

total theatre

A person in a white, flowing, hooded costume is riding a large ostrich. The ostrich is standing on a paved courtyard in front of a large, ruined Gothic cathedral with many empty arches. The person is holding a long, thin object, possibly a staff or a sword, and looking towards the camera. The scene is brightly lit, suggesting a sunny day.

Celebrating Physical & Visual Performance

Volume 12 Issue 2 Summer 2000

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Spiritual Tourists

Coventry's Millennium Mysteries

Melting Pot

Scott Walker's Meltdown 2000

Le Freak - c'est Chic

Marisa Carnesky

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total theatre

Celebrating Physical & Visual Performance

VOLUME 12 ♦ ISSUE 2 ♦ SUMMER 2000

In the centre pages of this issue you'll find a new 4-page pull-out supplement, Circus News, published by Total Theatre on behalf of the newly created Circus Arts Forum. As reported last issue, the Circus Arts Forum is a new national network for the circus sector. Whilst Circus News retains its own identity separate from the magazine, Total Theatre will continue to report on all aspects of the physical and visual performance sector (including circus). Just regard Circus News as an add-on benefit to your Total Theatre membership, and let us know what you think of it.

For this launch issue, Circus News has aimed its sights high with a feature by Stewart McGill on the world's largest and most successful circus company, Cirque du Soleil. Budding circus artists will find news of forthcoming Cirque du Soleil auditions. There's also an article by Anne-Louise Rentell on Warwick's new purpose-built centre for young people interested in circus arts, the Dream Factory.

Continuing the theme of international work, this issue features round-ups of the visual and physical performance scenes of two diverse nations - South Africa and New Zealand. In addition, Rebecca Brown reports on a major collaborative project happening in Coventry this summer, between Polish company Teatr Biuro Podrozy and the Belgrade Theatre. With speculation rife that London's doomed millennium project in Greenwich may close before the year's out, Coventry looks set to have a hit on their hands with Millennium Mysteries, a huge outdoor production happening in its cathedral ruins.

Elsewhere in this issue Total Theatre celebrates the work of two performers at the vanguard of the live art scene. Dorothy Max Prior catches up with Marisa Carnesky, and I chew the fat with David Hoyle, who gives Total Theatre the lowdown on why - on the verge of mainstream success - he's decided to kill off the hugely in-demand Divine David. Rounding things up, Tray McConnell looks at the work of the Huddersfield company Full Body and the Voice, which is comprised of performers with learning disabilities.

Watch out for the Total Theatre Awards for the third year running at the Edinburgh Festival Fringe this summer, and remember to keep us informed of what you're up to.

John Daniel, Editor

Total Theatre Magazine is published quarterly by Total Theatre, the UK network for physical and visual performance. If you would like to submit news, views, letters or advertise in the Autumn issue, please note that the copy deadline is August 14th 2000. The next issue will cover the period October 2000-January 2001.



Cover
Millennium
Mysteries

Photo
Ian Tilton

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Issn 0960-6106

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Forget about the Dome - Coventry celebrates the new millennium this month with a huge outdoor theatre spectacle staged in the city's cathedral ruins.

REBECCA BROWN

reports

Photos: Ian Tilton



Spiritual Tourists

This summer Coventry hosts a project which has attracted the largest Millennium Festival arts grant in the Midlands. Performed in the famously blitz-destroyed ruins of Coventry Cathedral, this unique large-scale project will use the surviving fragments of an original sixteenth century Coventry Mystery Play (added to and reinterpreted by Bob Eaton, director, Belgrade Theatre) and will be performed by the Polish company Teatr Biuro Podrozy alongside over one hundred people from all areas of the local community. The project is the result of a unique collaboration between the Belgrade Theatre and the Polish company Teatr Biuro

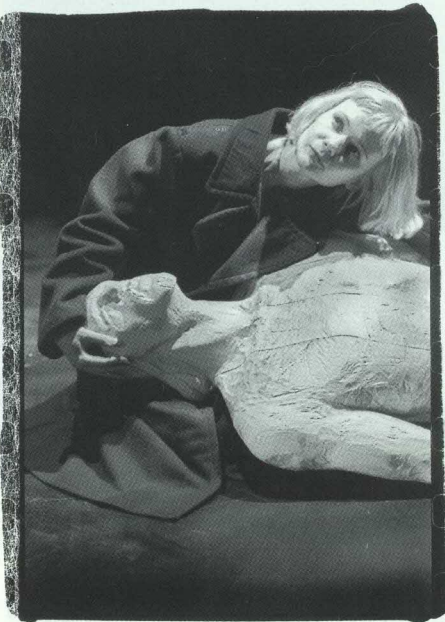
Podrozy, that has been growing steadily over the last four years.

Teatr Biuro Podrozy have been seen in the UK in a diverse range of theatrical guises over the past years. The show for which they have become internationally renowned is their powerful, outdoor, anti-war production, *Carmen Funebre*. This bold, hard-hitting performance - using stilts, fire and evocative music - has received great public and critical acclaim world-wide since its inception in 1993. The original inspiration for the piece came from the war in Bosnia and other ethnic conflicts. A second version in 1994 was the result of company members meeting with refugees

from the former Yugoslavia. The refugees' personal accounts of the war, and of the huge personal losses they each incurred, inspired the company to rework the performance, incorporating new metaphors to illustrate the tragic condition of displaced people throughout the world.

The strength and universal nature of these images has ensured that the piece has been received with great empathy wherever it has been performed. First seen in Britain in 1995, the production took the Edinburgh Festival Fringe by storm, earning the company not only a Fringe First and Critics' Award, but on their return in '96 they were presented with the

We want to create a performance which will be a meeting of cultures, of East and West, and we would like to use the experience of our travels of the last ten years



prestigious Scotsman Hamada Prize, judged against all other theatre productions of that festival season. Carmen Funebre represents, however, just one aspect of the unique theatrical language that the company has been developing since it was founded in 1988.

It was with Carmen Funebre that Teatr Biuro Podrozy were first invited to Coventry in 1997 - poignantly performing it in the city's cathedral ruins. They returned to repeat this spectacle in 1998 for the Arts Alive Festival, alongside *Not Of Us*, a smaller-scale indoor production which used the form of a mediaeval mystery play to create a parable concerning religious dogma and intolerance, described as 'a morality play for the twentieth century'. The company demonstrated their consistent versatility and skills once again at Arts Alive in '99, presenting their award-winning comedy *Drink Vinegar Gentlemen*. This is another indoor theatre production, an interpretation of the writings of the absurdist Russian writer Daniil Kharms.

The power and originality of the company's work, and an ever-growing rapport with the Belgrade, made Teatr Biuro Podrozy the natural collaborators on a project as large and diverse as *Millennium Mysteries*. In conversation with artistic director Pawel Szkotak and company member Marta Strzalko, it is clear that they intend *Millennium Mysteries* to be a stunning theatre spectacle on the scale of *Carmen Funebre*. 'We will use the theatre language that is typical of Biuro Podrozy,' says Szkotak, 'big images, powerful music, stilts, fire and a big set.' He goes on to describe how the performance will tell the story of the life and death of Christ, comprised of two parts. The first will deal with the annunciation to the virgin, the birth of Jesus and his former years - 'this part will be more like a fairytale,' Szkotak explains. The second half, which is intended to be 'more serious and more contemporary', will portray Christ's trial, crucifixion and resurrection. The production will see six Polish members of Teatr Biuro Podrozy performing alongside eight British actors, and Szkotak proposes to use two narrators to be the 'voice' of the show, connecting the action, and translating where necessary, as some of the central characters (such as Mary and Joseph), will be Polish.

When asked if he considers the religious aspect of the performance to be a potential deterrent to prospective audiences, Szkotak states adamantly that, before anything else, this is to be a 'big theatre event'. 'We want to create a performance which will be a meeting of cultures, of East and West, and we would like to use the experience of our travels of the last ten years. We have been to many continents - Asia, South America, Australia - so, for example, the idea of death may be influenced by Mexico ... We would like to create a message that can be appreciated by many cultures and religions, not just those who are Christian but those who are atheist or of other religions. People do not have to have a religious background to see and respond to this, as you do not have to have a knowledge of Denmark to appreciate *Hamlet*.'

The project will also have local community involvement. Approximately one hundred Coventry residents will open the performance with a candlelit procession into the Cathedral ruins, and set the scene by enacting the Old Testament stories of Cain and Abel, Noah and the Flood and Exodus. Also, relating to this wider aspect of the project, a film documentary is being made in the city centre, a vox pop which will approach a vast range of the people with the question 'Who was Jesus Christ?' The company will use this footage in the performance and, having seen a test run of the filming, are already excited by its potential.

'Not only do we want to present a story which is well known,' adds Szkotak, 'but we want to show it in a new way.' He affirms confidently that this vast array of influences and input will make for a special and unique theatre event. My enquiries into Teatr Biuro Podrozy's origins lead me to the company's name. Teatr Biuro Podrozy translates from Polish as Travel Agency Theatre. Actress Marta Strzalko explains that the period in which Pawel Szkotak founded the company in 1988, whilst still a psychology and theatre student, was one of great political change in Poland. She says, 'It was the last year of the Old Poland, but we still couldn't travel freely, we didn't have our passports, they were all held by the police authorities. We had to get visas for all countries. So it was very difficult to get out of Poland and young people wanted to travel, wanted to see new things. Also the company's work offers spiritual travel. At this time, it was very difficult to make your work seen. People were not interested in going to the theatre, so Pawel had the idea to take performances to people, developing shows outside - in squares and in the street. No other company was doing this at the time. Because of the political situation it had been forbidden even for a group of people to gather in the street. The authorities thought it could be dangerous, they could be spreading subversive information.'

The company could certainly be said to be well travelled since their origins in the late 80s, and in the last year they have continued their interest in outdoor performance with the development of a new piece, *Selenausci* (*Moon Sailors*). Exploring travel of a different kind altogether, this production is set at the end of the nineteenth century, and follows the journey of three astronauts shot to the moon from a huge cannon. From the perspective of the moon, the three get a unique insight into the future of the earth. They then face inevitable death as a punishment for daring to glimpse at the future of their planet. The company will perform this piece at Expo 2000 in Hanover this August before appearing at other European theatre festivals.

It is in recognition of Teatr Biuro Podrozy's unique brand of spiritual travel that I eagerly anticipate the final outcome of the *Millennium Mysteries* project. 'There will be many surprises,' concludes Pawel Szkotak.

Undoubtedly. And yet this is certainly one travel agency I would feel confident to take a journey with. ■

Millennium Mysteries will be performed at Coventry Cathedral Ruins July 18-August 5 2000. Box office: 024 7655 3055. www.belgrade.co.uk.

Melting Pot



For two weeks in June the South Bank Centre invited a 60s pop icon to programme one of London's most eclectic arts festivals. **RAY NEWE** attended Scott Walker's **Meltdown 2000**

I think anything that puts Evan Parker, the Cholmondeleys and Hannah Schygulla on the same festival programme is pretty damn amazing. And Blur! I don't think you can get a festival that's broader in 2000.' Thus gushes Jodi Myers, director of performing arts for the South Bank Centre, as she describes last month's Meltdown.

The South Bank Centre has hosted Meltdown since its inception in 1993. In an age when the notion of the curator as artist has become commonplace, the festival turns the tables to invite artists to become curators. In the past George Benjamin, John Peel, Laurie Anderson and Magnus Lindberg (amongst others) have all hosted what has proved to be one of London's most diverse festivals. This year the festival celebrated a particular coup by attracting the notoriously reclusive Scott Walker to act as host.

The policy of appointing artists as artistic directors has proven to be one of Meltdown's great strengths. Where other festivals have

contented themselves with cherry-picking performances and performers from the international festival circuit, time and again Meltdown has coaxed appearances from seldom seen performers. Last year's Meltdown, hosted by Nick Cave, provided audiences with a rare chance to see Billie Whitelaw, Lee Hazlewood and the infamously difficult Nina Simone. As Jodi Myers explains, 'One of the tricks of choosing the curator for Meltdown is to choose someone whom artists respect and want to work with. That really opens a huge

Meltdown is characterised by its willingness to accommodate the new and unexpected

amount of doors. It is much easier phoning up and saying "Laurie Anderson would love to work with you" or "Scott Walker is interested in doing something with you", than saying "Hello, I'm X – how about doing this".

Another notable facet of Meltdown is the one-off collaborations that pepper the programme. For Laurie Anderson's 1997 Meltdown, Lou Reed premiered a collaboration with Robert Wilson; whilst John Peel's 1998 festival featured a collaboration from 1960s experimental musicians Silver Apples with Damon Albarn and Graham Coxon of Blur. One of the highlights of this year's festival was a premiere of a new Scott Walker score especially written for the Richard Alston Dance Company. Jodi Myers says, 'Sometimes you invite an artist to perform in Meltdown and you invite another artist and you suddenly find there is a connection between them, so as well as their solo shows they work on something together. We try to create the circumstances in which artists want to collaborate.'



The fact that we are an arts complex which engages in a whole variety of art forms means that we can facilitate those moves for artists to work together.'

Although predominantly a music-led festival, Meltdown has always had interesting performance work attached to it. The last three nights of this year's festival witnessed the first British presentation of Luc Bondy's *En Attendant Godot*. 'It is hard to conceive [such a show] making sense at the South Bank Centre outside of the Meltdown context, because it is very much a play and we don't, by and large, do plays,' Jodi Myers tells me. 'But there has always been quite a strong strand of performance work in a variety of shapes in Meltdown. Richard Foreman's *Ontological Hysterical Theatre* in Laurie Anderson's Meltdown springs to mind obviously, but there have been other elements of opera, music-theatre or performance in all of these festivals down the line.'

So how true a reflection of the host's tastes and enthusiasms can audiences assume Meltdown to be? 'Some curators like a genuine dialogue,' explains Jodi. 'They come up with their fantasy lists and we go after them. Sometimes their fantasy lists are absolutely undeliverable but knowing the way that the curator is thinking [we] might make a suggestion. But it is absolutely up to the curator. Scott

In an age when the notion of the curator as artist has become commonplace, the festival turns the tables to invite artists to become curators

Walker, interestingly, had a very clear idea of what shape the festival should take.'

Early incarnations of Meltdown were hosted by artists that work within a classical tradition – the artistic director of the first Meltdown was British composer George Benjamin, whilst 1994 saw Dutch composer Louis Andriessen take over the reins. In 1995 Elvis Costello became the first host from a more pop background, and although 1996's Meltdown was the responsibility of Finnish composer Magnus Lindberg, the curators from then on have been drawn from the world of pop – albeit from its farther-flung reaches. 'The emphasis for Meltdown is likely to stay in the non-classical tradition for the foreseeable future,' Jodi Myers tells me, 'because this is the only opportunity that those people get and there are other opportunities, both here at the South Bank and elsewhere, for classically trained composers or musicians to engage with other art forms.'

Another look at the list of Meltdown host artists shows that, with the notable exception of Laurie Anderson, those favoured with the task – George Benjamin, Louis Andriessen, Elvis Costello, Magnus Lindberg, John Peel, Nick Cave and Scott Walker – are all white men working largely in a European tradition. 'It is something we are addressing and it is something which is a real concern to us,' Jodi explains. 'We are very keen to develop links with other contemporary cultures and to move away from the white male curators at Meltdown. On the other hand, we are not going to be silly about it. If they are the most appropriate creative people able to take Meltdown on at that particular time, it is silly to say no.'

But what does this say about the South Bank's view of culture? Jodi Myers is at pains to point out that Meltdown is only part of a very diverse programme of work that finds a home at the South Bank Centre. 'There is a whole programme that goes on throughout the year here that is about non-European work.'

Something of which Meltdown cannot be accused, however, is of playing only to the same old audiences. Research has shown that seventy percent of the audience for John Peel's Meltdown had never been to the South Bank before. The South Bank, determined to hold onto this new audience, responded by inviting Peel to host regular sessions at the Queen Elizabeth Hall. 'The challenge for us is to engage with a number of different audiences,' Jodi tells me, 'not just in getting them to book once a

year for Meltdown, but to come regularly – for the South Bank Centre to be seen as their venue of choice. It is probably safe to say – though someone will challenge me – that we've got the broadest audience of any arts complex in the UK bar none.'

The theory, then, is that in attracting big names such as Blur and Radiohead to the Royal Festival Hall, as they did for this year's Meltdown, a new audience is introduced to the South Bank. But will they return? 'We don't want to just get an audience in,' counters Jodi. 'I think the key thing is not to be tokenistic. We are serious about engaging with a lot of different audiences. We're not a pop venue though. This is more a place where those artists can try something a bit different. It logs this place in people's minds as a place that is a sort of safe house for experimentation.'

Perhaps Meltdown's greatest strength grows out of the South Bank Centre's attitude both to artists and to its role as a facilitator. Meltdown is characterised by its willingness to accommodate the new and unexpected. Laurie Anderson created much of the work that she performed at 1997's Meltdown especially for the festival. Because the South Bank Centre is an arts complex with experience of staging exhibitions, screenings, concerts and gigs, they were particularly able to accommodate her ideas.

However, it is more than just having the space and expertise to stage these events that make the South Bank Centre and Meltdown such natural partners; it is an openness of mind amongst the South Bank Centre's senior programmers. Jodi Myers typifies this attitude when she says: 'You need to be aware of developments in the arts and developments in audiences. Who would have predicted when Meltdown started that it would move in the direction it has taken. But then who can forecast anything in the arts? What artists are doing is changing, therefore, what art promoters are doing has to change to reflect that, or to be one step ahead of it - to offer the right environment for artists to work in.' ■

For more information on Scott Walker's Meltdown 2000 visit the South Bank Centre online at www.sbc.org.uk.

(opposite main) The Cholmondleys Photo: Eddie Monsoon **(opposite inset)** Scott Walker Photo: Rankin **(above)** Luc Bondy, *En Attendant Godot* Photo: Mario del Curto



Le Freak -

It is Saturday evening, the first weekend of the Brighton Festival. The town is teeming with revellers and tourists returning from the beach. I am looking for Marisa Carnesky. She emerges from a bar opposite, bright as a butterfly in a hot pink dress - bought, I later find out, with that day's takings. In return for a pound deposited in the wooden box held between her thighs, Marisa will tell your fortune. It had been a good day.

Marisa is in town for the opening of Carnivalesque, the national touring exhibition organised by the Hayward Gallery and Brighton Museum and Art Gallery for which she's created an installation. We settle ourselves in the front window of Browns Bar, perfectly positioned to watch the entrance to Fabrica, where Anthony Howell is about to start a two-hour performance. As we wait we share our mutual experiences of working in strip clubs and taking performance art into nightclubs. Since 1993 Marisa has performed countless shows in clubs such as Brighton's Zap and London's Madame Jo Jo's. In one memorable performance, she appeared as a triple-breasted stripper-cum-music-hall-entertainer. Like Cosey Fanny Tutti of Coum Transmissions, and indeed many other veteran performance artists of the 70s (myself included), Marisa has used striptease as a means of providing both research material and financial subsidy for her art.

We interrupt our chat to see how Anthony is doing. Inside a fenced pen in the middle of Fabrica, he is taking his shoes and socks off. Two pigs, with whom he shares the enclosure, push against each other in an attempt to get as far away from him as possible. Marisa and



c'est Chic

I sit close to the door, and politely decline the offer of a frankfurter butty. For some passers-by, their worst fears about performance art are clearly confirmed. 'Marge, look at this,' an elderly gentleman calls to his wife, 'he's got his underpants on his head and a pig in there with him.' 'Ooh, there's two of them, poor little things,' says Marge, taking off her sunglasses to peer in. The pigs wee on the floor. Anthony stands on his head. Marge and her husband move away as Anthony shouts: 'Inside out. Back to front. The right way up.'

Anthony Howell's work follows in a noble tradition of artists who exploit the satirical possibilities of performing with pigs. In the late 60s Abbie Hoffman and the Yippies fielded a pig as a presidential candidate. In 1907 the Russian artist Durov was arrested for a performance with a live pig and charged with treason. Durov was a master of what fellow Russian Mikhail Bakhtin called the Carnavalesque; the suspension and mockery of everyday law and order - liberation through laughter. Bakhtin's contemporary Meyerhold also developed similar ideas. In his essay *The Fairground Booth*, Meyerhold argued that the Grotesque is a crucial element in theatre; a sharpening of the senses that

ence to the traditional burlesque act, the back-to-front dancer. In her installation for the Carnavalesque exhibition she is the Tattooed Lady Somnambulist. This time the tattoos are for real. She lies on her side, facing away from onlookers. We can see her fragmented face in the broken mirror behind her - a smile playing on her lips - dressed only in her full-body tattoo and a pair of wrinkled silk stockings. Sitting close to hear our personal fortune, we see the tiny folds of skin on her neck, the downy hair on her arms, and the goose bumps on her thighs - despite its ever-present place in our visual culture, the nude female body at close range is still a beautiful shock.

