


total theatre

Total Theatre Network – celebrating physical & visual performance
Volume 15 Issue 2 Summer 2003 £4.00 (free to members)

magazine

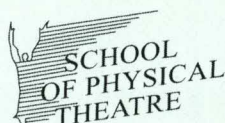


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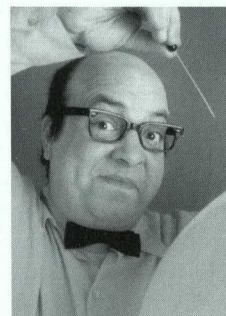
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If you would like to submit news, views, letters or advertise in the Autumn issue, please note that the copy deadline is 14 August 2003. The Autumn issue will be published on 7 October 2003 and will cover the period October to November 2003.

Cover
Marisa Carnesky in
'The Girl from Nowhere'
at Riverside Studios
Photo: Marcus Ahmad

Editorial

In the excellent new Routledge sourcebook 'Popular Theatre' (edited by Joel Schechter), we are reminded that 'Bertolt Brecht turned to cabaret; Ariane Mnouchkine went to the circus; Joan Littlewood wanted to open a palace of fun...' Whilst many 'legitimate theatre' directors have been fascinated by popular entertainments, for many physical and visual performance-makers, the distinction between so-called 'high' and 'low' art has had little relevance. From Commedia dell'Arte to contemporary street arts, via circus, cabaret and carnival, there has been a continuous exchange of ideas with 'legitimate' theatre that has meant a healthy two-way process of influence and integration. In this issue of Total Theatre Magazine, we turn our attention to three different aspects of popular theatre: variety, ventriloquism and magic.

Another special feature is a photo-strip from Giovanni Cafagna, whose last book, 'The Gig', was a photo-journal of life on the road with the street performers The Strangelings. His latest project is 'The Audience', a web-based book that documents the public response to street arts. We also have a preview of the Elemental project, a collaboration with the British Council in creating a new space for experimentation for UK artists. Back indoors, Pilar Orti notes that not all the experimentation and challenging of boundaries takes place outside of dedicated theatre spaces, in a look at the furore that surrounded Catalan company La Fura dels Baus's 'XXX' at Riverside Studios. Meanwhile, at Tate Modern, Live Culture was a ground-breaking event that brought live art into focus as part of the portfolio of arts offered for consumption by this bastion of contemporary art. Our special feature explores the performances, symposia and durational events that were on offer.

The place of the word in theatre is a topic that continues to be up for discussion. In past features – back issues available from the office, folks! – John Wright has explored the relationship between 'writing' and 'devising' and ownership of the resulting text, I have looked at the definition of total theatre and Dymphna Callery and Alex Mermikides have explored aspects of the role of the writer in theatre-making. Now comes Helena Thompson's article Long Pause which looks specifically at the way words – and silences – are used for theatrical effect.

With reports from the ongoing Butoh festival, reviews from the Brighton Festival and the Circus Space Springboard amongst many others, together with the usual useful listings sections, I'm sure you'll find something to please within. So settle down on the lawn with a glass of Pimms (or a litre of cider if you prefer) and enjoy!

Dorothy Max Prior

Photo Call

Prints, transparencies or good quality high-resolution electronic images sought for our archives and for reproduction in Total Theatre Magazine. The popularity of electronic images has meant that we receive a great number of e-mailed JPEGs – most of which are low-resolution and not print quality therefore not usable. Images to be reproduced at 300dpi (TIFF or high-quality JPEG), can be sent to editorial@totaltheatre.org.uk. Maximum size per e-mail is 5MB. Please remember to credit the photographer. We will assume that all images received have been cleared for publication and reproduction rights.

Written Contributions: Features/Reviews

Total Theatre Magazine welcomes proposals for features on any aspect of physical/visual performance. Please forward a short paragraph outlining your proposed feature, together with your e-mail address, to editorial@totaltheatre.org.uk. If you do not have access to e-mail, please contact the editor at our office postal address. Proposals are considered by the editor in consultation with the editorial advisory group.

Reviewers are needed for many areas (outside of London and the south-east). If you are interested, please send a sample 250-word review of a performance that you have seen recently and enjoyed to editorial@totaltheatre.org.uk together with e-mail address and geographic area that you could cover.

