will lead to a series of public laboratory presentations. £280 total for both sessions.

### London Butoh Network

London  
Details: 07931 710 808 or  
0181 674 1518

#### 6-7 NOVEMBER

#### BUTOH WORKSHOP

With Tadashi Endo, director of Butoh Mamu Centre in Germany and of the annual Mamu Festival.

### The Lux Centre for Film, Video & Digital Arts

London  
Details: 0171 684 2787

#### COURSES 1999-2000

Creative and technical training covering everything from multi-media authoring and AVID editing, to 16mm film production, video production, exhibition technology, computer animation, effects and more. Courses run all year on a rolling basis.

### The Mask Studio

Nailsworth, Gloucs.  
Details: 01453 834317

#### 8-10 & 22-24 OCTOBER

Leather Mask Making

#### 13-14 NOVEMBER

Paper Mask Making

#### 8-9 JANUARY 2000

Soul Drama

### New Work Network

Sheffield & Manchester  
Details: 0171 375 0885

#### FEBRUARY 2000

#### DOCUMENTATION

One day workshop in documentation and archiving of new work to be held at The Work Station, Sheffield. Hand on introduction to key tools and media, including software packages, video formats, CD ROM and Internet archiving. Issue surrounding the mediation of transient artworks, copyright and intellectual property are also to be discussed.

#### MARCH 2000

#### CALLING ALL ARTISTS!

Regionally focused weekend targeting artists in the North West, to be held at the Green Room, Manchester. Strategies for reinventing the live scene in the region will be debated. The second day will comprise a collaborative workshop culminating in an informal group showing.

### The Open Performance Centre

Sheffield  
Details: 0114 249 3650

#### PERFORMANCE TRAINING

One year training in physical and vocal performance techniques.

### 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

Young Vic Studio, London  
Details: 0171 729 7944

#### 9 OCTOBER

Critical Practice 6: Live Art - A Discussion

### University of London

Details: 0171 975 5011  
**14-16 OCTOBER**

#### INTERNATIONALISM & THE PARIS STAGE

A series of tribute events for Jacques Lecoq organised in association with the British Festival of Visual Theatre.

## OVERSEAS

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

Montespertoli, Italy  
Details: +39 571 608891

Workshops and laboratories run by Yves Lebreton.

### Patricia Bardi Courses

Amsterdam, Details: +31 20 622 9742  
**SEPTEMBER 1999-JUNE 2000**

Vocal Dance & Body-Mind Centering.

### Centre Selavy

France  
Details: +33 545 29 65 56

#### 16-29 APRIL 2000

#### COMMEDIA DELL'ARTE

Due to an internal development program Centre Selavy is not offering any courses until this regular workshop in April 2000. The centre is, however, open to anyone who wants to share daily practice and perhaps have some formal teaching in exchange for work on the farm and buildings.

### 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: +1 707 668 5663

#### DELL'ARTE SCHOOL OF PHYSICAL THEATER

The Professional Actor Training Program. Lead instructors for this year will be master teachers Daniel Stein, Joan Schirle, Michael Fields and Ronlin Foreman.



## Ecole Internationale de Theatre Jacques Lecoq

Paris  
Details: +331 47 70 44 78

Two-year course plus The Laboratory of Movement Study (L.E.M.)

## Espace Catastrophe

Brussels, Belgium  
Details: +322 542 54 15

### CIRCUS ARTS

Resource centre for Belgian circus arts.

## Pantheatre

Paris  
Details: +1 44 67 70 53

**JANUARY 10-FEBRUARY 4 2000**

**ANNUAL PROFESSIONAL WORKSHOP**  
With Linda Wise, Paris.

### 2000 MILLENNIUM PROJECT CAMBRIDGE

A series of workshops on voice, movement and choreographic theatre leading to one or more performance projects, directed by Enrique Pardo with Linda Wise, assisted by Farouque Khan and Nick Hobbs.

## CONFERENCES

### Circomedia

Bristol  
Details: 0117 9226112

**23 OCTOBER**

### SOUTH-WEST CIRCUS AND OUTDOOR PERFORMANCE NETWORK

One-day conference. Speakers to include Will Chamberlain, Director, Belfast Community Circus; Deborah Pope, Artistic Director, No Ordinary Angels; Bim Mason, Co-Director, Circomedia; Dave Southern, Associate Director, Broli. Plus evening performance platform for new circus work.

### Society for Dance Research

Chichester  
Details: 01243 816163

**30 OCTOBER**

### EXPLODING PERCEPTIONS

One-day conference addressing some of the key debates that focus on the relationship between performance and theory. Including lecture-demonstrations, workshops, papers and open forums.

## CIRCOMEDIA

Centre for Contemporary  
Circus & Physical  
Performance

We run  
intensive training courses  
for people who want to develop an  
imaginative and  
innovative  
approach to  
circus and  
physical theatre.

Full-time professional  
training courses:

One Year Founda-  
tion  
(OCR Diploma)  
Three Month Intro-  
ductory.