Back at Browns Bar we discuss the installation and its relationship to Marisa's full-length theatre show *Jewess Tattooess*, which integrates live performance, on-stage tattooing, film and visual design to create a piece that has a search for personal identity at its crux. Raised in North London in a non-orthodox family, it is only in recent years that Marisa has begun to explore her Jewish heritage. Central to this assessment has been her decision to tattoo her body. In the Jewish faith, any form of body modification is seen as the desecra-

dancers, magicians, fire breathers and glass eaters. The show will reference old Jewish folk tales and melodramas that are an integral part of Marisa's cultural heritage and contain echoes of the journey her great-grandparents took to England from Lithuania, where she will be going soon to seek the ghosts of her past.

Like her previous work, *Ghost Train* will no doubt be both entertaining and enlightening. We finish our discussion with a reflection on taboo - concluding that pleasure and entertainment are often taboo notions in contemporary art and theatre practice. Marisa delights in entertaining and loves the trappings of showbiz - red plush, footlights, grease paint, a song and a dance. She comes from a culture that prefers to tell stories than build cities. She uses her body as a blank page to write stories on. Her playful use of that body as a vehicle for her art is, like all Carnavalesque art statements, a refusal to take the world at face value. If we read the pictures, we find that everything is not how it at first seems. The sleeping beauty in the white nightie is host to the serpent woman within. The nightmare chorus line have their hands and feet on the wrong way round - no, they have faces on the back of their heads. *The Whore of Babylon* is a nicely brought up Jewish girl from the suburbs. Roll up, roll up, see the scars that mend, the colours that blend. See the amazing shape shifting Somnambulist *Tattooed Lady*. Here is *Everywoman* on a journey, a juddering train ride through the collective unconscious.

Meanwhile, back at Fabrica, Anthony's performance has finished. He has collected his pigs and tucked them up in their van. Only the puddles on the floor remain as testimony to their role in a contemporary live art performance. Anthony has all his clothes on, as far as I can tell in the right order.

The world has been turned upside down, but now it's the right way up again and we can all relax. Walking back through the streets to my bus stop, all is as would be expected on a busy Saturday night. A man is busking on a broken accordion, a fat rabbit lying on a rug beside him. A group of Italian students stand in the middle of the road singing, cars driving onto the pavement to avoid them. A teenage girl and her boyfriend argue at the top of their voices. He walks off and she stands howling in a shop doorway. An extremely fat middle-aged couple dressed in turquoise tracksuits debate the pros and cons of pasta versus pizza. A baby that looks like a pig - plump and sunburnt - sits in his pram clutching a can of shandy whilst his young mother alternates smoking her cigarette with snogging her drunken boyfriend. Well, glad to see that all is as it should be - the show must go on. ■

For further information on Marisa Carnesky Tel.: 020 7690 5702 or e-mail: carnesky@dircon.co.uk.

Live artist Marisa Carnesky plays on the traditions of burlesque and the circus sideshow. DOROTHY MAX PRIOR looks at her work in the context of the Carnavalesque exhibition, which opened in Brighton in May

Photos: Johnny Volcano



through exaggeration and inversion allows for the emergence of a truer reality than so-called realism. Meyerhold used the device of the circus sideshow booth to create a different relationship between performers and spectators.

In her own work Marisa has similarly played with possibilities for re-evaluating reality in the grotesque and taken the fairground sideshow as her inspiration. As one of the *Dragon Ladies* performing at the Raymond Revue Bar, she wore an elaborate latex skin of fake tattoos and a mask on the back of her head, a refer-

tion of a body that is on loan from god. Tattoos are particularly taboo. To choose to be tattooed is to reject the right to a Jewish burial. Marisa sees her decision to be tattooed less as the negative rejection of her heritage and more as the positive desire to follow her own path. It is understandable that so many performance artists are also practitioners of body art - whether tattooing, piercing or scarification. What both art forms share is the desire to reclaim the body, together with the fact that neither can exist outside of that particular body. Control over her own body, and the unassailable right to do as she wishes with it, are at the heart of Marisa's work.

Collaboration with other artists is also important. Amongst others, Marisa has worked with prosthetics maker Amanda Moss, tattooist Alex Binnie and costume designer Nicola Bowery. For her next major project she will collaborate with designer Tom Pye and illusionist Paul Kieve to create *Ghost Train*, a half-hour long ghost train ride. The audience, travelling in little carriages, will encounter

Street Life



booming cherries dance company, (FUME:2)

Summer's here and town centres across the country are teeming with street performers. PIPPA GAVAGHAN attended this year's National Street Arts Meeting in Brighton to find out about the practical and artistic challenges facing artists who bring performance onto the street

Photos: Antony Kernan

Say the words Street Art, and most people imagine stilts, performers liberally doused in silver spray and a bit of carnival thrown in for good measure. But what really happens when you adopt the street as your performance area of choice? How does highly physical performance work - which sensibly requires sprung floors, adequate temperatures and uninterrupted space - come to be performed on concrete, in all weathers, with children and animals in close proximity?

With accessibility a keyword in the arts, street arts have been hailed as the market leader. The benefits street arts have brought to rural areas with little arts provision, and large cities with a dwindling sense of community, is apparent. At the third National Street Arts Meeting in May 1999, Mhora Samuel, previously of Total Theatre, explained that 'regeneration of town centres has been and still is a big issue, and artists contribute to re-developing a sense of community'. As other art forms struggle to attract audiences into venues, street artists meet their audience head on; transforming or reclaiming perceptions of public

space in the process. However, the streets provide an unwieldy stage for even the most experienced street artist. Public surfaces can be unforgiving and dangerously uneven, audiences can be erratic and transient, and some commercial businesses and local authorities can be obstructive. Whilst there is little doubt that the public can easily access street arts, can artists easily access the street?

Roland Miller, a performance artist based in Sheffield, has encountered hostility to his work from both local businesses and arts administrators alike. During a recent performance in Sheffield, one local businessman who took objection to a performance outside his business, assumed ownership of a public space by threatening to call the police. The public, in turn, saw challenge and confrontation as the main focus for the work, thus overshadowing Miller's original intention.

Miller fundamentally and ideologically objects to this form of commercial interest in public territory, arguing that 'public spaces should be for the people who use them'. Meanwhile, councils have seized on the value

of street arts as ways to attract and entertain potential consumers. At the third National Street Arts Meeting, Miller suggested an artist-led forum for Street Arts and a year on is still advocating the need for a collective voice for street artists. In Miller's view, responsibility for the art form should be with the artists themselves, and with those minorities for whom street arts are an important form of cultural expression. The purpose of a forum is also to ensure that artists are treated properly in terms of fees, rewards and conditions of work. It would seem that without proper artist representation, such issues cannot be properly discussed and may therefore be left unresolved.

Marina Collard, an artist currently collaborating with Virginia Farman of Disco Sister (whose *The Original Pedestrian* was a National Street Arts 2000 Festival commission), describes street arts as 'not being docile to the environment and not conforming to the way we should use it'. Collard finds the Brighton public accepting and open to all forms of public performance. As a roaming dance performance, the work is highly physi-



booming cherries dance company, HUMME-2

cal - involving jumps and lifts that can prove perilous on uneven surfaces. As a performer, Collard is attracted to street performance because of its shift between vulnerability and power. Within a public space there are no barriers between performers and audience, meaning performers are able to challenge their audience and vice versa. Without the pressure of ticket sales and audience figures, Collard feels able to take more risks but also recognises that even when work is planned with the audience in mind, moments of audience interaction cannot be rehearsed and therefore performances typically change with each passing member of the public.

Kerry Chappell of the booming cherries dance company is also aware of how physical performance work in public spaces is determined by both people and street furniture (lamp posts, bollards etc.). In performance, Chappell feels that the booming cherries 'put the unreal into a space of reality', which they then share with their audience. Chappell, choreographing in partnership with fellow dancer Saydi Williams, creates a central focus for their performance through audience interaction,

humour and vivid costumes, without the need for physical boundaries such as a stage and audience area. Capturing the audience's attention and interest is just one of the challenges which has to be confronted by any street artist and, as Chappell says herself, 'in the theatre, you don't expect people to ignore you'.

Even though the booming cherries dance company perform mostly in varying weather conditions, they chose to become street artists so they could take their art out to the public, and they have subsequently found that the formal hierarchy that can exist in some areas of the arts isn't as evident in the street arts sector. When asked about an artist-led forum, Chappell describes the street arts sector as working from the bottom up - 'people are setting boundaries and guidelines as they go,' she comments.

Held at Komedia in Brighton, the 2000 National Street Arts Meeting, now in its fourth year, raised the usual mix of anger and enthusiasm, with some artists feeling generally under-represented (despite the best efforts of the organisers to open it out further to artists). The speakers touched on social inclusion (Bill

Mather, chief executive TS2K); the perceptions and frustrations of a street artist (Alpana Sengupta, classical dancer, choreographer and educationalist); street arts in the Dome (Micha Bergese); and just to make us all green with envy, the Creation Centre, which provides a place for regional, national and international street arts companies in France (Daniel Andrieu, vice president of 'La Federation Association').

Sandra Hall of Funding Pending facilitated a discussion on 'The Artists Perspective', one of four discussion groups. Communication between arts groups provided a key focus for those in our discussion group; City Councils talking to Regional Arts Boards, RAB's talking with artists and agencies, but, most importantly, artists having a forum within which to talk with each other. It was suggested that this take the form of several independently run forums on a regional level, with a board of artists to share experiences of work, training, and views on street arts. A popular idea was that of a website which could list acts and facilitate on-line discussions, but also promote street arts and make use of the

As other art forms struggle to attract audiences into venues, street artists meet their audience head on

excellent work already being done by some street arts organisations and forums. In particular, Hall advocated a sense of ownership on the business side for artists, which could be achieved through training and more impartial bodies for street artists to approach for help with applications.

The strength, resilience and independence that exists within the street arts sector demonstrates the dichotomy between the free-spirited nature of street arts and potential problems which may occur without a collective voice to lobby and promote the form from the vantage point of the artists themselves. One look on the streets of Brighton on Friday 12th May 2000, would convince anybody that street arts is alive and well in the UK. We owe it to the audiences to maximise all of the opportunities street arts offers, but not at the ultimate expense of the street artist. ■

The National Street Arts Meeting is produced by Zap Productions, 7a Middle Street, Brighton BN1 1AL. Tel.: 01273 821588. e-mail: office@zapuk.com. www.zapuk.com.



African Renaissance

It is ten years since Nelson Mandela emerged from prison to lead South Africa to democracy. REBECCA LOUKES reports on the role of the arts in Southern Africa's renaissance

As an inexperienced performance maker I knew that showing my work for the first time on the professional stage would be nerve-racking. I wasn't sure whether travelling to the other side of the world to perform a short piece of physical theatre in an international festival would be easier or harder than performing for the first time on home territory, but the opportunity came up, so we (the newborn Soma Theatre Co.) packed our bags and went to South Africa. As it turned out, though it was scary, being part of the FNB Vita Dance Umbrella 2000 in Johannesburg was a fan-

tastic experience in many ways, and not least because it gave me a unique insight into the performance scene of this rapidly changing country.

The FNB Vita Dance Umbrella is twelve years old and the largest contemporary dance festival in South Africa. What distinguishes it from other national arts events is its commitment to providing an open platform for body-based performers from many different disciplines. It is festival policy, for example, to accept every applicant. Performance makers provide a video and each piece is slotted into one of several levels.

Established choreographers and international entrants make up the main programme; young artists and students comprise a section called New Moves; and a mixture of community groups and youth companies are presented as Stepping Stones. There are also a number of diverse, free workshops open to anyone. Though most of the artists have a dance background, the festival invites all kinds of performance styles from physical theatre to live art. Adrienne Sichel, arts critic for the Johannesburg Star says, 'In many ways, dance at the moment is definitely setting trends for theatre in this country. Drama,

as we've known it, has died. It's a whole new era.'

It's a whole new era for South Africa too; ten years since Nelson Mandela was released from Robben Island, signalling the end of apartheid, and almost a year since Thabo Mbeki became president. Both before and after his inauguration, Mbeki has widely promoted the notion of an African Renaissance - a rebirth for the country with a host of new social and economic possibilities. Speaking at a national conference on the subject he has said: 'We must recall everything that is good and inspiring in our past. Our arts should celebrate both our humanity and our capabilities to free ourselves from backwardness and subservience.'

In this relatively new period of racial equality, it is not possible to look at the future of the arts in South Africa without recognising the effects of the past. Georgina Thomson, artistic director of the festival, claims that because the FNB Vita Dance Umbrella has always been a completely democratic platform there are not the same post-apartheid tensions that exist in the South African theatre world. Theatre, she says, operated on a whites only basis as late as 1988. This meant that Theatre Management (the then National Arts Council) funded only white companies and productions. Development and training was focused on the white population until the late 1980s, with most other groups being given minimal opportunities. International sanctions also meant that few theatre or dance companies visited South Africa, and performers were forced to leave the country to further their training. Thomson says, 'For some time the then Arts Council, who received all government funding, thought we could cope without the rest of the planet. This, of course, left repercussions which are still felt today.'

New Moves, the section in the festival for young, up-and-coming choreographers, perhaps illustrates these effects. Thomson acknowledges that the pieces this year were disappointing. Sichel was more direct with her criticism in the *Star*, stating that the works mostly 'exhibited a shocking regression or stagnation in choreographic and performance levels'. She claims that it demonstrates a need for a re-evaluation of the training of performance makers, acknowledged as an old South African problem, and now 'a life threatening fault line'.

Importantly, the companies that fought the old system were primarily employing their skills to bring about social and political change. Many performers engaged with immediate issues of apartheid in highly imaginative and collaborative ways. Handspring Puppet Company, for example, drew on puppetry, film and live performance and received world-wide acclaim for its productions of

In many ways, dance at the moment is definitely setting trends for theatre in this country. Drama, as we've known it, has died. It's a whole new era

Woyzeck on the Highveld and Faustus in Africa.

Without this immediate agenda of protest, however, it has been suggested that there is currently a search for a kind of national identity within post-apartheid South African performance. Indeed, Thomson notes that in this year's festival, companies were less focused on a message within their work and more concerned with experimenting with new performance aesthetics. Gary Gordon's Durban-based First Physical Theatre Company was commissioned to create *Who's in Bessie's Head?*, a seventy-minute work that looks at the life of a female South African writer, born in a mental institution. The company is widely seen as one of the templates for physical theatre in the country, and their style draws heavily on dance, but also employs voice and sound. Gordon thinks that collaboration and experimentation are the way forward, and that physical theatre challenges people's perceptions of the way work is made. This does not, however, mean avoiding the political. Though the apartheid days are over there is still plenty to question. South Africa has one of the highest rates of violent

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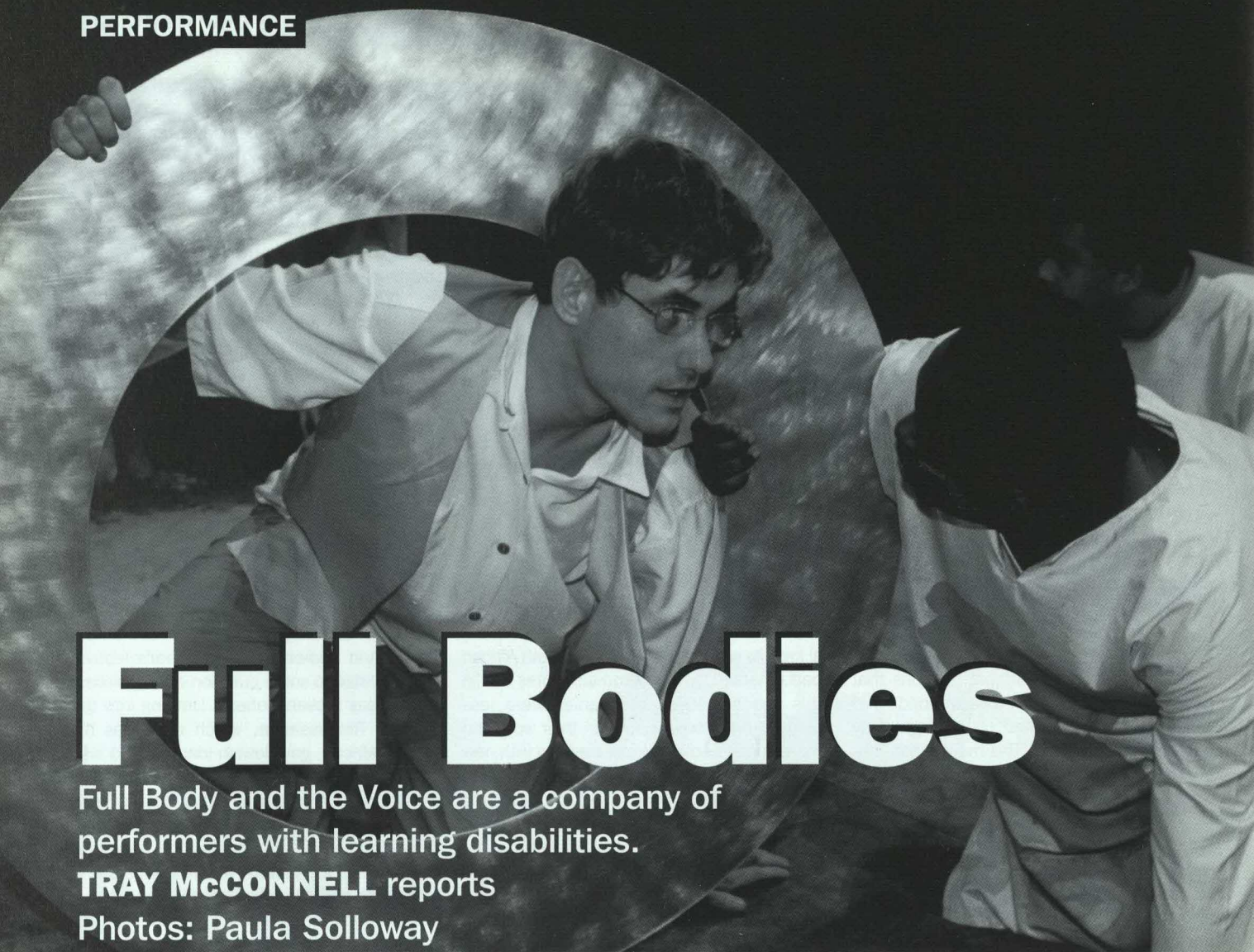
crime in the world, which reveals an underlying crisis in employment and housing. So where does this leave the arts? Thomson is sure, at present, that Mbeki does not include dance and theatre in his vision of an African Renaissance, as funding for the arts is dwindling, and there seems to be no focus on developing it at any level.

But is the festival reflecting what is happening in the arts in the rest of the country? By offering itself as a free platform for all kinds of performers, the FNB Vita Dance Umbrella celebrates diversity rather than attempting to address any question of a South African identity. And this surely should be the way forward. In a country with eleven official languages and a history of complex body-based theatre and dance practices, as well as international influences to draw on, the search for any one identity seems pointless. Staging contrasting and contradictory works side by side says as much about a new era of performance as the content of the work itself. And audiences at this year's festival were treated to some question-raising pieces. There was Steven Cohen's *Limping into the African Renaissance*, which examines his South African, gay, Jewish identity; and also *The Performing Rites'* controversial *Amadlozi*, *Amandiki*, *Amandawe*, *Izizwe Nguni Spirit Possession* presenting a group of sangomas (shamans) going into full trance on stage. There were top South African dancers and choreographers Vincent Mantsoe and Robyn Orlin, and several pieces by the twenty year-old *Moving Into Dance Company*, which, from its inception, has focused on the training of black performers.

Perhaps these programme notes from a devised work by three choreographers say what is needed on the subject of identity: 'Our bodies are different, as are our languages, images and dreams. It would be tempting to merely juxtapose our different skin colours, but this is clearly not enough. There is no use looking for difference either - the difference is not a source in itself. The only one, the real one, is that we dance, and that we wish to dance together.'

As for the future of physical theatre, as Thomson points out, the term is currently mostly associated with white companies who have dance training and an eye on the work of Lloyd Newson's DV8. However, if festivals like FNB Vita Dance Umbrella continue to embrace and nurture cross-cultural and cross-disciplinary performance (and training) at every level, all manner of exciting and diverse collaborations are possible. It's definitely an exciting time to be watching South African performance. ■

For more information about the FNB Vita Dance Umbrella and application forms for 2001 contact fnbvita@mweb.co.za.



Full Bodies

Full Body and the Voice are a company of performers with learning disabilities.

TRAY McCONNELL reports

Photos: Paula Solloway

Full Body and the Voice are a company of actors with learning disabilities resident at the Lawrence Batley Theatre, Huddersfield. Despite the obvious differences in a theatre company of this kind, Full Body and the Voice are involved in the education and training of the actor. Not primarily as an environment for care or therapy, but as an environment for theatre creation. In one year, the company have toured their first show, *Off Limits*, to venues throughout the UK, France and Portugal.

The company's stated aim is 'To create spectacular theatre that empowers the creator and educates the community'. They define 'spectacular theatre' as theatre that does not rely on the spoken word, but that aims to explore images of universal appeal, involving and stimulating all the senses. Their work, which is devised rather than text-based, asks questions about the notion and nature of theatre. The creators are primarily the company members but this does not exclude the many visitors that work with them, often on a temporary basis.