Submitting Listings

The TTM Listings section provides an information service and gives Total Theatre Network members a space to promote themselves and their activities. Only TTN members may submit listings, and the submission must be appropriate to membership status (e.g. individual, venue, etc.). Copy must be e-mailed as plain text (no tables, etc), either as a Word document or in the body of the e-mail. Send to editorial@totaltheatre.org.uk, marking the subject 'Listings'. Members unable to send information by e-mail can fax copy to 020 7729 7945 or post to the office. For Performer and Company Updates please limit your entry to 150 words maximum. For Performances, Venues and Festivals please give artist name, show title, place and date of performances and a telephone number and/or website addresses. Other categories are Training (UK or Overseas), Management and Funding News, Publications and Noticeboard – which includes rehearsal spaces, equipment, etc.), events (e.g. conferences, symposia, etc.), new contact details, websites, etc. Please make it clear which category your item is for. Listings deadline for the next issue is 14 August, covering Oct-Dec 2003.

IN BOX



Thomas Prattki

Your name?

Thomas Prattki.

How would you describe yourself and/or your occupation?

Founder and director of the London International School of Performing Arts (LISPA).

What have you seen, read or experienced recently that has been an inspiration?

'The purpose of art is to lay bare the questions which have been hidden by the answers' (James Baldwin). A beautiful phrase to inspire and encourage our quest as artists beyond the visible.

Which of your artistic achievements are you most proud of?

The belief in a vision, which was provoked by Jacques Lecoq ten years ago on my first day as a teacher in his school in Paris – the creation of a school for the performing arts. With the opening of LISPA in November 2003, the vision comes true. I would have loved to share this news with him...

If you could wish for one thing, what would it be?

I wish for LISPA to be a place where young artists from around the globe will be encouraged to participate in the creation of a future world filled with deep respect for what we all have in common.

What do you think was the best example of 'theatre' in the past year?

'El Fulgor Argentino', a neighbourhood project in La Boca, a suburb of Buenos Aires, about Argentina's long struggle for democracy. A collective creation full of life, love and poetic depth.

What does the term 'total theatre' mean to you?

Total dedication.

Your manifesto for theatre:

Without theatre, life would be a mistake.

Thomas Prattki, founder and director of LISPA, was formerly the pedagogical director of the Ecole Jacques Lecoq in Paris. As a performer, he has toured the world with Mummenschanz. He has given master-classes and lectures in the USA, South America, Asia, Australia and Europe. As a director he has worked throughout Europe and the USA. He has collaborated with Simon Murray on a new book about Jacques Lecoq, published by Routledge.

total theatre

network NEWS

Circus Open Forum – Reaching Out

Becca Gill writes: The Circus Arts Forum (who are hosted by Total Theatre Network) held their second conference at Battersea Arts Centre on 7 April, providing a valuable opportunity for circus professionals to meet and discuss common issues on neutral ground. Chaired by Verena Cornwall, Chair of Circus Arts Forum, the day focused on reaching new audiences.

Speakers were specifically chosen to highlight elements of success and introduce new concepts in audience development.

The presentations and discussions raised a number of important issues. Jenny Wilson, an audience development consultant, opened the conference by explaining that audience development is not about reaching new audiences but about nourishing your existing ones. She raised an important point about the difficulty of reaching audiences who have no interest in the arts; outreach and education seemed to be the way forward.

Joseph Seelig (London International Mime Festival) gave an inspiring speech on the universal desire to be excited; how unique skill and beauty in a piece will always have an audience. He displayed his confidence in the future of circus: 'Circus has an audience as long as it is amorphous.' Chenine Bhathena (cb projects) upheld this belief in her presentation and highlighted the importance of branding and networking in reaching new audiences.

Brett Jackson from Swamp Circus spoke on the boxed existence of society, introducing the importance of pushing human endeavour and the deviance in circus. He gave a lively rendition of how he 'branded the monster and played the game!'

Keynote speaker Gaetan Morency, Vice-President, Social & Public Affairs at Cirque du Soleil, gave an inspirational presentation on the different approaches used to penetrate and develop new markets with limited marketing resources.