Evening Classes:

Clown  
Flying Trapeze  
Swinging Trapeze  
Corde Lisse.

Short Courses:

Easter & Summer  
Aerial Training  
Intensives.

## PLUS!

Look out for  
**DarkHorse**,  
Circomedia's  
professional circus theatre  
company. The company of 7  
performers  
will be touring.

**DiveUrgence**  
to both indoor and  
outdoor venues  
throughout  
2000.

Circomedia  
Britannia Road, Kingswood,  
Bristol, BS15 8DB, UK  
Tel/Fax: + 44(0)117 947 7288  
info@circomedia.demon.co.uk

## Short Courses for the modern performer

### Barb Jungr's

'Complete  
Contemporary  
Cabaret'

### Steve Murray's

'Laughs without words'

### Helena

### Goldwater's

'The Art of Drag'

### Peta Lily's

'Delivering Comedy'  
and 'Your Life as a Stage Act'

### Danny Scheinmann's

'Narrative Performance'

And much, much more.....  
Phone 0181 987 6691

• ArtsEd •  
14 Bath Road  
Chiswick W4



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#### PHYSICAL THEATRE WORKSHOPS

Full-time and part-time week-long modules at intermediate/advanced level. Plus one-month Physical Theatre Course, Intensive Training Courses and Apprenticeship Training Scheme.

### Ecole de Mime Corporel Dramatique

London  
Details: 0171 607 0561/  
0171 272 8627

#### MOVEMENT THEATRE & 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.

### Fizz Theatre Company

London  
Details: 01784 241779

Evening courses in physically based acting, with workshops at all levels.

### Hope Street

Liverpool  
Details: 0151 709 3242

#### WORKSHOP LEADERS PROGRAMME

Vocational training and work placements for 18-24 year olds interested in developing skills in the performing arts within a community context.  
Physical Theatre Programme  
Training and work for 12 performers and 5 people interested in production.

### Independent Theatre Council (ITC)

London  
Details: 0171 403 6698

#### 7 OCTOBER

Play Safe - Health & Safety

#### 12 OCTOBER

Co-Productions - Getting the Right Deal

#### 21 OCTOBER

Starting a Performing Arts Company

#### 27 OCTOBER

Managing Multiple Priorities

### Interchange Training

London  
Details: 0171 284 0530

#### OCTOBER

- 7 Networking Your Organisation
- 12-13 Project Management
- 19 Working Assertively
- 20 Millennium Bug - Avoiding Disaster & Preparing for the Future

#### NOVEMBER

- 2-3 Presentation Skills
- 9 Fundraising, Sponsorship & Lottery Applications
- 10 Linux & Open Source Software
- 16-17 Using Media & PR
- 23-24 Basic Book-Keeping
- 30 Company Secretary

#### DECEMBER

- 1-2 Advanced Management

### The Jerwood Space

London  
Details: 0171 274 6618

#### 1-3 OCTOBER & 4-12 DECEMBER 1999

#### TWIN PEAKS

Directed by Enrique Pardo, this is a two-stage choreographic theatre workshop in association with the International

Workshop Festival. It integrates physical theatre, text work and voice training and will lead to a series of public laboratory presentations. £280 total for both sessions.

### London Butoh Network

London  
Details: 07931 710 808 or  
0181 674 1518

#### 6-7 NOVEMBER

#### BUTOH WORKSHOP

With Tadashi Endo, director of Butoh Mamu Centre in Germany and of the annual Mamu Festival.

### The Lux Centre for Film, Video & Digital Arts

London  
Details: 0171 684 2787

#### COURSES 1999-2000

Creative and technical training covering everything from multi-media authoring and AVID editing, to 16mm film production, video production, exhibition technology, computer animation, effects and more. Courses run all year on a rolling basis.

### The Mask Studio

Nailsworth, Gloucs.  
Details: 01453 834317

#### 8-10 & 22-24 OCTOBER

Leather Mask Making

#### 13-14 NOVEMBER

Paper Mask Making

#### 8-9 JANUARY 2000

Soul Drama

### New Work Network

Sheffield & Manchester  
Details: 0171 375 0885

#### FEBRUARY 2000

#### DOCUMENTATION

One day workshop in documentation and archiving of new work to be held at The Work Station, Sheffield. Hand on introduction to key tools and media, including software packages, video formats, CD ROM and Internet archiving. Issue surrounding the mediatization of transient artforms, copyright and intellectual property are also to be discussed.

#### MARCH 2000

#### CALLING ALL ARTISTS!

Regionally focused weekend targeting artists in the North West, to be held at the Green Room, Manchester. Strategies for reinventing the live scene in the region will be debated. The second day will comprise a collaborative workshop culminating in an informal group showing.

### The Open Performance Centre

Sheffield  
Details: 0114 249 3650

#### PERFORMANCE TRAINING

One year training in physical and vocal performance techniques.