Artistic director Jon Palmer has a clear notion of what kind of theatre Full Body and the Voice create: 'By considering the experiences of all, regardless of ability or cultural backgrounds, we all gain – from new perspectives and fresh insights of the world around us.' I first came into contact with the company when I was invited to run a series of workshops for them exploring breath and grounding. I was immediately struck by the openness of the group and their ability to welcome outsiders into their

By considering the experiences of all, regardless of ability or cultural backgrounds, we all gain

process. Many other artists have been invited to work with the group throughout the year, introducing new stimuli and ways of working. The company have developed a high level of trust and receptivity in their first year of work, and their acceptance of each creator as an individual with valid opinions is very refreshing. They aim to create an inclusive working practice that is open and receptive not only to all core members, but also to visitors.

The company train six hours a day, four days a week. In addition to producing and touring their own work, they also run workshops which are attended by various participants, from deaf children to chief executives. During their visits to France and Portugal they have made links with similar companies, creating European partners with whom they hope to share advice, experiences and knowledge. Language is often a barrier when travelling overseas, but as their work does not rely on the spoken word, they have developed sophisticated levels of physical communication. The success of their performances in



France and Portugal has proven their ability to communicate beyond spoken language.

For the future, Full Body and the Voice are planning a seven-year programme of work, which will take the Persian tale *Conference of the Birds* (commonly associated with the theatrical explorations of Peter Brook) as a reference point. 'It is an epic allegory which follows a group of birds on their journey to enlightenment across seven valleys,' Jon Palmer explains. 'The company's first production, *Off Limits*, explored creation myths. *Musical Chairs* [their next production] reflects the spirit of questioning which leads the group to their inevitable departure on the great journey.'

The company's facilitators were selected by audition, thus allowing core members to experience what each potential facilitator was able to bring to the group. The various artists were therefore forced to react and respond, rather than dictate (a valid lesson for any practitioner or director). The company's three facilitators - Jon Palmer, Kimberley Tilger-Holt and Charlotte Bishop - have developed a programme of responsive training which involves listening and being receptive to the actors. There is no formal training programme in operation during the sessions; the belief is that the company will learn what they need to, through the experiences and 'on the job' situations that they are presented with. Each ses-

sion involves the development of what has been uncovered through the previous day's exploration; each creator is involved in being receptive to spontaneous explorations that are explored throughout the day. The facilitators are involved in passive receptivity and nudging, rather than direct control and dictatorship. As a company they have made many leaps in their development as a group of actors, and also in their exploration of what theatre is.

Jon Palmer, Kimberley Tilger-Holt and Charlotte Bishop are all from arts backgrounds, not from the traditional background of therapy or social services (though all have some experience of working with adults with learning difficulties). Although the facilitators have the knowledge and experience to teach vast amounts of information to the group, they have chosen to allow the group to make explorations of their own. Through their own developmental excavations, the group are discovering for themselves and embodying a unique knowledge that belongs to them.

Throughout the year's explorations, those working within the social sector have recognised that this environment of creativity has become, albeit accidentally, one of the most productive and caring. The group are, as many of us, involved in making sense of the world through the arts process and finding an identity by getting in touch with themselves and other people.

Inclusivity, then, for Full Body and the Voice, is being able to do that which is considered 'the norm', but perhaps having to adapt their approach. The group have been able to adapt to many different places, environments and working practices, as they are given the opportunity of independence, and the chance to achieve. To take this one step further, it is the outside theatre world that must learn to adapt to make it easier and more accessible for theatre companies like Full Body and the Voice to become part of the mainstream. Many people have been introduced to theatre through companies like Full Body and the Voice. Disabled people are good for the arts; they can challenge our views of theatre and how we go about it. Full Body and the Voice have proved this time and again, not through their own marginalized theatre, but through the same techniques, explorations, financial difficulties, and problems that all theatre practitioners experience. Isn't it about time that we started to include and involve them in our theatre research and training? ■

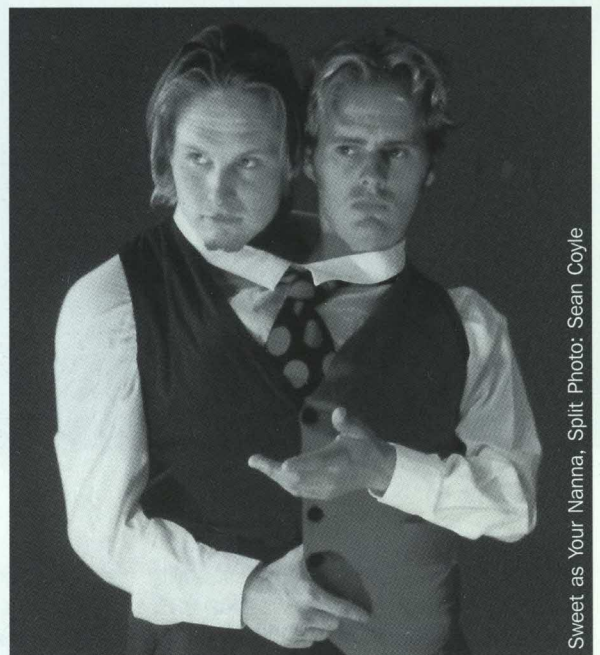
Musical Chairs opens at the Lawrence Batley Theatre, Huddersfield on September 29th, before embarking on an autumn tour. For information on Full Body and the Voice phone Deborah on 01484 349335 or e-mail: info@fullbody.demon.co.uk.

Through their own developmental excavations, the group are discovering for themselves, and embodying a unique knowledge that belongs to them

Letter from New Zealand

Reporting from his homeland, **ROBERT BENNETT**, of Wellington-based theatre company Mime International, takes a whistle-stop tour of New Zealand's physical theatre scene

About Face, Auntie Helps Out



Sweet as Your Nanna, Split Photo: Sean Coyle

There have always been writers, actors and directors in New Zealand who have created works which the Establishment wouldn't touch with a bargepole. The Establishment has needed to ensure the ongoing support of the affluent middle classes who don't want to feel challenged or to be made to feel uneasy in the theatre. The move away from the well-made play has resulted in a growth in fringe theatre. Fringe European theatre, as well as Maori ritual and protocol have been strong influences on new theatre forms.

In the 60s, while England celebrated with the Pip Simmonds Theatre Group, Shared Experience and Welfare State, Paul Maunder gave New Zealanders Amamus Theatre, which presented political theatre in the Grotowski style, touring not only at home but also in Poland. Amamus Theatre was totally committed to political message-style theatre, and

received public subsidy, which was important. It often takes overseas success and recognition to gain Establishment support in New Zealand - a factor of colonial mentality and an inability to recognise quality in our own artists without the approbation of experts elsewhere.

In the 80s there was a sudden spurt in the growth of non-mainstream theatre, with artists prepared to take risks and produce work which tested conventional boundaries. Red Mole, led by Sally Rodwell and Alan Brunton, created community theatre projects which combined mask, mime and dance, and dealt with issues of immediate concern to local communities. Political satire was a big part of their work; lampooning politicians and addressing issues of the day - anti-nuclear and anti-apartheid. Dramadillo, a clown and mask show created by Nick Blake, had a strong following and toured the country performing in university

theatres and alternative venues. On a much larger scale were Warwick Broadhead's community projects, where young people in huge numbers gathered to explore and present message theatre. The appeal of his shows was the spectacle of hundreds of people with giant puppets, colourful costumes, live music and the energy of performers discovering the joy of theatre for the first time.

Mike Mizrahi and Marie Adams explored improvised theatre with their company Inside Out, creating *The Lover and the Beloved*, *The Holy Sinner*, and *Song of the Civilised Thief*. Mike and Marie were commissioned to develop New Zealand's official millennium show, *This is It*, which celebrated two thousand years of human history with a symphony orchestra and cast of thousands in the Auckland domain on New Year's Eve.

The Frontlawn duo of Harry Sinclair and Don McGlashan in the 80s and 90s presented

urban stories with a surreal twist, singing and dancing their way into the hearts of New Zealanders with *The Reason for Breakfast*, *The One that Got Away*, *The Story of Robert*, and *The Washing Machine*. They often combined with an alternative avant garde jazz group, *The 6 Volts*, whose work has become legendary in New Zealand. *The Frontlawn* has now split up due to a lack of funding. Don has formed the successful rock group *The Muttonbirds*, which is now based in the UK, and Harry now writes and directs feature films - his most recent being *Topless Women Talk About Their Lives*.

Theatre at Large, created by Christian Penny and Anna Marbrook, have presented plays and devised work - including *The Butcher's Wife*, *Henry VIII*, *Cyrano de Bergerac* and *King Lear* - which have been created in a group style, often with the use of quirky puppets and masks.

memorable theatre pieces include *Wild Cabbage*, *Blood for 2d*, and *Black Halo*, a post-apocalyptic analysis of Thatcherism loosely based on *Waiting for Godot*. All these works were performed at *The Depot* in Wellington in the 80s.

In Wellington Paul Jendon directs and dances in gorgeously-costumed extravagant productions: *1001 Nights*, *Dance for Dummies* and *Dragon in a Wagon* for children. My own favourite for 1999 in Wellington was *Split*, in which Kelson Henderson and Damon Andrews showed two sides of one personality using acrobatics which had the audience gasping with disbelief. Directed by Jed Brophy, this one hour of exhaustion could and should travel well overseas.

Wellington is the home of *Toi Whakaari* - the National Drama School - and two ex-students have hit the big-time with solo

rocked Wellington with *Bare*, and is now returning for a second season. Both *Bats* in Wellington and *Silo* in Auckland have been instrumental in encouraging new and experimental work.

Unitec in Auckland has a strong Performing Arts Department, while the Department of Theatre and Film at Victoria University in Wellington has turned out numerous actors and directors. Christchurch Teachers College is host to the National Academy of Singing and Dramatic Art, while Dunedin University has long been connected with 'new' theatre, emanating from *Allen Hall Theatre* and *The Globe Theatre*. This huge burgeoning of tertiary performing arts courses is indicative of a shift in mind-set of the public and educators towards the arts as a viable career opportunity.

Celebrating twenty-five years of touring nationally and internationally this year is my own company, *Mime International*. The Pacific Islands, Zimbabwe, Mexico, China, Singapore and Australia have all been hosts to the company, whose inspiration comes from the *Rose Bruford College of Sidcup*. In the nationwide picture, *Mime International* fills a gap - no other New Zealand group provides silent illusionary mime programmes suitable for school and family audiences. Throughout its history, cast members have gone on to develop their own touring shows, and most notable are Stephen Aitken, Michelle Hine, Fergus Aitken (*Mr Fungus*), Tim Denton (*About Face*), Katie Haines de Viere and Gavin White. *About Face* and *Out of Hand* (*Anne Forbes*) are gaining a large international following and are frequently being asked to tour at overseas festivals.

There was a time when unemployed actors could be on the dole while creating their next piece of theatre. This is no longer possible. The New Zealand 1990 budget changed the laws and so many creative actors are now out there working themselves to exhaustion in cafes and hotels, while trying to remain faithful to their first love. Their spirit remains unbroken and, as the new New Zealand Prime Minister Helen Clark is also Minister for the Arts - who knows what will happen?

I would encourage visitors from the UK to consider visiting New Zealand during the International Festival of the Arts which is next held in March 2002. The best of the New Zealand physical theatre groups perform at the Fringe Festival while more mainstream works and the overseas groups are to be found on the main stages of Wellington. It's usually still summertime in March, warm both climatically and theatrically. See you there. ■

For further information on the New Zealand physical theatre scene contact Robert Bennett of Mime International on Tel.: (04) 385 8548.



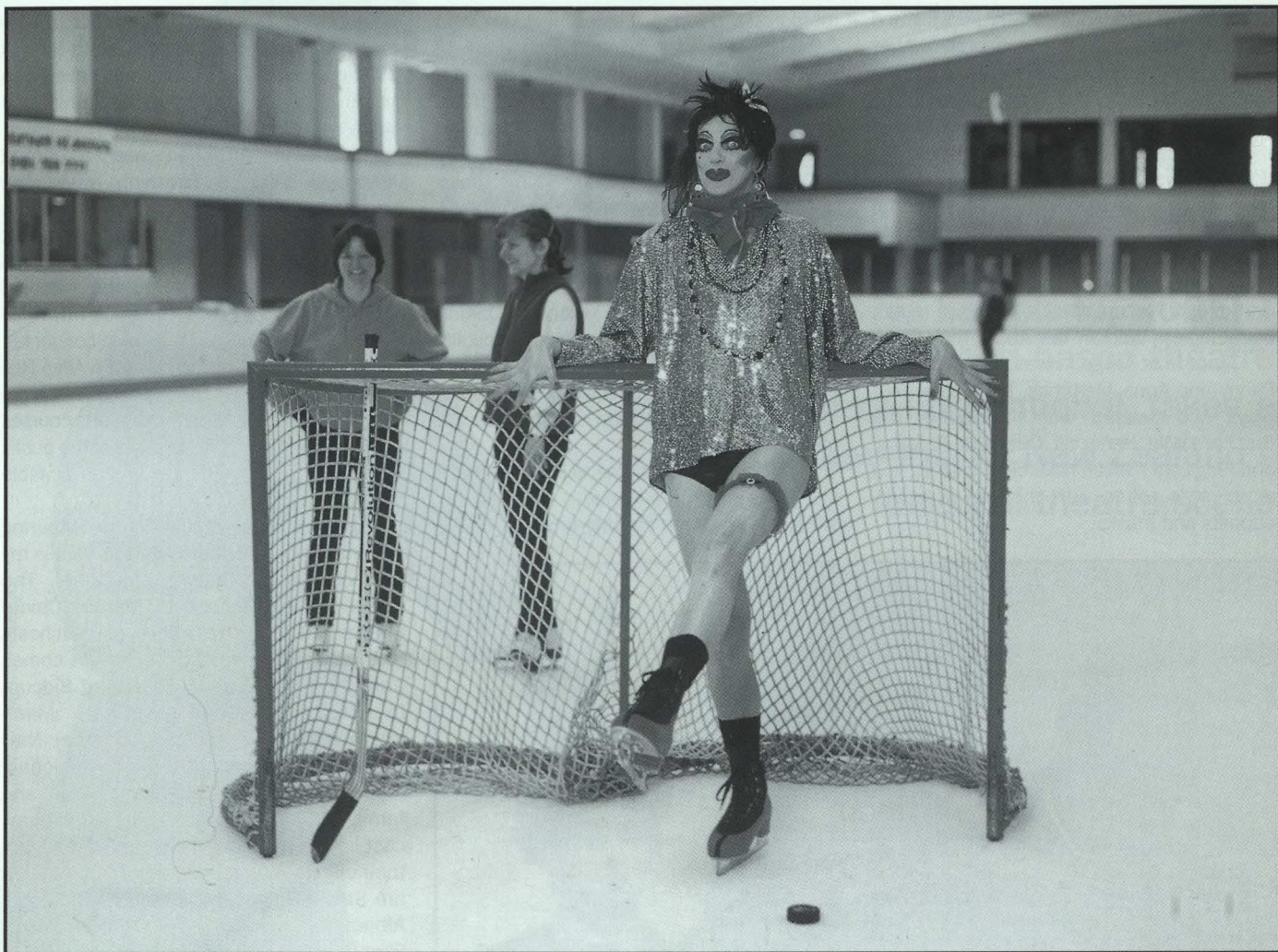
Mime International, Mimetime

The influence of Jacques Lecoq was felt in New Zealand through Francis Batten's workshops, while Jumping John 'Mouse' Bolton commutes between Australia and New Zealand offering physical theatre storytelling experiences. In the same mould of physicality, Stephen Bain's Theatre on the Balustrade offers acrobatic alternative physical theatre/dance, and he commutes between New Zealand and Europe.

The alternative theatre groups are spread throughout the country, and whereas Auckland and Wellington may at one time have harboured the 'rebels', these are now found nationwide as the new millennium begins. Briar Grace-Smith is a Maori writer of international repute; her work *Purapurawhetu*, has been performed in Canada, as was Waitapu in 1996. James Beaumont creates very surreal theatre pieces and he is now working at Waikato University in Hamilton. His

performances: Tim Balme was highly successful not only in New Zealand but also at the Edinburgh Festival Fringe and in England, Ireland and Israel with his solo show *Johnny Costello*, directed by Simon Bennett. Jacob Rajan, using a multiplicity of masks, was also highly successful at the Edinburgh Festival Fringe with *Krishna's Dairy*. His latest play opened at the New Zealand International Festival of the Arts in March. Gary Henderson's adaptation of the Denis Glover poem *The Magpie* (*Skin Tight*) won a Fringe First at Edinburgh and has toured extensively nationally and internationally.

The National Drama School puts emphasis in its training on indigenous theatre, Maori and Pacific. Taki Rua Theatre in Wellington has often launched the works of these talented young actors. Toa Fraser, a Fijian Indian writer, whose works premiered at Auckland's *Silo Theatre*,



The Death of the Divine

The Divine David is dead. JOHN DANIEL wonders if it's too soon to be writing his epitaph

Photos: Piers Allardyce

David Hoyle is exhausted. After ten years spent stalking stages in the six-inch stilettos and fright wig that have become the trademark of his alter-ego, The Divine David, the man beneath the industrial strength cosmetics has decided it's time for the divine one to die. Or, at least, to be put on ice for a while.

Earlier this month - with all the pomp and circumstance befitting the demise of a superstar - The Divine David bid adieu to his legions of adoring fans in the suitably avant garde surrounds of Streatham's Ice Arena. Having

already turned his inestimable talents to every conceivable art form - from contemporary dance to abstract expressionism, stand-up comedy to pole dancing - for his final swan song as The Divine David, David Hoyle traded his slingbacks for a pair of ice skates to create his most ambitious live performance to date, an ice dance spectacular.

It's entirely fitting for an artist who's never chosen the easy path, that David Hoyle - who already has two late-night series for Channel 4 under his belt and a featured part on BBC2's Comedy Nation - should decide to

Circus News

News from the Circus Arts Forum: the UK network for circus. Issue 1 Summer 2000

www.circusarts.org.uk ■ e-mail: info@circusarts.org.uk ■ Tel.: 020 7729 7944 ■ Fax: 020 7729 7945
c/o Total Theatre, The Power Station, Coronet Street, London N1 6HD

Welcome to the first issue of Circus News, a pull-out supplement to Total Theatre, brought to you by Circus Arts Forum, the new UK network for circus arts.

Circus Arts Forum aims to raise awareness of the cultural importance of circus arts and to create a network for dialogue between all sections of the circus industry. Hosted by Total Theatre (the UK network for physical and visual performance), Circus Arts Forum is supported with a one-off project grant from the Arts Council of England. The forum will shortly be employing a part-time project co-ordinator who will work 2-3 days per week. She will work with Total Theatre director Annabel Arndt to handle

specific enquiries and update the Circus Arts Forum web site (currently out to tender).

Circus News will appear as a 4-page pull-out supplement in future issues of Total Theatre magazine. Issue One kicks off with a feature by Stewart McGill on Cirque du Soleil's recruitment procedure and an article by Anne-Louise Rentell on the Dream Factory, Warwick. Contributions and feedback are invited from all individuals working in the circus industry. Copy deadlines for inclusions in future issues of Circus News are: August 14th 2000, November 14th 2000, February 14th 2001 and May 14th 2001.

Circus Arts Forum has up until now been working with a voluntary steering group and

shortly plans to formalise a working group of twelve, which will ultimately become a board once the organisation is incorporated. Nominations - which need to be supported by two Total Theatre members - are currently invited and must be received at the Total Theatre office by September 7 2000.

Circus Arts Forum is managed by Annabel Arndt, director, Total Theatre. The steering group meets next on September 6th 2000. If there are any items you would like the group to discuss, please contact Annabel Arndt on the above number.

John Daniel
Editor

RUN AWAY TO CIRQUE DU SOLEIL

Cirque du Soleil is coming back to town, and this time - heralding the arrival of its latest European touring show Quidam - holding auditions in London in September. **STEWART MCGILL** reports

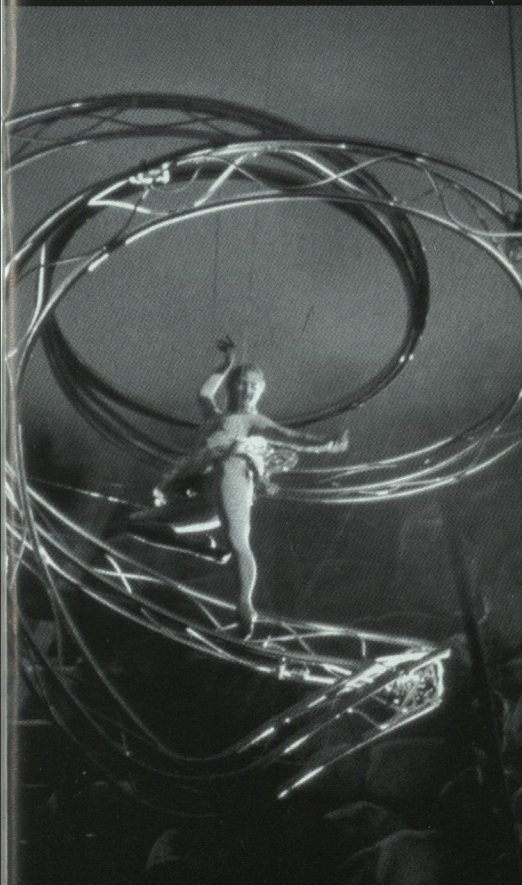
Since 1984 Cirque du Soleil's groundbreaking mix of circus arts and theatre has given birth to thirteen unique shows. Eight shows are now selling out on three continents with close to five hundred artists performing in the various productions.