Breakout sessions enabled participants to go into further depth in different areas. Yoram Carmelli (circus anthropologist) gave a histor-

ical perspective on traditional circus, Jenny Wilson elaborated on her earlier presentation, Anne Torreggiani (Audiences London) gave an insight into audience mapping and segmentation, Bill Gee (ISAN) and Jonathan Holloway (Elemental) discussed the hows and whys of programming and Chenine Bhathena (cb projects) gave a practical session based on positive PR and promotion.

After lunch, the delegates reconvened in the hall for presentations by Paul Cockle (Generating Company) who discussed audience development in terms of targeting an audience, highlighting the need for strategy alongside creativity. Frank Wilson (Stockton International Riverside Festival) focused on circus in a festival context. He highlighted the loss of moving circus out of the big top and onto a stage, stating that 'it is not the place of circus to breath life into dying repertory theatres'. The last speaker of the day, Chris Maddocks (Zippo's Circus) discussed learning the languages of new audiences and adapting to fit these expectations.

A final panel debate ended a very successful day on a positive note. The consensus: there is an audience for the original, bizarre and exciting; circus can and does reach it.

Many thanks to those who funded the event and enabled it to happen – Arts Council England and Equal.

Bitesize update

Tansy Lihou writes: Thank you to those of you who took the time to complete our pilot questionnaire (inserted in issue 14.4) for the first stage of our European funded project Bitesize. We will be going on the road offering short taster training and advice sessions, with a view to producing longer intensive sessions, taking place over the next two years.

We are now at a stage where we would like to invite you, our members, to take part in an informal discussion, in the form of a focus group, to discuss the best ways forward. We will investigate with you, gather comments, suggestions and prompt a brainstorming session surrounding issues of training and advice.

We hope to co-ordinate a meeting in July. If you are interested in coming to our first meeting and taking part in our research we would be very grateful if you could let us know as soon as possible by e-mailing us at admin@totaltheatre.org.uk.

Free PR workshop

We cordially invite all Total Theatre Network members and Total Theatre Awards entrants to attend the first workshop of the Total Theatre Bitesize project at this year's Edinburgh Festival, on 22 August at 1pm.

Sick and tired of just handing out leaflets? Then don't miss this exciting opportunity to find out what really grabs press attention.

'Selling Yourself to the Press' is a practical hands-on workshop led by Total Theatre Magazine's editor Dorothy Max Prior, who is also a freelance company director of Aurelius Arts and has many years experience in PR.

Workshop numbers are limited to thirty so hurry and book your place by e-mailing awards@totaltheatre.org.uk or telephoning 020 7729 7944.

Total Theatre Awards

We have just received the list of entries for the Awards from the Edinburgh Fringe Office. If you did not tick the box on the Fringe Office's official entry form when you registered with them, please send us an e-mail to awards@totaltheatre.org.uk and we will get a form off to you.

Maternity leave for TTN Director

Annabel Arndt will be going on maternity leave for six months from the beginning of September. The staff and board of Total Theatre Network, editor and editorial advisory group all wish Annabel the best of luck with this exciting new development in her life! Recruitment has been taking place and there will be a temporary acting director starting at the end of August.

Variety is... the Spice of Life

DOROTHY MAX PRIOR goes barking up the right tree to see what's going down at Hoxton's legendary Music Hall and Variety Palace

'Every attempt to revitalise the theatre has gone back to the popular source.' Peter Brook – 'The Empty Space'

I suppose it was a misspent youth spent watching the Tiller Girls on Sunday Night at the London Palladium, together with the Saturday classes in Stage Dance, that fired my hopes of being one of the Young Generation – those groovy dancing boys and girls who ushered in the stars on the TV variety shows.

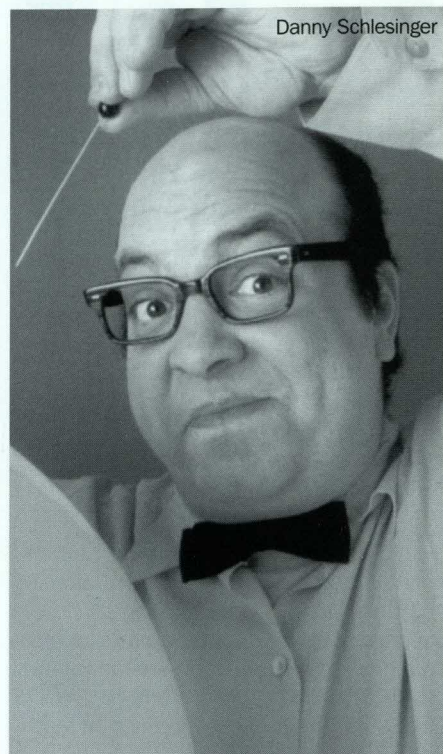
This never happened, but finding myself penniless in London after dropping out of university, dear reader, I did what so many gals

have done before me: took advantage of an ability to do the splits, packed up the satin and the feather boas in an old kit bag and took my chances treading the boards.