### 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

Young Vic Studio, London  
Details: 0171 729 7944

#### 9 OCTOBER

Critical Practice 6: Live Art - A Discussion

### University of London

Details: 0171 975 5011  
14-16 OCTOBER

#### INTERNATIONALISM & THE PARIS STAGE

A series of tribute events for Jacques Lecoq organised in association with the British Festival of Visual Theatre.

## OVERSEAS

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

Montespertoli, Italy  
Details: +39 571 608891

Workshops and laboratories run by Yves Lebreton.

### Patricia Bardi Courses

Amsterdam, Details: +31 20 622 9742  
SEPTEMBER 1999-JUNE 2000

Vocal Dance & Body-Mind Centering.

### Centre Selavy

France  
Details: +33 545 29 65 56

#### 16-29 APRIL 2000

#### COMMEDIA DELL'ARTE

Due to an internal development program Centre Selavy is not offering any courses until this regular workshop in April 2000. The centre is, however, open to anyone who wants to share daily practice and perhaps have some formal teaching in exchange for work on the farm and buildings.

### 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: +1 707 668 5663

#### DELL'ARTE SCHOOL OF PHYSICAL THEATER

The Professional Actor Training Program. Lead instructors for this year will be master teachers Daniel Stein, Joan Schirle, Michael Fields and Ronlin Foreman.



## Ecole Internationale de Theatre Jacques Lecoq

Paris  
Details: +331 47 70 44 78

Two-year course plus The Laboratory of Movement Study (L.E.M.)

## Espace Catastrophe

Brussels, Belgium  
Details: +322 542 54 15

### CIRCUS ARTS

Resource centre for Belgian circus arts.

## Pantheatre

Paris  
Details: +1 44 67 70 53

**JANUARY 10-FEBRUARY 4 2000**

**ANNUAL PROFESSIONAL WORKSHOP**  
With Linda Wise, Paris.

### 2000 MILLENNIUM PROJECT CAMBRIDGE

A series of workshops on voice, movement and choreographic theatre leading to one or more performance projects, directed by Enrique Pardo with Linda Wise, assisted by Farouque Khan and Nick Hobbs.

## CONFERENCES

### Circomedia

Bristol  
Details: 0117 9226112

**23 OCTOBER**

### SOUTH-WEST CIRCUS AND OUTDOOR PERFORMANCE NETWORK

One-day conference. Speakers to include Will Chamberlain, Director, Belfast Community Circus; Deborah Pope, Artistic Director, No Ordinary Angels; Bim Mason, Co-Director, Circomedia; Dave Southern, Associate Director, Broll. Plus evening performance platform for new circus work.

### Society for Dance Research

Chichester  
Details: 01243 816163

**30 OCTOBER**

### EXPLODING PERCEPTIONS

One-day conference addressing some of the key debates that focus on the relationship between performance and theory. Including lecture-demonstrations, workshops, papers and open forums.

## Short Courses for the modern performer

### Barb Jungr's

'Complete  
Contemporary  
Cabaret'

### Steve Murray's

'Laughs without words'

### Helena

### Goldwater's

'The Art of Drag'

### Peta Lily's

'Delivering Comedy'  
and 'Your Life as a Stage Act'

### Danny Scheinmann's

'Narrative Performance'

And much, much more.....  
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## CIRCOMEDIA

Centre for Contemporary  
Circus & Physical  
Performance

We run  
intensive training courses  
for people who want to develop an  
imaginative and  
innovative  
approach to  
circus and  
physical theatre.

Full-time professional  
training courses:

One Year Founda-  
tion  
(OCR Diploma)

Three Month Intro-  
ductory.

Evening Classes:

Clown  
Flying Trapeze  
Swinging Trapeze  
Corde Lisse.

Short Courses:

Easter & Summer  
Aerial Training  
Intensives.

## PLUS!

Look out for  
**DarkHorse**,  
Circomedia's  
professional circus theatre  
company. The company of 7  
performers  
will be touring

**DiveUrgence**  
to both indoor and  
outdoor venues  
throughout  
2000.

Circomedia  
Britannia Road, Kingswood,  
Bristol, BS15 8DB, UK  
Tel/Fax: + 44(0)117 947 7288  
info@circomedia.demon.co.uk





# THE CENTRAL SCHOOL OF SPEECH AND DRAMA

## MA in ADVANCED THEATRE PRACTICE

a 1 year (four-term), full time course

If you want to extend yourself as a Creative Practitioner by working in a wider theatre context then this course may be an investment for your future! The dynamic and changing world of contemporary theatre demands a total approach to theatre training.

Whether a director, writer, dramaturg, performer, puppeteer, designer, or arts manager – you could benefit from working within a collaborative and creative theatre training environment.

**PERFORMING**

**DIRECTING**

**WRITING**

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**PUPPET & OBJECT THEATRE**

**SOUND DESIGN AND MUSIC FOR PERFORMANCE**

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**ARTS MANAGEMENT\***

This is a practice-based, experimental training for total theatre, where practitioners from a broad range of disciplines collaborate to make innovative performance.

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

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

\*subject to validation

CSSD, The Embassy Theatre, Eton Avenue, London NW3 3HY

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