During the last year, I have witnessed Cirque du Soleil's Chinese splendour in Santa Monica, other-worldliness and visions of creation in Barcelona, and the most awe-inspiring visual and aural spectacles on the planet in Las Vegas. With their fusion of acrobatics, song, original music, dance and movement, each Cirque du Soleil show is a metaphor for a universe that has been reconstructed around a basic underlying concept. The magic and excellence evoked by the shows bear wit-

ness to the commitment of every artist to the spirit of Cirque du Soleil.

Ask them what their mission is and Cirque du Soleil will tell you it's to invoke, evoke, provoke: invoke the imagination and evoke and provoke the senses of people around the world. The good news for actors, dancers and singers in the UK is that the company is actively seeking new talent to help them build a demanding and dynamic future. I spoke recently with the company's casting department in Montreal and with artists performing in the European tour of Quidam to find out what Cirque du Soleil will be looking for when they arrive in London this autumn.

At audition, Cirque du Soleil look for a wide range of skills that can eventually fuse into



The magic and excellence evoked by the shows bear witness to the commitment of every artist to the spirit of Cirque du Soleil.

one of their existing shows or become foundations for a new creation. The next all-new, conception of Cirque du Soleil is planned for 2002 to tour North America. Individuality and identity is the clear root of the search for talent, as casting director Murielle Cantin explains: 'At first in our audition sessions we will undertake improvisation to get to feel the pulse of the participants. We work a lot in improvisation. It is not like many auditions, because we take the time to really see who we have, what they have to show, and what they have to give. Perhaps, at this point, there may be some elimination as some types of artist may not demonstrate the right experience or potential. Some may be too raw and it is vital for us to avoid stereotypes and discover potential artists who can adapt to our ways of working.'

Cirque du Soleil's team will evaluate the potential of those attending audition and, through the setting of specific tasks and the suggestion of approaches, a clear pattern begins to emerge. Murielle continues, 'At Cirque du Soleil, auditions will be both general and specific in approach, exploring the exact type of body and energy. We always scan for talent to inspire us, to offer us something different ... Even if instantly we don't know where that talent may fit, it can help us when considering new directions.'

For the London auditions in September, Murielle will be accompanied by Line Gasson, auditions co-ordinator, and a team of specialists for the different disciplines: acting, singing, dancing, character work and mask. A subjective analysis will aim to avoid bias and keep an open mind, as Murielle tells me: 'Open mind, open heart is our philosophy. You know some of those attending may be overwhelmed by the event and paralysed, and therefore unable to give of their best. We will keep open minds and respect each artist, to ensure that they have every opportunity to show their individual qualities.'

The pre-selection process is, naturally, vital to Cirque du Soleil and candidates must send their resumes with experience and background to the casting department in Montre-



Cirque du Soleil, Quidam 1999, Costumes: Dominique Lemieux Photo: Al Seib



Cirque du Soleil, 'O' Photo: Joan Marcus

al. Murielle and the team study all submissions and video/audio tapes before calling selected candidates to audition. 'If I am in doubt, I will see the person,' Murielle tells me - emphasising, once more, the need to find individuality from literally thousands of submissions.

Following intensive work in audition across a range of transdisciplinary techniques on the floor, certain artists will find routes into Cirque du Soleil and one of its many current or future projects. For a new show, an extended training and formation period at the company's expansive headquarters in Montreal will bring together creators and artists to build work in

ensemble. All the shows are made here and lead to one of the touring or resident programmes. For some, there could be a considerable period of waiting, whilst others find a place very quickly. 'At the auditions in Vegas I saw two people who got a job instantly,' Murielle says. 'We had an opening in a show, the artists seemed to fit perfectly. I asked our artistic director to see them and instant happiness all round!'

In North America right now the latest Cirque du Soleil show is Dralion, which I saw late last year in Santa Monica. It differs considerably from previous works, and is developed by a new creation team headed by Guy



Cirque du Soleil, Dralion 1999-2000-2001,
Costumes: François Barbeau Photo: Al Seib

Caron using a high percentage of Chinese artists and troupe acts made in China. The casting department working on Dralion are faced with a huge challenge as the lead vocalist is a counter-tenor and a world-wide search is on for potential replacements. 'What we try to do always is stay close to the originating concept of a work,' Murielle explains, 'but human beings bring their own individuality and personal essence so always a role will grow and evolve.' A case in point is actor and dancer Mark Ward, originally selected to join the company's *Mystere* production at Treasure Island, Las Vegas, but who now plays the lead in *Quidam*. 'I recall my first contact with Cirque du Soleil,' Mark tells me, 'my dance instructor asked if I had heard of the company and choreographer Debbie Brown. I sent a video-tape of my best work. In under 24 hours Debbie called me to say that she needed something else, "Jam, Mark!" she demanded. Well, what does that mean? I thought forget it, they don't want me. So my dance teacher insisted that we made a new tape that was much freer, in a wild costume ... sort of a Tarzan outfit. I told jokes, did lots of crazy stuff enabling my personality to come through, and I got the job! Cirque du Soleil are really looking for individuals ... That's my advice, be yourself.'

Playing in *Quidam* has enabled Mark to re-invent the lead role of John, as UK audiences will discover later this year. But stepping into the shoes of creator John Gilley was a far from easy task. 'I watched videos of John in the role,

then worked with him, and now I'm trying to make the character a cute kind of guy. He is very complex – a kind of contemporary MC, but in Cirque du Soleil's own style. Imagine a child inside a man's body. I'm enjoying this and despite my initial negative feelings concerning auditions, I believe one shouldn't feel intimidated. Cirque du Soleil is very big and speaks for itself. Naturally people get nervous, but if you go and don't be afraid they will grab what you have ... Do it, be full of confidence ... Be aggressive in their faces and then call up every two months. It's a growing organisation, there is every opportunity.'

Back in Montreal, Murielle Cantin echoes Mark's comments. 'Cirque du Soleil is growing and many projects are developing. For artists auditioning in London we have seven shows around the world and possible new "challenge" shows ahead. Following life as an artist, we also have a "growing old" policy where a transition can be made to artistic director, training co-ordinator etc., moving into vital off-stage positions. In such a large organisation there is plenty of room to grow.' ■

Performers interested in auditioning for Cirque du Soleil should send a CV, photo and audio tape (for singers only) to: Cirque du Soleil Auditions, 8400 2nd Avenue, Montreal, Quebec, H1Z 4M6 Canada. Quidam, currently touring on the Continent, is scheduled to arrive in the UK at the end of 2000. Details: +514 723 7636. e-mail: audition@cirquedusoleil.com.

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Manufacturing Dreams

ANNE-LOUISE RENTELL visits a new, multi-million-pound, purpose-built theatre in Warwick, where circus arts take centre stage Photo: Zoë

It is now just over a year since Playbox Theatre in Warwick opened its international headquarters at the Dream Factory, the first ever theatre in the UK that has been custom built and designed for young performers and creators.

Made possible by a £2.7m grant from the National Lottery, the concept for the Dream Factory came from Playbox, Glen Howell Architects in Birmingham, and Scène Plus in Montreal. From the outside the building is simple. Its box-like structure belies the passion and vision which brought the project to fruition, as well as the continuing development and progress of the activities that take place within its various spaces.

The work of Playbox involves young people from the age of 2 to 23 and extends across the country through the Midlands to Bristol and York with its training programmes in voice, dance, circus and theatre and a production programme running throughout the year. This amount of work is made all the more extraordinary by the company's previous lack of a home. Until the Dream Factory was built, all aspects of production were difficult. Ground-based rehearsals for the company's 1996 production, *The Red Shoes*, would take place in Warwick's Unitarian chapel, and aerial rehearsals at a gym in Coventry. They would then take the show into the theatre at 8am and fuse the ground and aerial work by preview time at 7pm that same night. For Stewart McGill, Playbox Theatre's artistic director, the new building is pure luxury and he now wonders how they ever managed to work without it.

It was back in 1996 when Playbox first approached Scène Plus in Montreal, the team of designers behind Cirque du Soleil's theatres and tents. The relationship with Scène Plus began when McGill first saw Cirque du Soleil in Santa Monica. He explains: 'I'd been passionate about circus since I was three years old. I actually wanted to join the circus but realistically couldn't do anything and didn't

have the money to start my own. When I stopped going to the theatre in the 70s and 80s because it was in such an appalling state, I missed the experience of what theatre could be, until I went to Cirque du Soleil and saw Saltimbanco. Suddenly, all that magic that I'd felt as a child came back but in such a theatrical way.'



Wanting to use Soleil as a role model, McGill received some money from West Midlands Arts Board to visit Montreal and talk to the company about their work. Inspired by the work of Scène Plus, McGill proposed to them the idea for a permanent, designated building that wouldn't segregate form, and that wouldn't just represent theatre but would also have the capability to create circus. The Dream Factory is the result and it opened with *DF4 - Looking Glass*, a fusion of theatre, circus, dance, clowning, mime and movement, with text by Shakespeare and Sylvia Plath.

Circus arts are given top priority at the Dream Factory and appear in much of Playbox Theatre's work. Their production of *The Red Shoes* was the first time the company really embraced circus arts in a big way. Before that was *Pinocchio*, which achieved critical acclaim at the Edinburgh Festival Fringe in 1993. For their production of *Cinderella* in April this year, circus was also used to create the feeling of a baroque masque. On the recent Young Directors Project, a Playbox professional training programme in which participants select a set piece to perform, cast and direct on a nil budget, circus skills were also prevalent. One young creator even chose to work them into her own interpretation of *Charlie and the Chocolate Factory*.

The philosophy of Playbox Theatre is that professional directors, designers and writers work with young performers to create the work. Their most recent production of *Dr Faustus* has attracted the expertise of Andrew Watson. Previously of Cirque du Soleil, and the man behind the creative training of performers for the Millennium Dome show, Watson's involvement is something of a coup for Playbox's budding and enthusiastic circus performers. Says McGill: 'The long-term goal is to excite young people and develop their potential in circus as an art form in the UK. We plan to create an environment at the Dream Factory where experienced circus artists can pass on their knowledge to the next generation of performers.'

While not wanting to duplicate the work of Circus Space or Circomedia, Playbox Theatre want to ensure that the creators of the future can see circus stand side by side with theatre and to encourage them to look at circus as a potential career, as an art form in itself. ■

Playbox Theatre can be contacted on 01926 419555.

kill off The Divine David just as mainstream success finally beckons. Terrified he might wake up one day to discover he's turned into just another gurning celebrity, David's cashing in his chips before it's too late. A three-week run at Edinburgh this summer has already been cancelled, and talks with TV executives about future vehicles for The Divine David have been put on hold.

No-one who knows him personally will be surprised by this radical turn of events. One of life's genuine eccentrics - and a true anarchist at heart - David is one of those rare artists who perform not because they want to, but because they *have* to. Fuelled by idealism and passion, his extraordinary avant garde adventures inevitably take their toll on his mental health. His performances - which might include anything from a spot of painting, a tap dance routine or simulated sex - can take days to recover from. Longer even, especially now he's pushing forty. And, as for all creative people who wear their hearts permanently on their sleeves, there's the inevitability that one day they will burn themselves out. For David Hoyle, that day (for the moment at least) seems to have come.

Now, with the prospect of The Divine David's demise close at hand, David Hoyle is ready to get things off his chest. Accustomed to talking to journalists only interested in interviewing him in role, he rarely gets to be himself. Perhaps sensing that this may be his last chance to tell the world the true story of The Divine David, he's eager to set the record straight.

Born in Blackpool thirty-eight years ago, David Hoyle spent his early childhood compensating for the loss of an absent father (he served in the merchant navy) by retreating into his own imaginary world. There was plenty in his surroundings to inspire him. Life in Blackpool was schizophrenic. There was the mundanity of a quiet suburban life set against the glitz of the town's amusement arcades, pleasure beach and royal mile. Blackpool - the holiday mecca of the North - encapsulates many of the paradoxes and contradictions that were later to have such a lasting impression on David Hoyle, the performance artist. Nothing is ever quite as it seems. There's the surface allure - the bright lights, the painted faces of the circus clowns, the fortune tellers, pan handlers and confidence tricksters - then, after the season's over, there's the reality of a Northern town lashed by the Irish Sea and a chill North Westerly.

David recalls trips to the Blackpool Tower Circus, then in its heyday. He was fascinated by the clowns, who - to a boy accustomed to singing in the church choir three times on a Sunday - seemed strangely sinister. For a shy, sensitive and introverted teenager, sec-

ondary school was sheer hell. At 16, he left school having failed all his examinations, to work behind the cooked-meats counter at BHS. The first male, nationally, to be put behind a checkout, he was challenging the gender police before he even reached 18.

With his confidence increasing, David made his stage debut, aged 18, at a Blackpool working men's club. Introducing himself as the illegitimate love child of Dorothy Squires and the Duke of Edinburgh, he'd sing a few songs. Not yet graduating to full drag, he was toying with a brand of camp that would have seemed unthreatening to an audience familiar with Larry Grayson and John Inman from the television. Before long, he was appearing in a straw boater, sequined jacket and long cigarette holder in Blackpool Breezes, a summer season in a tiny theatre above a cafe. Sharing the bill with a belly dancer, a comic and a magician, he basked in the joy of entertaining an audi-

The last of the new romantics were still strutting their fading feathers, and David went out partying one night and didn't come back for three years

torium packed with pensioners bussed in from all points North.

In 1983, aged 21, he first arrived in London. The last of the new romantics were still strutting their fading feathers, and David went out partying one night and didn't come back for three years. The years of hedonism were to take their toll. A tired and sick David retreated to his sister's house in Manchester in 1986 to recover from the high life. Whilst in London he had scraped a living as an extra as well as by playing Riff Raff in a shambolic production of The Rocky Horror Show. Newly arrived in Manchester, however, he hoped that his compulsion to perform might finally have exhausted itself. But it wasn't to be, and by the end of the 80s David Hoyle had surrendered to the inevitable and dedicated his life to performance. The Divine David was born.

It wasn't an auspicious start. He was working as a pub cleaner when the manager invited him to host a quiz night. He started introducing himself as just plain David, but - thinking that this sounded a bit too

plain - decided to insert the 'Divine' before his name. In time, the quiz night evolved into a full show. Although at first appearing in his civvies, David slowly introduced costumes borrowed from his friend Jackie Haynes into his act, and soon the twisted glamour that was in time to characterise The Divine David's shows was born.

With the summer of love come and gone and the rave scene now firmly taken root, by 1990 The Divine David's mission to challenge and confront banality, conformity and hypocrisy wherever he might find it, was already underway. At the Paradise Factory - the Manchester club he hosted for two years - he was to be found spinning My Bloody Valentine albums at full volume, and singing Diamonds are Forever whilst standing amidst shards of shattered glass. It didn't matter if he got cut - it only made the performance more real. One night he might appear with a completely shaved head with little pictures of vintage cars glued to it; another, in a wig festooned with all the latest designer labels. A Northern Leigh Bowery for the 90s, The Divine David was becoming a familiar face on the Manchester club scene, gathering a growing following drawn to his peculiar brand of counter-cultural anarchism.

In the mid-90s the lights of London were again to beckon when David was invited to perform at Duckie, a new club night hosted by promoter Simon Casson at the Royal Vauxhall Tavern. A diminutive pub, with a long tradition of drag and vaudeville, the Vauxhall Tavern was attracting a posse of lesbians, gay men and their friends who'd grown tired of London's commercial scene and were looking for an alternative. Duckie - with its Friday evenings of booze, tunes and 'anything goes' performance events was the obvious launching pad for The Divine David in London.

From his early appearances at Duckie, full theatre shows starring The Divine David were to follow at the Albany in Deptford and the ICA. Although The Divine David has appeared at arts centres nationally, the more rough and ready atmosphere of the pub and club is where David feels most at home. A consummate improviser, it's in these settings that he feels most in contact with his audience. 'I find arts centres this side of sterile,' he tells me. 'They're very serious places. When you are like me and you're into the moment, the idea that everything has to be the result of strategy and planning is very debilitating. I will acknowledge that they are full of good intentions but, going into them, you can almost feel the feathers being pulled out of your wings.'

Spoken like a true socialist. David goes on: 'What is the appeal of an arts centre to your average person in the street? The appeal of going to a pub, like the Vauxhall, ►



is fantastic. You've got a few bob in your pocket, you have a drink, you have a fag, you stand there and you see someone express themselves. Once you go into the rarefied atmosphere of an arts centre, it's not really the same dynamic and it's all a little bit serious.'

So, is David's quest to bring the avant garde to the masses over? Has The Divine David finally been laid to rest? Who can say for sure. But it seems most likely that all David Hoyle needs is a little time out for himself. He's been living with his divine doppelganger for a decade now, and at times it's been hard to discern who's been pulling whose strings. Like all performers who are closely identified with the fictional character they portray, there comes a time when the person needs to step out from behind the personality - whilst he still has the chance. If all audiences and TV executives want is The Divine David then what will become of David Hoyle? It would be too easy to take the money, compromise the artistry, and follow in the footsteps of Julian Clarey or Lily Savage, but David hates celebrity and is terrified of fame - the ultimate death knoll of the avant garde. Besides, The Divine David might already have said all he has to say, killing him off in his prime may just prove to be the defining moment of David Hoyle's career.

As with everything in David Hoyle's world, the truth lies somewhere in the midst of all the contradictions. An extroverted introvert, an avant garde entertainer, a man who wants to be liked but enjoys being difficult - David hates lies but is good at lying. In conversation he can be surprisingly honest and self-revelatory one minute, and the next he's back in performance mode. Afraid of seeming superficial, David Hoyle has created a series of masks for himself. The Divine David, his super-confident, anti-drag queen, alter-ego - the scourge of the commercial gay scene, global capitalism and the monarchy - might, in time, prove to be just one of his many manifestations.

For the time being, David will concentrate on his painting. And if it all ends tomorrow, how does he hope to be remembered? 'I'd like to be thought of as somebody who actually did believe that each and every one of us is equally valid and equally beautiful.' And what will he do if it all goes horribly wrong? 'I can always go back to the retail shoe trade. I was always good at that.' ■

The Divine David on Ice is part of Nightbird, a season of events billed as '8 1/2 alternatives to the gay disco', presented by Duckie until the end of July. Details: 020 7737 4043. e-mail: duckie@dircon.co.uk.

MY THEATRE

John Wright

What did you see the first time you went to the theatre?
Punch & Judy when I was 4 at Southport.

What recent performance has particularly inspired you?
A production of Calderon de la Barca's *Life Is A Dream* in Barcelona.

What productions will you never forget?
The Gate Theatre, Dublin's production of *The Great Hunger*, by which I saw in Edinburgh about 12 years ago, and Peter Brook's *A Midsummer Night's Dream* at the National Theatre in 1970.

Which performer, alive or dead, makes you laugh the most?
Paul Hunter - my colleague and close associate.

Who is your favourite playwright?
Shakespeare.

When was the last time you walked out of a theatre before the end of a show?
I very rarely walk out of theatre. I'm quite selective of what I go and see and I also think I owe it to the actors to stay.

When was the last time you cried during a performance?
I must be about the most lachrymose member of a theatre audience you can get. The last time I do remember crying was in my own production of *Happy Birthday, Mr Dekka D* at the Lyric.

Who is your favourite performer?
I like performers who are daring and who are incredibly, ruthlessly honest. Like Hayley Carmichael, for instance.

If you could meet any theatre practitioner, alive or dead, who would it be?
The Spanish playwright, theoretician and novelist Valle Inclan (1866 - 1936).

Which contemporary theatre director's work do you most admire?
Peter Brook for his bravery in breaking away from cloying conventions, particularly in opera, and Mike Alfreds.

What does the term 'physical theatre' mean to you?
Any form of theatre that puts movement and action before voice and text. The implication being that you put the performance text before the written text.

If you could send one message to Chris Smith, what would it be?
Right back to the National Curriculum, we need to look at the role of creative work in education and this government is not doing it.

John Wright is co-founder of Told By An Idiot. This summer he runs the a two-week School for Devisors in London, from August 28 to September 8. To reserve a place send a deposit of £150 and a SAE to John Wright, 98 Barrington Road, London N8 8QX. Call 07967 730788 for information.



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Jane Sutcliffe
Mischa Twitchin
Toby Wilsner
Dorothy Wilson

Total Theatre Website

Thanks to a lottery grant received through the Independent Theatre Council, Total Theatre has been undergoing training in web design. Total Theatre's website is currently being designed by Annabel Arndt, who will endeavour to take into account all feedback that has already been received from members. So, if you have strong views on what the site should contain, or if you would like to help in any way, please contact the office. The website will grow gradually. Ultimately, the hope is to commission a web designer to create and build the site. In the meantime, all work on the site will be carried out in-house by Annabel. So, it will be a gradual process that will fit around the organisation's other activities.

Critical Practice 9

Preceding the performance by this year's Total Theatre Best Newcomer Award winner at BAC (as part of the British Festival of Visual Theatre), Total Theatre, in association with the Independent Theatre Council, will host a Critical Practice debate on the subject of Starting Out. The debate will look at the artistic and administrative challenges faced by theatre companies as they start out.

Total Theatre Goes Down Under

Annabel Arndt is delighted to have been invited to take part in Chaos and Synergy, Australia's National Physical Theatre and Circus conference, taking place this October in Brisbane. She will be a key-note speaker and will talk about Total Theatre, the awards and the new Circus Arts Forum. If you would like to feed your comments or experiences into Annabel's address, please contact the office.

Total Theatre Awards 2000

The Total Theatre Awards, which promote and celebrate physical and visual performance, will be held for the third time this summer at the Edinburgh Fringe Festival. For the second year running, the awards will be sponsored by andco, the Hampshire Consortium of Arts Centres, who will also commission a local artist to make the awards.

All those performing on the Fringe should by now have received an application form, either through Total Theatre or from the Fringe Office. The awards will be run on similar lines to last year, with a team of independent assessors drawing up a shortlist of eligible nominees and a judging panel making the final decision. This year's judging panel will include Mary Brennan (Glasgow Herald), John Daniel (Total Theatre), Anthony Dean (Central School of Speech and Drama), David Jubb (BAC), Helen Lanaghan and Joseph Seelig (London International Mime Festival) and Dick McCaw (International Workshop Festival). The judging panel

will be chaired by Annabel Arndt, Total Theatre's director (in a non-vote-casting capacity). All companies performing work of a visual and/or physical nature are invited to participate in the awards. As before, entry will be at the reduced rate of £5 for members and £10 for non-members.

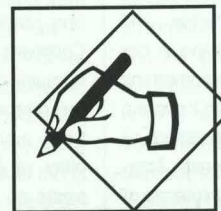
The winners of the Total Theatre Awards 2000 will be announced at a prize-giving reception to be held at The Assembly Rooms in Edinburgh. The winner of the Best Newcomer Award, as in previous years, will be invited to perform as part of the British Festival of Visual Theatre at BAC, London, in the autumn.

This year, Total Theatre and andco are working with publicists to produce a marketing pack for winners to help them to promote themselves locally and nationally and make the best possible use of the awards in raising their profile amongst promoters, audiences and funders.

Postal Strike

There is currently an indefinite postal strike in North London which has delayed the issue of this summer's magazine. Many apologies to those awaiting information from the office. We hope that the strike is settled before the beginning of the Edinburgh Festival Fringe, when the office decamps to Edinburgh.

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.

International Workshop Festival

Total Theatre is delighted to be collaborating with the International Workshop for the second year running, and will be hosting a programme of free talks to take place as part of the 2000 festival, which runs in London from October 11-16. These talks, which proved immensely popular at last year's festival, will give workshop leaders an opportunity to discuss their work together informally, providing openings for new collaborations and partnerships between leaders and participants. For details of the festival and/or talks programme contact IWF on 020 7924 7733.



Yolande Snaith Theatredance, *The Thing that Changes from This into That* Photo: Richard Dean

**Yolande Snaith
Theatredance
The Thing that Changes
from This into That**

Brighton Festival, Gardner Arts Centre, May 2000

'Children's theatre can be so visual, so stunning and magical,' burles the editor of Total Theatre down my telephone. If you say so. On that promise I trundle off to see Yolande Snaith Theatredance's new show for children aged five and above. It is described as a 'Pandora's Box of magical visions and wondrous experiences that will mesmerise and amaze'. Snaith, or someone in her company, seems to have something amiss. Pandora's Box didn't contain magical visions - it unleashed all human suffering on the world. Actually this seems fitting, as the sense of something being not quite right is one that pervades *The Thing that Changes from This into That*. Whilst it is supposedly inspired by 'myths and fairy tales from around the world', you would never know it from the surreal mix of movement scenarios performed by the five dancers.

The work is non-narrative but does not replace narrative with any particular visual or physical magic. We can see what they are getting at, but

something is not quite right. Its surrealism is the kind of banal surrealism often served up to children - with oversized furniture and people jumping out of wardrobes. The dancers are charming enough and certainly perform with vigour, but again there is a sense that something is amiss as they trundle from one section to the next. I hung around the auditorium after the show surreptitiously listening to children's reactions (looking like I should be wearing a mac). Their reactions were mixed and somewhat confused. It seems that while there are good elements

within the show, those elements do not fit together into a coherent whole.

David Leddy

**The Tell Tale
Hearts
Murder, Madame?**

Hoxton Hall, London, April 2000

Based on a true story that Genet also used as inspiration for *The Maids*, *The Tell Tale Hearts' Murder, Madame?* plays with the idea of murder without ever managing to commit one. Natasha Holmes and Isabel Caballero are the two maids intent on bumping off their mistress. Herein lies the premise for this skilful and very funny production. Without the possibility of Madame's murder, there exists no game for the two to play, and without a game, there is no show.

Madame is a puppet from the school of high-romanticism, prone to outbursts of opera at the mere mention of her amour and feeble fainting fits at any hint of high drama. It is this world which the two maids love to inhabit. With Madame out of the house, they play a favourite game of mistress and servant. Within this is a subplot of aggression and superiority between the two maids themselves.

The tension lies in the role-playing always being the same, and the inevitable struggle for the roles to be reversed. Again, without either one of them ever managing to become mistress for an afternoon, this possibility for play also ceases to exist.

Madame is handled well by Natasha Holmes, and the fact that she is so obviously a puppet lends weight to the idea of play and pretence - that the whole scenario is an elaborate plot for their own enjoyment and subsequently the audience's. This is a simple concept given full theatrical treatment with entertaining results.

Anne-Louise Rentell

**Peepolykus
Goose Nights**

Brighton Festival, Komedia, May 2000

Peepolykus have established a well-deserved reputation as a trio who create superbly comic physical theatre. Using the classic clowning strategy of building on the strengths and vulnerabilities of each performer to devise characters and situations, they create a ludicrously funny alternative reality that parodies both the outside world and theatre itself.

In many ways, *Goose Nights* is a continuation of that process. Having slaughtered Chekhov in their last show, they now turn to Greek theatre - with a similar disregard for international diplomacy. If *Horses for Courses* set out to explore what is funny about the Russians, *Goose Nights* does the same for the Greeks. Thus, we have reluctant hero Panos the waiter (Javier Marzan) transported to Olympus to be set the task of saving mankind. David Sant is Zeus - another variant on his usual role of the leader who cannot keep order, whilst John Nicholson, as always, is the fool - Hades in a fur coat, Hermes in a track suit.

This would have been quite enough for me. However, they break with the formula to include another performer, elderly actress Mary Sandling, who plays both the batty patroness Lady Elgin and Hebe, the Goddess of Youth. Her function in the performance is to sustain one joke - that old women are boring and sexually unattractive. It is a device that has been used repeatedly in British

comedy, and one that wears thin. The core members of Peepolykus challenge the joke of 'foreignness' by slipping in and out of character with an ease and fluidity born of years of devising comic theatre. Mary Sandling doesn't have this ability - perhaps an intentional casting decision, but one that seems too cruel for comfort.

Dorothy Max Prior

Primitive Science

**Poseidon:
The Story of a God**

Young Vic Studio, London, April 2000

One would think that any show that is framed by four walls of misty rain would be a sure-fire winner. Pina Bausch realised long ago that the defamiliarising shock of bringing elements of the natural world into the confines of the theatre can be used to stunning effect, and that's certainly the case here. With this project, Primitive Science continue their re-tellings of classical myths (following the bowl-over success of *Icarus Falling* last year), with a wry and witty take on the legend of the god Poseidon, whom they recast here as a frustrated and effete deity who is rather hindered - him being god of the seas and all - by a fear of water.

The constant trickling of onstage rain lends a beautiful edge to this production, and is undoubtedly its highlight. Unfortunately, the show itself risks sinking deep into a watery grave. Marc von Henning's text and direction, though studded with occasional moments of lovely wit and visual delight, are too sombre and lacking in dynamics to keep one engaged. The performances, too, vary from the sublime to the frankly ridiculous, with the mercurial messenger Hermes' arrival followed by an atrocious bit of song and dance (unfortunately just this side of self-conscious badness).

Following the success of their earlier work, Primitive Science are undoubtedly clambering the ladder of recognition, and I'm sure this will do well, based on what has gone before it. But this is ultimately a disappointing production from a company that have already proven that they can do much, much better.

David Harradine

Clowns Anonymous & Zirk Theatre

A Double Bill: Kokov Conducts & Carpet II

Sprint Theatre Festival,
CPT, London, March 2000

Clowns Anonymous present Kokov Conducts, in which Kokov emerges from a dust bag and reveals a pair of upturned shoes and a violin case from under a cloth on an ironing board. After much palaver, Kokov assembles a music stand and starts to listen - to people, bags, hair and a pregnant woman's bump. Fun really starts when the ironing begins. Kokov does

the ironing as though she's bowing a violin. She irons her hair and her coat tails, whilst still wearing them. This is all subtle and gently performed. Later on, this sequence continues into a funny and ridiculous series of 'death-by-iron' suicide attempts. Helen Cockin as Kokov has great potential, but needs to develop more pleasure in play. She has a lovely energy and a watchable presence.

Next up was Rachel Ponsonby of Zirk Theatre with Carpet II, billed as a tapestry for the senses woven from poetry, music and humour. Rachel performs her own original compositions and songs with eccentricity and virtuosity. Her most off-the-wall ditty is a 'chanson d'amour' played on her large home-made clogs, that have percussive noises built into them. Cello, flute, saxophone, banjo, percussion, recorded piano and trombone are all played. This comic musical extravaganza builds to a climax in which Rachel, with a wooden two-piped organ strapped to her back and a bellow under each arm, sings and dances with a penny whistle up each nostril. This is a hilarious and original one woman show. Rachel Ponsonby is in her own barking mad universe. Carpet II is a skillfully ridiculous and ridiculously skilful piece of timeless musical clowning.

Danny Schlesinger

Saburo Teshigawara Absolute Zero

Brighton Festival,
Theatre Royal, May 2000

'Crystals of fluid forming in the instantaneous time and space of detached eternity. The inability to move. What is born from here?' Classic dance blurb direct from Pseud's Corner, but the inability to move really is the central linchpin of Absolute Zero, with much of the show spent vacillating between speedy, sinewy bursts of energy and complete stillness.

Teshigawara can dance like no dancer I've ever seen, with a velocity and flexibility that defies belief. The choreography, too, is fascinating, with juxtaposition between stopping and speeding, fluidity and fidgeting. If there were any doubt that Teshigawara is a force to be reckoned with, then a glance at the programme will put paid to that idea. He is credited

for the choreography, scenography, lighting, costume design, video and 'music compilation'. They don't bother to say who actually wrote and performed the wonderful music, but Teshigawara seems worthy of a nod just for having picked it.

The technical skill, though rather aggrandised, is without doubt impressive. But technique doesn't put dinner on the table and Teshigawara's meal is pretty meagre. The sense of theatrical flimsiness is not helped by the evening's structure. An interval after twenty minutes, followed by a second interval after a further twenty-five, compounds the sense that what is being served up here is frail and inadequate. This is exacerbated by the three short video films, all pretty poor, which are shown at the beginning of each section. It is not until the third section that we are really given any meat to the choreography, but by then it is too late. The only real pleasure to be gained here is in watching Teshigawara's skill as a dancer. Unfortunately, his skills as a creator of art on other levels are sorely lacking.

David Leddy

Forbidden Theatre Company Flat One

Sprint Theatre Festival,
CPT, London, March 2000

One of the purposes of making new comic theatre must surely be to push the boundaries of the form. Another, to arouse passions we perhaps aren't aware of, and to raise questions that need to be asked. Even if all comedy provides is a temporary escape from the daily drudge, it would be nice to think that it could at least be innovative. In the publicity for Flat One we are told of men on the moon, pizza boys, relationships going awry, and a mixture of theatrical styles. And this is what we get. Forbidden Theatre deliver what is promised, but ultimately only in the letter of the law, rather than the spirit.

Playing to a full house, the company give us in-jokes and well-worn material, that, although perfectly well performed, left me with the feeling that this was something that can be seen in an average TV sitcom any night of the week. 'Visual' and 'unusual' it wasn't. This piece very much had the feeling that it was thrown togeth-

er without purpose - except perhaps that there was a booking to fulfil. Some concession was made to 'movement', but ultimately the impression was one of drama school actors trying to do something different without having the experience or training to do so.

Having said that though, much of the audience seemed to enjoy the show, although it was very short. But because of the lazy nature of the work, this reviewer felt short changed.

Dave Richter

Fondue Bedsong

BAC, London, March 2000

Bedsong might be called a feminine variation on a theme by Beckett. We spend an amusing and revealing hour with two women who, while never moving from their shared bed, take us through their complex domestic rituals and, with the help of projected video images, transport us with them on imagined journeys. Dialogue is kept to a minimum so that the piece relies for its effect upon the visual realisation of the women's private obsessions and idiosyncrasies

Director/designer Lily Pender has a fine eye for detail and the performers, Katherine Morely and Chloe Snelling, are skilled at making small and subtle movements meaningful. The piece is witty and full of delightful absurdities drawn from the tedium of domestic life. I particularly like the moment when - the women having mixed ingredients for a cake and put it in a microwave - the lighting snaps to blackout and we all watch with absorption while the bowl revolves and the sponge rises.

When the women do vocalise, it is as if speech suddenly explodes from them in torrents of questions or statements, jumbled together in a way which is either completely chaotic or an expression of everything there is to be said about life. Meaning dissolves in the flood of speech. While there are moments where the piece seems too self-consciously surreal - too close to its Beckettian roots - this is, in the main, intelligent physical theatre in which the combination of the visual and the verbal makes us question how we watch and how we listen.

Jackie Smart



Zirk Theatre, Carpet II Photo: Ivan Mathieu

**Point Blank
Dead Causes**

Green Room, Manchester,
May 2000

Exploring the pursuit of truth, in a hypothetical police state, *Dead Causes* tackles fear, complicity and the need for job security. Catch moments of the last demo you attended, the last rave, the last time that you dissented ...

I found the beginning weak, with an unnecessary theatrical in-joke splitting the audience in half. Cue knowing chuckles from the theatre boffins. However, this is not an indicator of the remainder of the show, which becomes increasingly gripping and accessible. The scenes switch between a security crew that bury 'contaminated waste' - histories and past lives that for one reason or another need to be disposed of - and a group of savvy young actors/observers who commentate on the action. A woman wants to uncover the secret of the buried waste contained in the black boxes. She is lied to, threatened and finally laughed at. Society becomes so knowing that eventually the black boxes are replicated as tourist junk. Martyrs and

Flying ladders, oil drums and sweaty backs make for good viewing.

Cath Nichols

**Wendy Houston
Happy Hour**

Brighton Festival,
Pavilion Theatre, May 2000

It has to be said that there are few performers who can pull off a show of this kind: a dance-theatre piece based on a drunken barmaid offering up her own nonsensical philosophy whilst performing Muppet dance moves. Wendy Houston, being the consummate charmer that she is, makes the whole thing look a breeze.

From the opening moments of *Happy Hour* the audience are in love with this absurd barmaid-on-a-bender. Structurally, the work is similar to Houston's previous solo trilogy *Haunted*, *Daunted* and *Flaunted*. There is a captivating mixture of eccentric choreography and direct-delivery monologues as she struts around the stage in a drunken stupor telling terrible jokes that she can't even finish. The text takes the common vocabulary of bars and drinking and invests it with a bitter, tragi-comic element as she

It was a disappointment that Brighton Festival chose to place the piece in a theatre when it would have been so much funnier and more poignant to see it in a bar. But this was a small drawback with Houston's maverick skills on display to win us over and charm us out of our shoes.

David Leddy

**Crazy Horse
Theatre**

The Hunting of the Snark

The Museum of ... , London,
April 2000

My first impression on entering the performance space was one of total awe. The Museum of ... is a long, slightly curved warehouse begging to be transformed. However, most of the space was unlit on entry, and everyone was quickly squashed into a corner and made to sit down. And wasn't this supposed to be a promenade performance? Well, yes .. a bit later everyone was shooed along about fifteen metres, dragging their chairs with them, only to be squashed into another corner. And then again, and again. A sense of space was lacking throughout the entire production, made worse by the gorgeous surroundings.

The original poem by Lewis Carroll - apparently 'classic nonsense', but in truth an endless stream of unamusing, contrived and dated wordplay - describes a journey in search of the intangible Snark. Again, no real attempt is made to suggest the various fantastical surroundings; we're still in a very beautiful, old warehouse loft, not on an island. The set is awkward and clumsy with things lying about to no effect. Director Dylan Ritson relies heavily on the power of the text (if there is any) to spark interest but with all attempts at dialogue ending up as forced, spat-out renderings of over-learned lines, most of the text itself is lost on the audience. Too often the lack of movement becomes almost claustrophobic, with everyone seemingly glued to the spot, waiting for their turn, school-play style.

I tried to look for a fragility or tenderness within the characters. An understanding of clown 'logic', or even, pushed further, a Beckettian stance would have been a step in the right direction. But the plummy, over-

confident acting and unimaginative structuring bulldozered away any emotional responses at all. Altogether a great shame and a waste of a beautiful space.

Anthony Hampton

**The Gogmagogs
Gobbledygook**

The Unity Theatre, Liverpool,
March 2000

The idea of seven virtuoso string players performing physical theatre (instruments constantly on the go) is bizarre enough. Add commissions for text and music from unusual pairings of writers and composers (e.g. Patrick Barlow and Django Bates, Caryl Churchill and Orlando Gough) and you have a recipe for a highly unorthodox hybrid. The *Gogmagogs* have already made an impact with a groundbreaking style that integrates the energy and physicality of string-playing with the dynamics of the theatre performance. Now they add words for the first time and it's an intoxicating brew.

Although scripted, *Gobbledygook* has the feel of devised theatre, partly due to the way individual sections are strung together but also to the sense of a strong and committed ensemble who are as physically sensitive to each other as they are musically. And there's certainly a sense of an organic collaborative process behind the work, that the wit and invention comes from the performers' response to the material. Director Lucy Bailey has an astute eye for visual composition and the underlying rhythms of performance. The pulse never dies in this piece, the performers are always on that magnetic edge where you feel anything can happen.

The *Gogmagogs* are all highly-skilled musicians; some of the troupe have worked with Monica Pagneux and the assistant director, Alex Murdoch, has worked with Gaulier. The instruments never leave their hands except in the section by Neil Innes, a sequence of 'telly-scenes' which resemble drama student improvisations. I found this the weakest contribution, redeemed in part by the 'required' audience participation which clearly made an impact on some spectators. The rest was pure delight: music, text and action - total theatre from consummate musicians.

Dymphna Gallery



Point Blank, Dead Causes. Photo: Robert Hardy

heroes as collectable kitsch. Her protest is redundant.

At times the verbal commentary is overwhelming - the text could be a book - but humorous exchanges work well to sharpen the audience's attention. Likewise, the physical dimension - outbreaks of catch and tag with one of the black boxes - serve to refresh the brain from tense concentration.

approaches the audience and asks 'are these ones dead at the back? Are these your dregs at the front?' A scene where she picks a fight with herself is particularly delicious. 'Who do I think I am? I know my sort. I don't want to see my face around here again or there'll be trouble because I know where I live.'

David Glass Ensemble The Red Thread

The Young Vic, London,
March 2000

The Ensemble's most ambitious project, *The Lost Child Trilogy* has taken the distinctive theatrical stylist to Asia, South America and Kosovo in search of street children, juvenile prostitutes and the abused. Underpinning this research with the idea of the 'child' lost in adults, the piece reworks the Hansel and Gretel story, constructing around it a spiritual journey towards adulthood and redemption. It employs Glass's trademark performative signatures - mixed physical styles, masks and tableaux - amplifying the range with a live rendition of Jonathan Cooper's *Requiem*, which incorporates musical motifs from many of the countries visited.

However, without wanting to challenge Glass's sincerity towards the issues concerned, there are fundamental problems with the approach taken to them, in that their theatrical expression seems tonally very misjudged. In the desire to avoid any direct reference to the source material and rather to maintain a staging of 'universal' relevance, the piece collapses under its own artifice. Images become hermetic and unanchored, movement outmoded and plotlines obscured without recourse to the sup-

plied synopsis. There appears very little reason why such travel was required to produce a show that dwells exclusively within the fabular and mythical, and in the worst case could even be read as a failure to respect the individual histories of those consulted. A balance is desperately needed, where the children's experience of extremity is pitched simultaneously within a symbolic framework and the hard reality of global geopolitics and markets.

Gareth Evans

La La La Human Steps Salt

Sadler's Wells, London,
March 2000

Edouard Lock's Quebecois company has been accelerating the movement of contemporary dance since its founding in the early 80s. Renowned for his fascination with explosive choreography of almost superhuman speed, Lock's work has been immensely influential on a whole generation of young choreographers, and has shown his dancers as phenomenal athletes with frightening skill, technique and physical endurance. In this last respect, *Salt* is no exception. However, despite the best efforts of his dancers, Lock's choreography in this piece is poor. Many elements of his familiar movement vocabulary are evident, but the length of the piece and repetitive musical, visual and spatial structures, rather than forming a strong and engaging framework within which the dancers can perform, render the piece profoundly boring at the same time as it dazzles with moments of high-velocity skill.

Far more interesting than the choreography is the use of highly sculptural lighting that splits the football pitch of Sadler's Wells's stage into shifting patterns of circular light, a geometry that is reflected in two beautiful sets of video projection, the repetitive cyclical score, and the extensive use of circularity in the choreography (a word which itself is rooted in the idea of 'the drawing of circles'). These various circularities are effectively pulled against the striking 'verticality' of dancers on pointe.

Lock's is certainly a formalist approach to dance, and his fascination with the physics of human move-

ment reflects this. In a programme note he denies the gendered meanings of his work, but this is a piece in which grounded men support women on pointe, and which gives the male ensemble a powerful and driving section set against the long-limbed lyricism of the women's motifs: this claim is at best disingenuous, at worst naïve. Unfortunately, in a piece which relies on form and abstraction, the form must be strong enough to engage its audience, and in *Salt* it is disappointingly weak.

David Harradine

Trestle Theatre Company

The Barretts of Wimpole
Street

The Unity Theatre, Liverpool,
March 2000

Trestle's new venture into script theatre is an engrossing account of Beiser's play, written in 1930 and bearing all the hallmarks of the classic well-made play. A 'cage' set works effectively on realistic and metaphorical levels. Occasional forays into stylization to accommodate moments of emotional intensity, or additional readings of Elizabeth Barrett-Browning's poems, are less successful than the straight-forward storytelling. Trestle's highly legible visual style makes both narrative and subtext clear, although sometimes so overt that we teeter on the brink of melodrama. This may be the essential nature of Beiser's play, but sometimes it gets rather wearing.

White make-up replaces masks to exploit the familiar Trestle trademark of multiple role-playing, and transformational acting is at times used to engaging comic effect. The only masked character is Mr Barrett, the odious patriarch whose silent presence dominates the family. Unfortunately, he becomes one-dimensional rather than enigmatic. Nevertheless, the ensemble playing is of a high order, with Trestle fielding a new permanent company who all sign. No significance should be attached to the use of signing (one of the actors happens to be deaf), yet it adds an extraordinary dimension to the play. At points we are literally left to work out what is being said, and this increases our involvement.

Tackling this kind of script is a bold move for Trestle, and will surprise some of their followers. It certainly marks a significant shift in their development. The wit and energy they bring to a rather staid classic makes for an invigorating experience.

Dymphna Gallery

Shifty Commuters Bus Stop/A Cuppa Tea

Sprint Theatre Festival,
CPT, London, March 2000

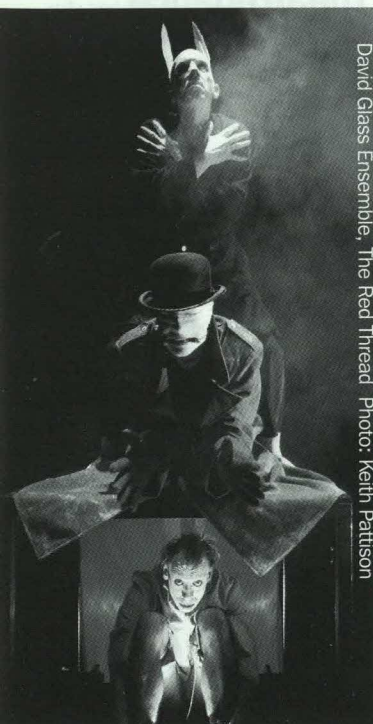
This double-bill is performed by a duo with a collective performance background that includes text, movement, clown, performance art, video and sculpture. *Shifty Commuters* draw on all available resources to bring us these pieces of multi-media performance. Is it theatre? Performance art? Video installation? Who knows. However, what is clear is that Tom Beauchamp and Bia Oliveira give us two very different, funny, engaging, and fascinating pieces.

The first piece, *Bus Stop*, concentrates on exactly that - a bus stop. Two clowns are waiting for the number 38 bus. The frustration sets in, revealing the differences between the two - one is uptight, the other totally flaky. Finally they journey into another dimension. All this is interspersed with an attention-grabbing sound and video collage ably supplied by Paul Vinell and the company.

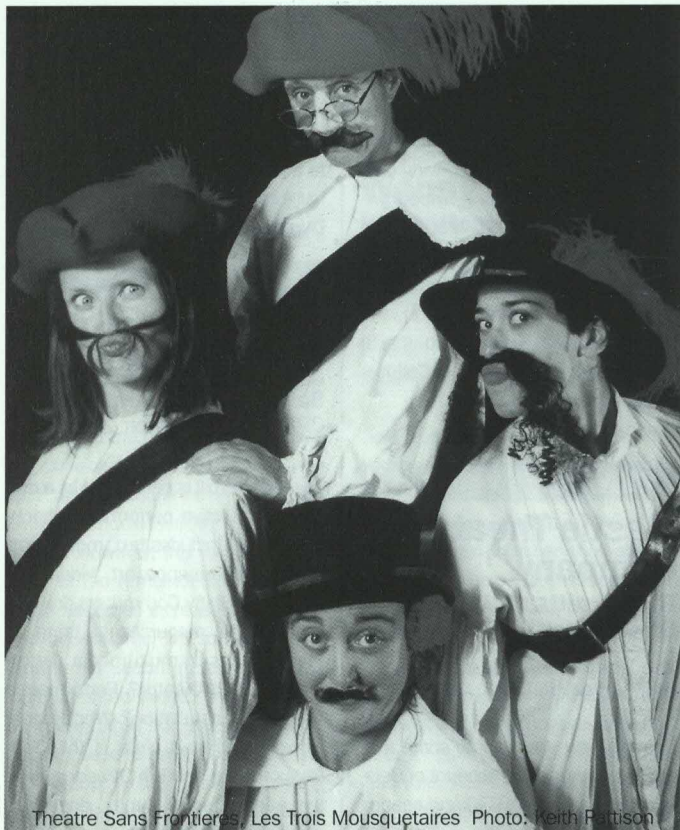
The second of the two pieces focuses on that great British tradition - the cuppa. With neither of the performers coming from Blighty - but from New Zealand and Brazil respectively - this is some risk. However, what we get is a fascinating insight into a peculiarly British ritual, the vicar's tea party. An RP voice-over provides advice on the making of tea, Joe Public gives his opinion and a scientist tinkers with taste in the background, as a clown deals with the mundane world of crockery in front.

There is something very comforting about this piece, as it takes us on a nostalgic trip to the heart of the aromatic infusion. We recognise the familiar in a new way, and feel warm and cosy as the tea party commences once more. It is often said that audiences vote with their feet, here it seemed that they didn't want to leave at all.

Dave Richter



David Glass Ensemble: *The Red Thread*. Photo: Keith Pattison



Theatre Sans Frontières, Les Trois Mousquetaires Photo: Keith Pattison

Theatre Sans Frontières
Les Trois Mousquetaires

Komedia, Brighton, March 2000

The year 2000 could be the year of the Drag King - women with moustaches are everywhere, even in the new Theatre Sans Frontières production, *Les Trois Mousquetaires*. Dumas' classic story of male bravado, female infidelity and heroic quest is deconstructed in the gentlest of ways by the decision to have the Musketeers played by women. The full range of female-as-male impersonation is represented, from the truly androgynous Helen Iskader's D'Artagnan, to the gloriously boisterous and buxom Rocío Galán, who moves with ease from the role of the cheery Porthos to that of the naughty Queen of Spain. Her lover, the rather effete Duke of Buckingham, is played by the only man in the cast, James Cunningham, who also plays the cuckolded King and the villainous Rochefort. A nice touch to have the ineffectual patriarchs played by a man and the 'real men' played by women.

It is a tribute to the talents of this multi-national company that it was well into the first act before I really

took in that the performance was in French. The combination of strong visual design and highly skilled physical performance, together with live music integrated into the show in the Commedia Dell'Arte tradition creating a narrative where the spoken text is just one element of the theatre experience. The text also relies heavily on the prosody of language to tell its tale - words sung or spoken with alliteration, rhyme and repetition to create an international language that goes beyond the semantic meaning of those words.

Les Trois Mousquetaires is a show that appeals on many levels - I liked the carnivalesque role reversals, my ten year-old son liked the sword fights. We both liked the verve and vivacity of a production that galloped like a prize steed from start to finish.

Dorothy Max Prior

ATC
Macbeth False Memory

Komedia, Brighton, March 2000

It was with enthusiasm that I set out to see ATC. Their past shows have been a mixed bag, it's true, but they never turn out anything truly dire. Or so I thought. *Macbeth False Memory*

combines video projection with live work (stop me if you've heard it all before, kids) and takes its thematic inspiration from its eponymous namesake. That's right, you have heard it all before - The Wooster Group were driving this car twenty years ago. The problem is that where Liz Le Compte and chums are hurtling about in a formula one race-car, ATC are chugging along the hard shoulder in a milk float.

Paradoxically, for a company called Actors Touring Company, it's the performances that really let the show down. It would be unfair of me to name and shame but suffice to say that only one of the actors comes out unscathed and that's because she spends most of her time babbling malevolently into a mobile by herself. The others churn out embarrassingly constipated performances that left me shifting in my seat and begging them to stop. The double paradox comes though, when we really pay attention to the text. Whilst the dialogue is sometimes sphincter-clenchingly crass, the structure of the piece is nothing short of beautiful. We are introduced to seemingly random mosaic pieces of narrative which become foggier and foggier as the show goes on. Then, around halfway through, the pieces start to fall into place and we realise that Deborah Levy has written an economically brilliant structure where nothing is extraneous and all those mosaic pieces resonate against each other. What a pity, then, that this subtle structure is trampled underfoot by the elephantine performances of the actor-cum-trees.

David Leddy

Horla
A Double Bill: Sprog and Cinnamon & Pork

The Rose and Crown Theatre, Hampton Wick, May 2000

Sprog is a solo piece performed by Tracy Bargate. It tells the story of a life - from foetus to geriatric - and in just under half an hour falls into almost every pitfall, cliché and contrivance that the two words 'physical theatre' can ever infer. A powerfully-built performer shouts and screams to little or no effect under very bright light. Does she realise we're barely two metres away from her? Even in a

pub, there's no excuse for this. Both as a child and as an elderly lady, Bargate's performance reeked of exploitative sentiment, although what could she possibly do with a script as numbingly banal as this? Even when well executed, any gesture or 'physicality' seems aimless, out of place, or tacked-on - like the awful scrawls of embryos stuck on the wall. Ditto the desperate attempt at 'interaction' which hardly bears remembering such was the embarrassment. I could go on. Brash lighting, forced voice, total, fearsome disregard for the intimacies of the space, failed attempts at 'neutral' costume (a see-through white jogging suit and pigtailed?), *Sprog* is still in mime school and needs to get out a bit.

Unbelievably things get worse with the next piece, *Cinnamon & Pork*. Fifteen minutes of soapy humdrum (about fourteen minutes too long) depicting a bitchy brother and sister doing almost nothing, plus granny poking about in the shoddy scenery. Exit granny for chocs and cigs. Enter mysterious Aunt Mary. Neither brother nor sister know her, but they like her pie and cordial. Soon all engage in happy banter, worries behind them. Re-enter granny. Surprise, she's come to the wrong house. What a twist. How embarrassing.

Anthony Hampton

Yolande Snaith
Theatredance
Maximum Machine

Everyman Theatre, Liverpool, March 2000

Performers initially costumed as characters are trapped in a world where measurement rules; movement reveals both individual obsessions with key scientific concepts and neurotic attempts to escape. Physical experiments become training exercises elevated to choreography: watching continuous repetitive sequences that contain small changes you start to notice details, and the detailed way one is obliged to watch begets involvement. There is little to involve spectators on an emotional or narrative level, for there is no expression except that of arduousness of task. Still one is drawn by the ingenuity of bodily expression.

I am amazed not only by the performers themselves, but by combina-

tions of things - the timing of ropes and pulleys and punch bags, and performers pulling and rolling and climbing and then breaking out into the naked space in front of the set, to dance in partnered pieces that resemble Meyerhold's etudes. At one point the audience burst into spontaneous laughter, generated by the inherent wit of a duet.

In an age pressured by time-management and gym fever, the expressive images of mechanistic mentality resonate beyond the past that fuelled this piece - the 18th century with its new-found love of machinery. A quite marvellous tent-shaped set provides an interactive structure integral to the action. And a brilliant understanding of stage rhythm and visual composition makes for a mesmerising whole. This is movement with meaning, dance to set you thinking; wordless, surreal theatre that haunts you well after the performance.

Dymphna Callery

Brouhaha Witch Hunt

Komedia, Brighton,
March 2000

What is a witch? Whether simpleton, seductress or sorcerer, the only solution is to tame her, by fair means or fowl. Brouhaha's new show *Witch Hunt* is a play about witches - wise, wily and wanton women. The company usually write their own material, but have this time commissioned playwright Laura Bridgeman. The result is a production different from their usual style, though it shares common themes and devices.

Never ones to shirk the real issues of sexual politics, Brouhaha use *Witch Hunt* to investigate the contradictions and complications in

female relationships. They do this with the customary verbal humour and robust physical performances that have made previous shows *The Opium Eaters* and *Well, Farewell* so successful. *Witch Hunt* shares with those productions a strong scenographic approach that places visual design at the core of the work. The usual Brouhaha scenario of female characters trapped in a confined space - whether caravan-dwelling ladies of the night or bed-ridden hospital inmates - is exchanged for a 'quest' story, as Allison Cologna as the brazen boozier Ezeel and Jane Guernier as the deranged visionary Bub form an odd alliance with witch-hunter Dr. Fruit (Catherine Marmier). The two female characters are played with verve and conviction, but I was left puzzled by Dr. Fruit, finding it hard to suspend disbelief and accept him/her as a mad torturer.

However, *Witch Hunt* works for the most part. That it doesn't have quite the power of the last production is almost inevitable in light of the success of *Well, Farewell* which was one of the best examples of physical theatre, visual design and brilliant dialogue merged in one show - a hard act to follow.

Dorothy Max Prior

High Spin The Surgeon's Waltz

Jackson's Lane, London,
March 2000

Performed to a racing soundtrack composed by Billy Cowie with vocal samples from the performers themselves, *The Surgeon's Waltz* is a series of brightly coloured, energetic dance vignettes devised around the theme of the human body. Particularly striking are the simplest, most minimal pieces, which manage to pull at the

heartstrings and make you laugh at the same time. One piece performed by a single dancer who repeatedly beats a bright red plastic heart and then allows it to smash on the floor, makes the biggest impression - encapsulating a whole plethora of human heartbreak in the simplest of moves.

Another very powerful sequence is the Rib Dance: a slow, simple dance with only the dancer's ribs and arms in movement - this is enough to portray the loneliness of a man in a philosophical and contemplative way. Particularly effective and poignant is a low-key sequence with a wooden artists' model which takes centre stage while various performers knock it over, change its position, or simply look at it, all performed with the same ironic humour that threads throughout the whole show.

The show is uplifting to watch and the performers are strong, confidently interacting with the audience. Where they are let down, however, is in the sequences for the ensemble routines, when the choreography often disintegrates into the fey and the silly. Powerful, individual performers such as these deserve better from their choreographer.

Emi Slater

Circus Oz

Queen Elizabeth Hall, London,
April 2000

Out of the middle of a tiny circus tent emerges the Queen waving desultorily to her audience on this, the last night of the *Circus Oz* UK tour. It is a theme which continues throughout the night; a cabaret style approach to ensuring the relevance of the performance to contemporary issues, such as the recent referendum in Australia which voted to keep the Queen as its head of state. The compere for the evening is a batty conductor who is up to date with dot.com companies and the joys of travel on the Northern Line.

But this is about as cutting edge as Oz get. Essentially, they are a hugely entertaining company who should appeal across all ages with their collection of talented performers and absurd routines combined with a strong sense of ensemble. Routines such as the hoops, tightwire and swinging trapeze to name a few, are accomplished and owe much to tra-

ditional circus as well as the now accepted tradition of Archaos.

If there is anything quintessentially unique about this circus company, it is the Australian propensity for irreverence. Absolutely nothing is sacred. For the sake of entertainment, beautiful and clever moments are sacrificed at the altar of comedy, with positive and negative results. Two leather-clad and whip-cracking harpies dominating a passive yet accomplished tightwire walker, are profoundly irritating. But, real glimpses of beauty and originality are found in the acrobatic water fountain and the highly-skilled horn-blower.

Overall, I had a fantastic night out and patriotically stomped and clapped my way through the show's finale.

Anne-Louise Rentell

Awkward Silence The Soldier's Tale

The Southwark Playhouse,
London, April 2000

Along the road between home and elsewhere anything might befall a returning soldier - even the loss of his soul to the devil. This is the tale set to music by Stravinsky for an ensemble of eight musicians and told here with a lavish cast of finger puppets, shadow puppets and hand puppets - all made by the two puppeteers themselves.

The space of the performance, both for the live musicians and the puppets, is set within a thicket of strings, connecting floor to ceiling - the world above to the world below. The black walls of the theatre itself are also put to use to chalk up the titles - and the moral - of each of the scenes.

If this enjoyable evening did not, however, completely captivate, this is because the tale is not told entirely through the detail of the puppets' action. There is a tendency to rely on the description given by the musical scenes, with the puppets simply providing an accompanying tableaux.

But hopefully the production will have a longer life than just these few performances in London and will therefore continue to develop, as it deserves to. For it was a pleasure to watch and holds great promise.

Mischa Twitchin



Brouhaha, *Witch Hunt* Photo: Sheila Burnett

The CPT Company
A Double Bill: So Long Sugarplum & The Monkey's Paw

Sprint Theatre Festival, CPT, London, April 2000

Under the artistic directorship of Olivia Jacobs, Camden People's Theatre (CPT) - surely London's most overlooked central fringe theatre venue - has undergone something of a make-over during the last year. This tiny, poorly subsidised, converted pub on the noisy intersection of Hampstead Road and Drummond Street now looks less like a down-at-heel community centre and more like a venue that in time might come to rival London's leading fringe theatres. This is particularly encouraging because, like BAC and the Lion & Unicorn before it, CPT is dedicated to producing and promoting physical and visual performance.

Central to CPT's calendar is its annual Sprint festival, a showcase of performances from emerging companies, many comprising recent Desmond Jones and Philippe Gaulier graduates. CPT's own resident company, which this year presented a double bill of short plays (So Long Sugarplum by James Snodgrass and The Monkey's Paw by W W Jacobs), exemplifies the high level of professional skill that typifies so much of the work the venue programmes. Both pieces, though slight and somewhat ephemeral in nature, provided excellent platforms to showcase the collective talents of their respective casts. Director Lynne Kendrick fashioned a charming theatrical jewel from James Snodgrass's Tale of Everyday Fairies (So Long Sugarplum). With a lightness of touch and uncanny ability to create something out of nothing, Kendrick drew beautiful performances from Pilar Orti, the effete fairy princess, and her comedy handmaiden, Hilda Gardner.

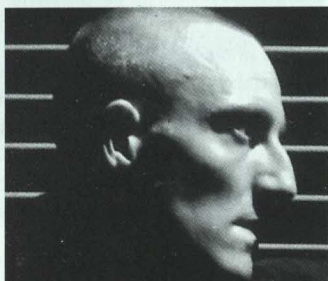
The Monkey's Paw, the second of the evening's short plays, proffered the perfect antidote to the sugary aftertaste of So Long Sugarplum. Director Olivia Jacobs coaxed a brilliant display of Berkoff-style ensemble playing from a skilled cast, to pull off this classic melodramatic romp. Sparkling performances from Shaun Glanville, Toby Hughes, Patrick McGinely and Benedicte Seierup

helped to make this inconsequential gothic ghost story hugely entertaining.
John Daniel

Stuart Lynch & Aaron Williamson
A Double Bill: Without Nostalgia/From Nostalgia with Love & Anti-Speak

Out of Bounds Festival of New Butoh, Jackson's Lane, London, March 2000

Movement is deconstructed to a second by second account in Stuart Lynch's Without Nostalgia. For the first three minutes of this nine minute work, movement is painstakingly delib-



Stuart Lynch, Without Nostalgia

erate - 1mm per second, 1cm per second, 10cms per second. Lynch's concentrated exactness is transfixing. The final minutes allocate specific movements to certain parts of the body simultaneously, such as a butterfly in his head, sharp needles in his eyes, his external right arm as a flame, his internal left leg as water. Lynch then resembles a man possessed by some kind of benevolent spirit. The final minute combines all the above to the sound of Tom Jones's It's Not Unusual. It is a brilliant conceit.

Lynch's second piece From Nostalgia with Love is inspired by the film Lost Highway. Issues of cross-dressing, sexual identity and masculinity are addressed through beautiful and complex body images. Behind Lynch is the image of a car wheel constantly spinning. It could be an eye or the relentlessness of time passing against the fixed nature of personal suffering.

Aaron Williamson is a deaf performer who does not use the body as a means of speech but as 'an unstable apparatus where language is furiously contested'. In Anti-Speak he struggles through an exasperating and tormenting physicalisation of what seems to be an inability to express anything but his inability to express

himself. I got the point pretty quickly but perhaps would not have appreciated its magnitude if I hadn't been made to sit through all of this sweaty and indulgent piece.

Anne-Louise Rentell

Franko B
Aktion 398

Toynbee Studios, London, March 2000

Franko B continues his blossoming relationship with ArtsAdmin at the Toynbee Studios with a miniature piece presented to an audience of one. Lasting only about a minute, this work is as fleeting, perplexing and challenging as all Franko's work, and raises questions about the relationship between artist and viewer, and about what constitutes 'performance' itself.

At the start of the presentation, having taken a numbered ticket of the kind you get at supermarket deli counters, I join the other spectators as we wait nervously in an antechamber in the labyrinthine Toynbee Hall. We wait a while. Every few minutes, a door opens and a doctor enters the room. The next number comes up. The next person leaves. And we wait a while. When my turn comes, I leave the room, and am shown into an adjoining chamber, where Franko awaits - covered in trademark white greasepaint, wearing one of those plastic collars you use on a stitched-up dog, bleeding from a small cut in his abdomen. Around the room, paint is smeared on the floor - evidence of action that I don't know if I've missed, or was never supposed to see (I get the feeling that this was the performance, and what I'm witnessing is the aftermath, the documentation). Alone in this space, with a mute, bleeding figure on the floor before me, I feel excruciatingly uncomfortable.

Then the door opens, the doctor returns, asks me to leave, and that's it. As a performance, this piece breaks all the rules, and doesn't really offer any alternative; as a work of art, it is perplexing, painful, and thought provoking. Like the work of the Viennese Aktionists before him, Franko's bodily viscosity cuts into our perceptions and wrenches out a reaction, making for challenging, difficult, and remarkable work.

David Harradine

Katherina Vogel and Marie-Gabrielle Rotie
A Double Bill: Velvet Igloo and Scapula

Out of Bounds Festival of New Butoh, Jackson's Lane, London, April 2000

Artaud would have loved the first piece in this evening's double bill of New Butoh performances. In response to the rasping vocal contortions of Phil Minton, and an electronic soundscape by Martin Schutz, dancer Katherina Vogel flailed, staggered and stomped her way across the stage for forty-five terrifying, sometimes ear-splitting, but always compelling, minutes. This extraordinary performance seemed to be ripped straight from the core of the collective unconscious.

Powerful sources - both seen and unseen, heard and unheard - pummelled Vogel's graceful body. Sometimes her jerky movements seemed in direct response to Minton's strangled vocal pyrotechnics, as though acting on the whim of an invisible puppeteer. At other times, she was responding viscerally to a spiritual force emanating from deep within. It felt like watching a magnificent swan in its final death throes. Vogel's performance eloquently demonstrated the extraordinary power of Butoh to communicate on a purely emotional level. Frequently painful and uncomfortable as they may be to watch, performances as brilliant as this one lodge themselves in the heart for a lifetime.

A hard act to follow, but Marie-Gabrielle Rotie's Scapula reached the same high standard. Free from the angst of Vogel's Velvet Igloo, Rotie's piece was, in contrast, quietly contemplative and full of beauty, space and calm. Highly adept at the astonishingly precise and poised physical moves that typify the Butoh performer's art, Rotie performs with a brooding intensity. Always maintaining a strong centre of gravity, she dances with grace and purpose, suggesting a bird who, captured in a cage, forgets how to sing. Marie-Gabrielle Rotie is a prime mover behind the London Butoh Network and she deserves considerable praise and recognition for the important work she is doing introducing practitioners and audiences alike to this intriguing art form.

John Daniel

MANAGEMENT NEWS

The Independent Theatre Council (ITC)

recently appointed Charlotte Jones as its new director. Formerly ITC's deputy director, Charlotte Jones replaces Nicola Thorold, recently appointed director of drama at ACE.

The South Bank Centre (SBC)

has appointed Julia Carruthers as its new Head of Dance and Performance. Julia, previously a freelance arts consultant and project manager, succeeds Alistair Spalding who has moved from the SBC to become Director of Programming at Sadler's Wells.

Trestle Theatre Company

recently appointed Sherrell Perkin as its new Education Officer. Previously Education Officer at the Old Town Hall Theatre, Hemel Hempstead, Sherrell will launch a Trestle Youth Theatre this summer.

The International Theatre Institute

celebrated World Theatre Day and International Dance Day on March 27th by presenting an award for Excellence in International Theatre to ArtsAdmin, and one for Excellence in International Dance to Graham Sheffield, Director, BITE: 99.

visions

has appointed Linda Lewis, previously Drama Officer at South East Arts Board, as its new festival director. Linda Lewis replaces Sal Robarts, who has had to step down for personal reasons.

MANAGEMENT SERVICES

Bhathena-Jancovich Arts Management

are currently taking on new companies/shows to tour from summer 2001. Bhathena-Jancovich currently represent Yellow Earth Theatre, Ridiculusmus, Ylana, ARC Theatre Ensemble, Blow Up Theatre, Legs On the Wall, Catalyst Theatre, Crying In Public Places, desoxy Theatre, DoTheatre/Fabrik and Big Picture. They also provide consultancy sessions in tour booking, fundraising and marketing and take on the general management of small to large-scale projects and events. Details: 020 8348 0203.

AWARDS & COMMISSIONS RECEIVED

Lisa Ullman Travelling Scholarship Fund 2000/01

This year's recipients include: Christy Adair, Christina Birt, Jane Dulieu, Donald Edwards, Solveig Frykman-Lloyd, Natalie Gordon, Mark James Hamilton, Sarah Howard, Fergus Jacobs, Akram Khan, Josephine Leask, Cecilia MacFarlane, Diane Mitchell, Norman Newton, April Nunes, Kuldip Singh-Barmi, Esther Thompson, Lisa Torun Suzanne Walker.

AWARDS & COMMISSIONS OFFERED

Allied Domecq

give annual grants of £675,000 to arts, education and environment projects which may

be funded over a two or three year period. Details: Clive Burns, Assistant Company Secretary, Allied Domecq, 24 Portland Place, London W1N 4BB.

The Baring Foundation

offer the following funding opportunities for individuals and companies based in England and Wales: The Small Projects Fund and The Knowledge and Skills Exchange Fund. Details: 020 7767 1348.

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. Details: 0151 709 2564.

London Arts Board Go & See Grants

support short overseas visits by London-based artists, aimed at broadening their knowledge and influencing their art form practice, creating opportunities for international collaboration, developing contacts, and establishing links between London and other cultural capitals. Details: 020 7240 1313.

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.

The Reuben & Elizabeth Rausing Trust

support various causes that use creativity and free expression in the process of healing and empowerment. Details: Ms Elaine Owen, The Administrator, The Reuben & Elizabeth Rausing Trust, 132 Sloane Street, London SW1X 9AR.

scirt

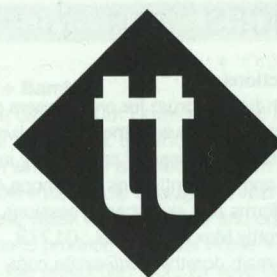
invite applications for ten research and development awards of up to £10,000 each and two production grants of £50,000 each from partnerships of artists and scientists who will develop and produce interdisciplinary projects that draw on and benefit from contemporary practice in these disciplines. Details: 020 72611 8538.

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.



total theatre

Total Theatre magazine is the national, quarterly publication celebrating physical and visual performance. It reaches practitioners, performers, administrators, universities, colleges, students, trainers, venues, funding organisations and the public. Total Theatre magazine includes features, articles, interviews, reviews, news, opportunities, developments and information on companies, performances and workshops around the country.

The Total Theatre Network was founded in 1984 to advocate greater recognition and status for physical and visual performance, 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 physical and visual performance and is an important source of information and advice for the public and practitioners. Total Theatre Network also organises and supports activities designed to develop physical and visual performance.

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

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Total Theatre gratefully acknowledges the financial support of: **The Baring Foundation, The Calouste Gulbenkian Foundation, The Esmée Fairbairn Charitable Trust and The Paul Hamlyn Foundation** and the support of: **East London Partnership** and **Cameron Markby Hewitt**.

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

SERVICES

Bodily Functions

is a Brighton-based forum for practitioners of mime, physical and devised theatre and live art. The forum has a database of artists living in the South East and frequently runs workshops, performance platforms and skill-sharing sessions. Details: Dorothy Max Prior on Tel.: 01273 385928. e-mail: dorothymax@excite.com.

The New Work Network

is a sector-wide, self-inclusive, national umbrella organisation bringing together live artists, producers, venues and academics from the cutting edges of performance, live and time-based practices. Membership costs £10 per annum. Members can attend an ongoing programme of regional meetings, workshops, seminars, showcases and critical debates free. Details: 07944 661760. e-mail: newworkntwk@hotmail.com.

Rehearsal Spaces

2000 sq. ft. in East Dulwich, London. Two studios with raised floors. Details: 020 7582 9375.

Rehearsal Spaces

available in recently renovated studio two minutes walk from Highbury & Islington tube, London. Two large studios, large kitchen and production office. Contact Amanda Moss or Marcelle Ben-Haque on Tel.: 020 7288 1495. e-mail: a&a@corsica.in2home.co.uk.

Rehearsal Spaces

available at Hope Street Ltd, Liverpool city centre. Three spaces: 15m x 6m x 3m; 12m x 6m x 2.75m; and 10m x 6m x 2.75. Competitive rates. Details: 0151 708 8007.

Rehearsal Spaces

available for hire from Nitro, 6 Brewery Road, London N7 9NH. Spacious studio (30ft x 40ft). Access to photocopier, fax, showers and kitchen. Available seven days a week on flexible short and long term lets. Details: Natasha on 020 7609 1331. e-mail: tasha.btc@virgin.net.

Rehearsal Spaces

available from ArtsAdmin at Toynbee Studios, Aldgate East, London. Five spaces suitable for rehearsals, showcases and performances. Prices start at £40 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). Prices are subject to VAT. Details: 020 7247 5102.

Rehearsal Spaces

available for hire at the People Show Studios, Bethnal Green, London. Three bright, airy spaces plus well-equipped workshop, audio-visual editing suite, self-contained production office and access to photocopier, fax and kitchen. Access times flexible. Details: 020 7729 1841.

Rehearsal Space

for rent from £5 per hour. 7m x 10m dance studio in Stoke Newington, London. Details: 020 7249 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: 020 7739 9001.

Rehearsal Space

available at competitive rates in London N1. Bright spacious studio 6m x 10m with attached green room and parking. Details: 020 7241 2942.

Rehearsal Space

available at the Half Moon Theatre, London. Very reasonable rates. Details: 020 7265 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: 020 7377 1154.

Rehearsal Space

in 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: 01946 62657.

Rehearsal Space

available from £6 per hour at Chisenhale Dance Space, London. Details: 020 8981 6617.

Rehearsal Space

available to hire from Clean Break Theatre Company in London NW5. Studio, meeting room and workshop space available. Details: 020 7482 8600.

Spectacular Events Ltd

are a Yorkshire-based entertainment agency interested in promoting individuals or groups with acts suitable for one-day events, evening shows or promotions of any kind. Contact: Ron Wood, Spectacular Events Ltd, Event House, St Nicholas Close, Richmond, North Yorkshire DL10 7SP. Tel.: 01748 822232.

The Video Place

offer the following hire rates and services for choreographers and dance film makers: Media 100 LX Edit System with after effects and DVCAM Three Machine Edit System both from £25 per hour with editor/£15 per hour dry hire; and a Dance Film Production Package which includes three days hire of a Sony PDV100 camcorder and tripod, three days hire of the Media 100 LX Edit System with editor and a Beta SP or DVCAM master tape all for £550 exc. VAT. Details: 020 7585 0516.

OPPORTUNITIESS

Circ.Elation

is a circus training programme with leading international directors to be held in London and Sheffield this autumn. Its purpose is to develop methods of integrating circus and theatre and

raise awareness of the complexity of circus-theatre. The programme has three strands: leading international theatre directors will work with UK theatre directors; trainee directors will work with established directors; and performers will work with directors to develop devising skills. The project is being co-ordinated by Bhatthana-Jancovich in collaboration with The Circus Space, London and the Crucible Theatre, Sheffield. Details: 020 8348 0203.

Point Blank

are running workshop auditions for performers in Sheffield in July and August 2000 for an autumn tour of Dead Causes. Performers with physical theatre skills should send a letter of application with an up to date CV to Point Blank Auditions, OPC, Meersbrook Works, Valley Road, Sheffield S8 9FT.

Real Action

will take place in Liverpool for the third year running in March 2001. Event organisers Bhatthana-Jancovich are currently inviting applications from companies interested in participating. During the first week of Real Action, each participating company will perform three shows in Manchester, Liverpool and Lancaster respectively, plus lead three days of open workshops. During week two, the artistic directors of each of the six participating companies will work/play together in a space with local and regional semi-professionals and students. In the third and final week, six residencies will be held throughout the North West with each company, leading to a presentation of work in Lancaster, Liverpool and Manchester. Real Action 3 is a project led by Bhatthana-Jancovich; the Unity Theatre, Liverpool; Hope Street, Liverpool; Contact Theatre, Manchester; and The Nuffield Theatre, Lancaster. Details: 020 8348 0203.

EVENTS

The Suzuki Research Group

is a new group committed to the Actor Training Method of Tadashi Suzuki which aims to maintain regular training in London and arrange invited guests to teach wherever possible. The group is facilitated by Fran Barbe and Antje Diedrich. Details: 07931 710808 or 020 8451 1268.

CHANGE OF ADDRESS

AboutFace Theatre Company UK

Joanna Rosenfeld & Sabine Hauschild, 17 Wilbury Grove, Hove BN3 3JQ. Tel.: 07970 390007. e-mail: rosenfeld@madasafish.com or SabineH@compuserve.com.

David Glass Ensemble

4 The Leathermarket, Weston Street, London SE1 3ER. Tel.: 020 7357 9200. Fax: 020 7357 9199. e-mail: dg.ensemble@virginnet.co.uk.

Green Ginger

22 Greville Road, Southville, Bristol BS3 1LL. Tel./Fax: 0117 966 3204.

Boilerhouse

will present a new performance event, *Red*, in music venues and clubs throughout Scotland this autumn. A fusion of spoken word, live and recorded music and choreography, *Red* is about the past, the present and the future. Boilerhouse's artistic director Paul Pinson, together with co-director/choreographer Christine Devaney (associate director of V-TOL) and composer Quee MacArthur (X Factor, Theatre Babel, Mouth Music), will lead the creative team. Previous Boilerhouse work has taken place in clubs, car parks, warehouses, docks, derelict buildings, churches, and underneath a motorway bridge. *Red* is designed as a dynamic, experiential production. Action will take place amongst, around and in front of the audience. The show will incorporate contributions from members of the public made on-line at the Boilerhouse website. Details: 0131 556 5644. e-mail: info@boilerhouse.org.uk. www.boilerhouse.org.uk.

Brouhaha

continue to tour *Witch Hunt*, a new play written by Laura Bridgeman, in the autumn. Directed by Jan van den Bosch and performed by Allison Collogna, Jane Guemier and Catherine Marmier, the show tells the tale of three inquisitors who depart on a journey to find and destroy the most wicked witch of all time. This grotesque comedy follows their hapless but well meant efforts to rid the world of evil. Details: 020 7377 2529. e-mail: Brouhaha@Compuserve.com.

Circus Maniacs

recently won third prize for their new quad trapeze act, *The Fishes*, at the International Youth Circus Festival of Today in Norrköping, Sweden. The festival contained some 40 acts from around the world, of which about a third were performed by professional artists. This is a major achievement for this unfunded group of young circus performers, and follows the company's success at last year's international festival, *La Piste aux Espoirs* in Belgium. Over the next two years the company hope to mount a full original production in the UK, to include their international award winning acts. Details: 0117 947 7042. e-mail: circusmaniacs@palava.demon.co.uk.

Clownagogo

recently premiered their first show, *Competition*, at the Lion & Unicorn Pub Theatre, London. The show charts the rivalry between two athletes as they warm up for a competition, and gradually escalates into a hilarious test of physical and psychological endurance. Details: 07980 397992. e-mail: clownagogo@hotmail.com.

Company Collisions

premiered their devised, physical interpretation of *Frankenstein* at Komedia, Brighton in February. Mutually inspired by the ideas of Kantor and Artaud, *Collisions* are evolving a global vision of theatre. In their current show, Mary Shelley faces her hideous brain-child, *Frankenstein*. From the profoundly Romantic to the deeply carnal, the show touches on themes of theology, child-birth and genetic manipulation. *Frankenstein* can be seen every night during

the Edinburgh Festival Fringe at the Komedia Southside, from 10.40pm. Details: 07932 776 114.

The Faceless Company

present the *Short Ships*, a new set of walkabout characters this summer. The project has been funded by Yorkshire Arts and the City of Wakefield MDC. *Short Ships* are additional to the current repertoire of Faceless' highly visual, interactive street arts works touring across the UK and abroad this summer. Look out for the *Wheelies*, *Punctuation Marks*, *Living Bags*, *Big Business*, *Green Man* and *Medusa*. The company recently produced Knottingley's Millennium Community Play in the Knottingley Amphitheatre, as well as creating giant images with community groups from Bradford for the Lord Mayor's Parade. Faceless is also running participatory arts projects across the country throughout the summer. Details: 01924 215790. e-mail: arts@facelessco.com. www.facelessco.com.

Ha Ha or Strange?

have recently completed two successful runs of their improvised comedy *Love is Blind* at the Lion & Unicorn Pub Theatre, London. The show, which was recently selected to be part of a festival of one-act plays at London's Riverside Studios, features comedy duo Natasha Bolonkin and Liam O'Neill, who improvise around the theme of unrequited love. A romance of extremes, this show positively invites audience participation and heckling. Details: 07980 397992. e-mail: hahaorstrange@hotmail.com.

Heir of Insanity

are currently engaged in an outdoor tour with their aerial and acrobatic show *CrystalVita*. Highlights of the tour include performances in the National Theatre's summer programme, *Kilkenny Arts Festival*, Ireland and *Flora 2000*, Awaji Island, Japan. Details: 0421 587279.

Homunculus Theatre Company

present *Paracelsus the Great* at The Lecture Theatre, V&A Museum, London as part of the *Creating Sparks Festival of Science and Art* from September 30-October 1. The show, which explores the life and times of the sixteenth century alchemist and physician Paracelsus, incorporates physical theatre, puppetry, original music and more than a dash of chemical transformation. Details: 020 8693 6336.

Hoodwink

are touring their outdoor show *Hotbed* for the second year this summer. An eccentric creation myth performed with no words, the show includes original sound and music. *Hoodwink* are also in residence in a beach hut on Southsea sea front from 18-31 August with *Shore Leave*. The series of free shows will include live music, exhibitions and innovative performance, and will take place at different times of the day and night during the last week as part of Portsmouth's Summer Arts

Programme. Details: 01725 512929. e-mail: HWTheatre@aol.com.

Horse + Bamboo

tour *The Girl Who Cut Flowers* into the autumn. A folk tale for all ages, the show tells the story of a little girl whose soul is stolen by a goat and the quest she must follow through the wild wood to retrieve it. Mask work, puppetry and original music combine to produce the usual *Horse + Bamboo* magic. The production tours for seven weeks in Ireland during the summer, and then in the UK between mid September and early December. Details: 01706 220241.

The Kala Chethena Kathakali Company

are touring Somerset, Wiltshire, Hertfordshire, Lincolnshire and Northampton in the autumn. This is a one-off opportunity to be involved in the ceremony and ritual traditions of Southern India's Kathakali and Theyam dance drama traditions. Theyam performers and live musicians play amongst the audience as they arrive. Outdoor lighting, incense and flowers all add to the atmosphere. Details: 0230 420114. e-mail: info@kathakali.net.

metro-boulot-dodo theatre company

has been awarded over £9,000 from ACE's National Touring Programme for a new show, provisionally titled *The Man Who Shot Himself* into *Space from His Apartment*. The show, which will be made over the summer with outside assistance from John Keates of Fecund Theatre and tour in the autumn, promises to continue to mix the dark and light humour for which the company have become known. Also in the autumn, the company will collaborate with members of Blast Theory, Third Angel and Uninvited Guest Theatre Company, during a two-week residency at Guthlaxton Arts College in Wigston, Leicestershire. Details: 07703 173945. e-mail: paulsimonlong@hotmail.com.

Montage Theatre

recently won a Millennium Festival Award from the Heritage Lottery Fund for *Second Nature*, which took place in March in the Rivoli Ballroom, south London. Directed and conceived by Judy Gordon, this devised piece was developed from workshops for women in physical theatre. Performed by twenty-six women, ranging in age from 24-72, the piece was a moving portrayal of dreams, memories and childhood experiences. The site-specific piece included traditional song, a multilingual text, and video with up to thirty children from the Montage Theatre Education Programme taking part. Due to the award, future performances of *Second Nature* can now take place. Montage Theatre also has a brand new web site: www.montagetheatre.com. Details: 020 8694 9497. e-mail: info@montagetheatre.com.

Out of Synch Theatre

recently premiered their new show *Insomnia*: a tale of two men, one who cannot sleep and one who cannot stay awake. Dreamy and disturbing, it's a darkly funny world of flying beds, chattering goldfish and muttered mantras. This international company of seasoned performers will be touring

PERFORMER & COMPANY UPDATE

this and their previous show Decalages (a surreal cabaret) later in the year. Details: Aurelius Productions on Tel./Fax 01273 385928. e-mail dorothymax@excite.com.

The Plunge Club

present a 24 hour Live Art ambient event - Theatre of Memory, Theatre of Myth - at Walworth Methodist Chapel (better known as Clubland) at 4pm on September 23 2000. Walworth Methodist Chapel was the centre for a unique social and educational experiment in Walworth between the years 1922-1970. Clubland, which was founded by Rev Jimmy Butterworth, was set up to provide a safe place where children could play and create. On May 10th 1941 bombs destroyed twenty years work in as many seconds. At the end of the war, Jimmy Butterworth embarked on lecture tours across Britain and America to raise funds for the restoration of Clubland. Artists from all forms will contribute to the Plunge Club's 24 hour event. Details: 020 7793 9752. e-mail: rene@plunge.demon.co.uk.

Postscript

opened their new show Coming To at Komedia, Brighton earlier this month. The show is inspired by a fascination with the limited yet limitless process of memory and explores the problematic relationship between those memories that you choose to recall and those that present themselves unexpectedly. Integral to the piece is the performer's dual relationship with time-based media in the form of the polaroid camera. This production will tour in the autumn, starting at the Blue Elephant Theatre, London in October. Details: 07974 552961. e-mail: postscriptcontact@hotmail.com.

Rejects Revenge

began the year with a sell-out tour of their first collaborative project, Whoredom. During May the company toured Belgium with Peasouper before returning to England to begin rehearsals for their new show, The Bicycle Bridge, which opens at the Pleasance during the Edinburgh Festival Fringe. The Bicycle Bridge is directed by Xavier Leret of Kaos Theatre. In October Rejects Revenge will go into rehearsals for their biggest project yet, a new production of Rejects Canterbury Tales, touring on the small and mid-scale through November and December. Details: 0151 708 8480. e-mail: rejects.revenge@virgin.net.

Rhino Drum

are a new performance group touring festivals this summer with an aerial show based on a 40ft trailer with a 15ft tree above. Incorporating circus and carnival performers, complemented with vision-mixing and a collective of musicians from West Africa and the UK, Rhino Drums' show includes huge carnival costumes - a 40ft ultra violet snake, a 15ft high skeletal man, the beautiful birds of paradise and much more. Details: 020 7407 5934 or 020 7357 9280.

Ridiculusmus

present their new show Say Nothing at the Traverse during this summer's Edinburgh Festival Fringe. The company also present their Total Theatre award winning show Yes, Yes, Yes at the

Assembly Rooms August 21-28 at 11pm. Details: 020 8348 0203.

Rotozaza - newtheatre

presented their performance rotozaza3english version at the East End Collaborations Platform in London in June. A surprising and deep reflection on being an adult, the piece is absurd and dream like. In June, rotozaza took part in the Stoke Newington Festival, London, with rotozaza 73 project. This large-scale project, which incorporated a double decker bus and brass band, was performed at night at Stoke Newington Church Street. Details: 07932 711784.

e-mail: 07932711784@one2one.net.
www.pamassus.org.uk.

The Tell Tale Hearts

are currently organising a small-scale regional tour of their show Murder, Madame? for the beginning of 2001. The clown drama inspired by Jean Genet's The Maids and directed by Nola Rae, was performed to critical acclaim at The Edinburgh Festival Fringe '99 at The Gilded Balloon.

Details: 020 7450 3507 or 07803 724529.
e-mail: ttarts@cwcom.net.

Trading Faces

follow a summer participatory programme with rehearsals for their autumn tour in August. The new show, Tempting Fate - a none too serious version of Carmen, inspired by Merimee's novel - is an absurd and tragic story of love, infatuation and deceit set in 19th Century Spain. Not an opera, not a musical, but a serious piece of theatre played by bunch of fools! Tempting Fate premiers at mac in Birmingham on Saturday 23rd September before embarking on a 40 date tour of the UK. Following the premiere, Trading Faces co-artistic directors will be running a 2 day mask and puppetry skills exchange at mac alongside puppeteer Stephen Mottram. The aim is to enable performers to learn new skills and to explore the use of masks and puppets in performance. Anyone interested in taking part in the skills exchange should contact Amanda Roberts at mac on 0121 440 4221. Details: 01235 550829.

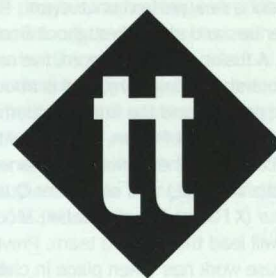
The Weird Sisters

will be taking Loveplay to the Edinburgh Festival Fringe this summer, playing at the Pleasance Above. In April, Loveplay won the Grand Prize for Best Show at Adelaide Fringe 2000. The company is also currently working on a new show to start touring in 2001. For up to date information visit the company's website at www.weirdsisters.co.uk. Details: 020 7328 2619.

Zippo's Circus

are currently on the road for their 2000 season with a brand new Big Top, custom-built by Miotti in Italy. This state of the art structure, with its unique design without internal quarter poles, is the first of its kind in the UK. Having played already this year to packed houses in the South and the Midlands, Zippo's Circus 2000 continues to tour with a show that includes: Zippo's own clown troupe; Gabi Junior, the Italian Hand-balancer; the Trio Marinos on the high-wire; Tom & Linda Roberts' Liberty Horses and Ponies; The Chen Sister Contortionists and the Brazilian flying trapeze troupe, The Flying Souza.

Details: 07050 121416. www.zipposcircus.co.uk.



total theatre

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

Listings can be placed in:

- ◆ Management News & Awards
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- ◆ Performances & Festivals
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Size	Members	Non-Members
Full page	£160	£300
Half page	£110	£240
Quarter page	£80	£140
Eighth page	£55	£100

Advert Dimensions (mm)

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

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

PERFORMANCES

**Blow Up Theatre
SOMEBODY TO LOVE**

020 8348 0203
AUGUST
4-28 The Pleasance, Edinburgh

**Cirque Eloize
EXCENTRICUS**

020 7637 2994
AUGUST
24-2/9 Barbican Centre, London
SEPTEMBER
4-9 Lowry Centre, Manchester
11-16 Mayflower Theatre, Southampton
19-21 Grand Theatre, Swansea

**Dark Horse
DIVEURGENGE**

0117 947 7288
JULY
26-30 Stockton International Festival
AUGUST
2 Brouhaha International Festival
6-20 St Brides, Edinburgh
SEPTEMBER
9 Stroud Festival
18-23 Jersey Arts Centre
28-29 QEH Theatre, Bristol

**DoTheatre/Fabrik
KRONOPHOBIA**

020 8348 0203
AUGUST
14-27 Southside, Edinburgh

**DV8 Physical Theatre
FUNNYLAND/WASTED**

020 7247 5102
AUGUST
18-3/9 Sydney Olympic Arts Festival
SEPTEMBER
19-29 Queen Elizabeth Hall, London

**The Faceless
Company
SHORT SHIPS/ THE
WHEELIES/
PUNCTUATION MARKS/
LIVING BAGS/ BIG
BUSINESS/ GREEN MAN/
MEDUSA**

01924 215790
JULY
16-17 La Guarda Festival, Portugal
AUGUST
2 Bennett Memorial Recreation Ground, Dunstable
4 Keighley Childrens Festival, West Yorkshire
10 Alnwick International Festival, Northumberland
12 Cwmbran Summer Fun, Cwmbran Shopping Centre
12 Staffordshire Moorlands Festival, Leek Town Centre

**Fevered Sleep
TIME OF OUR LIVES**

020 7978 4200
AUGUST
25-26 Palmers Green, London N13 (various venues)

**Heir of Insanity
CRYSTALVITA**

0421 587279
AUGUST
5 Royal National Theatre, London
11-12 Shrewsbury Flower Festival
15-16 Kilkenny Arts Festival, Ireland
18-20 Northampton Balloon Festival
25 Lower Leas Coastal Park, Folkestone, Kent
26 Berriew Show, Welshpool, Powys
27-28 Chelmsford Spectacular, Essex

**High Hat Theatre
Company
EARTH RISING**

0113 266 0433
AUGUST
5 Summertide 2000, Hull
19 Durham Y2K, Brandon

**Highly Sprung Theatre
Company
INSECT LIFE**

07967 197822
AUGUST
7-20 Greyfriars Kirk House, Edinburgh

**Homunculus Theatre
Company
PARACELUS THE GREAT**

020 8693 6336
SEPTEMBER
30-1 The Lecture Theatre, V&A Museum, London

**Hoodwink
SHORE LEAVE**

01725 512929
AUGUST
18-31 Southsea Sea Front, Portsmouth's Summer Arts Programme

**Horse + Bamboo
THE GIRL WHO CUT
FLOWERS**

01706 220241
SEPTEMBER
23 Wirksworth Festival, Nr. Matlock
OCTOBER
12-13 mac, Birmingham
14 Borough Theatre, Abergavenny
15-18 Clair Hall, Haywards Heath
23-28 Southwark Playhouse
NOVEMBER
1 21 South Street, Reading
2 Ridings High School, Winterbourne, Glos.
10 Devonshire Junior School, Smethwick
22 Rose Theatre, Ormskirk
23 Citadel Arts Centre, St Helens
24-25 Square Chapel, Halifax
30 Windsor Arts Centre

**The Kala Chethena
Kathakali Company
KATHAKALI AND THEYAM**

023 8042 0114
SEPTEMBER
25 Simon Balle School, Hertford
27 Heathcote School, Stevenage
28 c/o Luton Borough Council
OCTOBER
5 Bradon Forest School, Swindon

6 Stawley School, Nr. Wellington, Somerset
7 Wiltshire Music Centre, Bradford on Avon
10 Louth Social Education Centre, Louth, Lincs.
12 Monks Dyke Technology College, Louth, Lincs.
13 Stamford Arts Centre
14 University College, Northampton

**London Bubble
GILGAMESH**

020 7237 4434
JULY
26-29 Rotherhithe E16
AUGUST
2-5 Creekside, Deptford SE8
9-12 Oxleas Woods, Greenwich SE9

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NOTRE-DAME**

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JULY
20-23 St. Antoine L'Abbaye, France
25th St. Bresse, France
26 La Bourbule, France
27 Festival d'été, Valence, France
29 Nice, France
30 Frejus

**The Plunge Club
THEATRE OF MEMORY,
THEATRE OF MYTH**

020 7793 9752
SEPTEMBER
23 Walworth Methodist Chapel, London

**Ridiculusmus
YES, YES, YES/
SAY NOTHING**

020 8348 0203
AUGUST
4-26 Traverse, Edinburgh (Say Nothing)
21-28 Assembly Rooms (Yes, Yes, Yes)

**Rejects Revenge
THE BICYCLE BRIDGE**

0151 708 8480
AUGUST
4-28 Pleasance 2, Edinburgh

**Trading Faces
TEMPTING FATE**

01235 550829
SEPTEMBER
23 mac, Birmingham
27 Robert Ludlam Theatre, Derby
28 The Malting Arts Centre, St Albans
29 The Old Town Hall Arts Centre, Hemel Hempstead

OCTOBER
4-5 Salisbury Arts Centre
6 Forest Arts Centre, New Milton
7 The Arc, Trowbridge

**The Weird Sisters
LOVEPLAY**

020 7328 2619
AUGUST
2-28 Pleasance Above, Edinburgh

**Yllana
666**

020 8348 0203
AUGUST
4-28 Pleasance, Edinburgh

FESTIVALS

**Arts Alive 2000,
Coventry**

024 7684 6703
UNTIL 5 AUGUST
Turbozone, Teatr Biuro Podrozy, The Shysters, Bare Essentials Youth Theatre, Whalley Range Allstars and Wurru Wurre.

**Edinburgh Festival
Fringe 2000**

0131 226 5138
6-28 AUGUST

**Internationale
Tanzwochen, Vienna**

+43 1523 5558
12 JULY-13 AUGUST

**Mimos Festival
International de Mime
Actuel, Perigueux,
France**

+ 5 53 53 18 71
JULY 30-AUGUST 6
Dominique Boudart & Jean Heuclin (France), Cotillard (France), Tanja Khabarova (Russia), Oz Theatre (France), Sumako Koseki (Japan), Momzit Theatre (South Korea), Josef Nadj Company (France), Dos a Deux (France), Marta Carrasco (Spain), Pep Bou (Spain).

**MAMU Butoh Festival,
Gottingen, Germany**

+49 551 485863 or
+49 551 790 6245
22-28 JANUARY 2001

**Restless Gravity:
International
Performance Festival,
Wales**

01970 622133
30 SEPTEMBER-28 OCTOBER 2000
A broad look at contemporary performance work that is at the cutting edge, including work made by young people, old people and people with disabilities. Organised by CPR, Aberystwyth Arts Centre, Theatr Brucheinog, Taliesin Arts Centre and Theatr Gwynedd. Events will take place throughout Wales at consortium venues, in village halls, churches, pubs, schools and outdoors in the street and the landscape.

**Traquair Fair 2000,
Innerleithen,
Peebleshire**

01896 830323
5-6 AUGUST

visions 2000, Brighton

01273 643012
18-29 OCTOBER 2000
Provisional programme includes: Teatro Hugo & Ines (Peru); Theatre-rites; Puppentheater der Stadt Halle (Germany); Flash Circus (France)

WORKSHOPS & TRAINING

UK

ArtsAdmin/Chelsea College of Art & Design, London

020 7247 5102

14-16 AUGUST

THE ANALYSIS OF PERFORMANCE ARTS SUMMER SCHOOL

Bodily Functions, Brighton

01273 385928

FIRST MONDAY OF THE MONTH

OPEN DOOR SESSIONS

7-9pm. Meet and play. All welcome. Any level of experience.

Circ.Elation, Sheffield

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020 7272 8627

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Regular weekly session with Steve Wasson & Corinne Soum.

JULY 2000

Summer School

The Institute of Contemporary Clowning, London

020 7733 7026

CLOWNING WORKSHOPS

With Angela de Castro

The International Workshop Festival 2000

020 7924 7733

PASSAGES AND DIALOGUES

Workshops at The Jerwood Space, London (11-24 Sept) with Claire Heggan & Denise Boulanger, Keith Johnstone, Phillip Zarrilli, Dominique & Francoise Dupuy, Liu Fusheng & Lu Zhaoqiang, Katie Mitchell, Scott Kelman and Rose English. Weekend workshops in London with: Kevin Crawford, Monika Koch, Gareth Newell, Geraldine Stephenson, Fabian Bautz, Tom Morris, Gaby Agis, Annie Stainer, Jean Newlove and Mark Murphy. Workshops in Coventry, at Warwick Arts Centre (25-29 Sept) with Elsa Wollaston, Nancy Meckler and Wayne McGregor. Workshops in Belfast at the Crescent Arts Centre (2-6 Oct) with David Zinder, Franki Anderson and Gabor Tompa.

Kaizen, Manchester

0161 3742353

26 AUGUST-3 SEPTEMBER

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SUMMER INTENSIVE

3-week full-time intensive programme).

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3-15 SEPTEMBER

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Applied drama games with Chris Johnston.

16-29 SEPTEMBER

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7-20 OCTOBER

CLOWN

With Joe Dieffenbacher.

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19-27 JULY

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18 SEPTEMBER-7 OCTOBER

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29 July-6 August 2000

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Tutors: Khagan & Eric Laboulle

3-15 September 2000

**The House of Yes - Applied
Drama Games**

Tutor: Chris Johnston

16-29 September 2000

Commedia dell'Arte

Tutors: John Rudlin & Amanda Speed

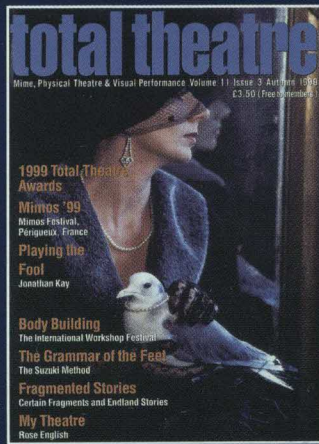
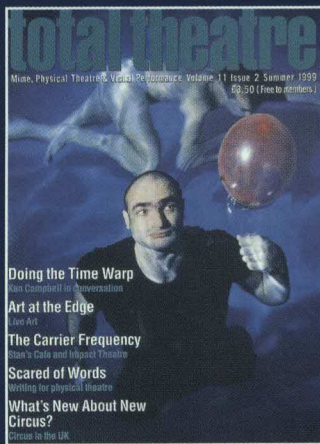
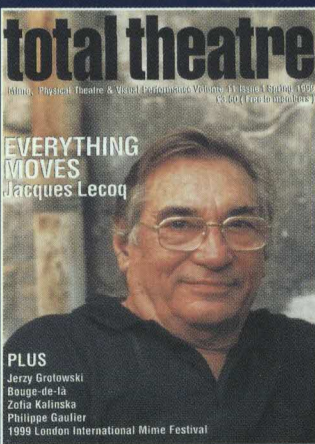
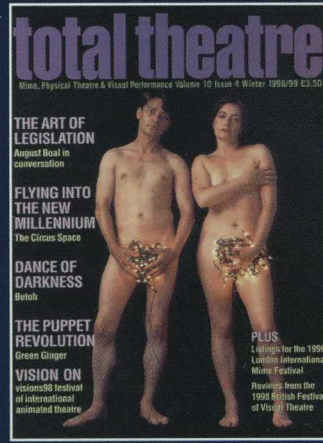
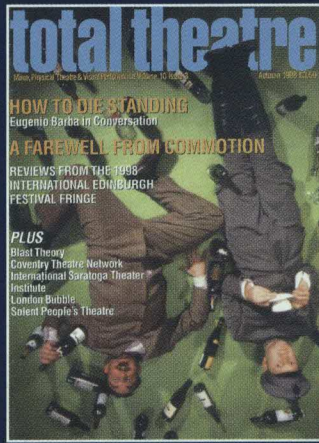
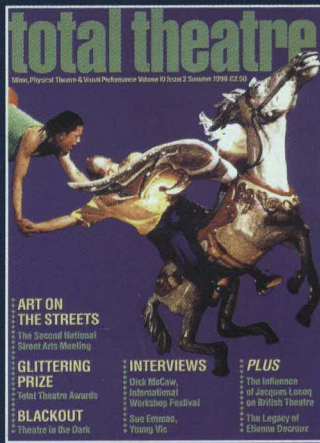
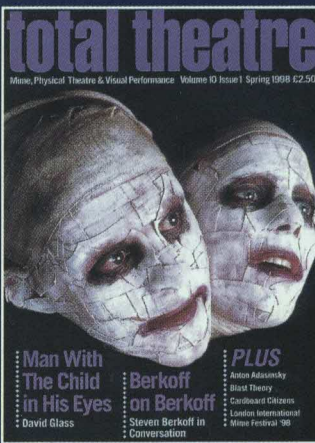
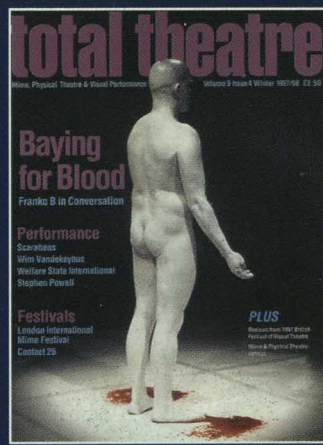
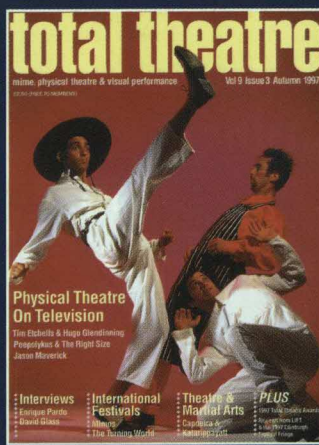
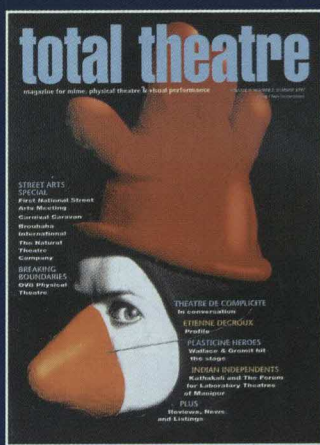
7-20 October 2000

Clown

Tutor: Joe Dieffenbacher

Sélavy

For further information contact John Rudlin
Sélavy, Grosbout, 16240 La Forêt de Tessé, France
Tel: (33) 5 45 29 65 56 Fax (33) 5 45 29 65 91
selavyjr@aol.com



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