For a while, this was something to apologise for – not being 'real' performance, you understand – but with the dawning of punk and postmodernism, it became something to declaim proudly. And I was certainly not the only young variety and cabaret dancer who turned her attention to the blossoming performance art scene, indulging in a blurring of the boundaries between 'high' and 'low' art for the sake of novelty and outrage.

Today, there is plenty of contemporary performance that references variety, vaudeville and burlesque. Rose English, Forced Entertainment and The People Show come immediately to mind but any performing arts course or venue try-out night will unearth another new batch of knowing young performers weaned on postmodern irony who take the trappings of popular theatre traditions and milk them for material. This material may occasionally be taken out of the arthouse theatres or art galleries, but there is no doubt that this is intended to be 'art' not merely 'entertainment' and it is presented accordingly.

At the opposite end of the spectrum are the shows that exist purely to feed the nostalgia for the Good Old Days – selling themselves as straightforward pastiche of the Victorian Music Hall, with no sense of irony intended and no attempt to be anything other than an entertaining night out. Singers and comedians are the mainstay of these shows, which hark back less to the British Music Hall with its raucous, rude and gen-



uinely outrageous acts but rather to the early 19th century French café-concert tradition, which aimed to divert the petit-bourgeoisie with light entertainment that caused no offence (in contrast to the emerging cabaret bars that encouraged more cutting-edge performance). Whilst considering this period of history, we can note that the growing popularity of circus in mid-19th century London and Paris and the lifting (in 1867) of the French ban on plays and dances outside of the 'serious' theatre caused the coming together of theatre, dance, circus, song and comedy that became the 20th-century variety show – which is usually understood to be a form of popular entertainment performed in conventionally equipped legitimate theatre spaces and being made up of separate, discontinuous acts of all sorts presented on one bill.

Joel Schechter in 'Popular Theatre – a Sourcebook' places this emergence of 'variety' as part of a noble performance tradition that includes the ancient Greek street mimes, minstrels, commedia dell'arte and the Asian traditions of Jatra (India) and Topeng (Indonesia). These are performance forms which rely on 'oral transmission... apprenticeship of form' – their art lives in bodies and voices, in their stage acts passed on to family members and in the memories of those people who know them. This popular theatre has emerged for the most part outside of the sponsorship of state or crown – thus freeing the performer (in Arnold Hauser's words) '... to work out artistic principles simply and solely from their own immediate experience with audiences'.



French historian Jacques Feschotte (quoted in Nancy Perloff's 'Art and the Everyday') describes music hall and variety as a 'vast pot-pourri... one accumulates the most diverse elements, ranging from the better to the worse, from the basest realism to the most extreme poetry'. In his 'Histoire du Music-Hall' he speaks of the greater spaciousness and opulence of the late 19th/early 20th century halls, with their seats in rows rather than cabaret-style tables for drinks. He points out that the grander auditoriums were needed to accommodate the technical apparatus for the circus acts which were now considered to be a crucial element to any variety bill. Thus, by the turn of the 20th century a typical bill would contain clowns, gymnasts, rope-dancers, stunt men, contortionists, mime artists, classical dancers, exotic dancers, freaks and animal trainers, with musicians often used as a link between acts.

But leaping forward in time to the early 21st century – we have noted the ways that artists can reference the variety tradition, but what of artists that could be called a continuing part of the development of that tradition?

Many artists work in a way that respects the tradition whilst maintaining the knowing detachment of the contemporary artist, choosing to hone the vaudeville material into the recognised constructs of the theatre show or live art presentation. I would place in this group Lea Anderson (choreographer and director of postmodern dance troupes the Cholmondeleys and the Featherstonehaughs) and live artist Marisa Carnesky (whose 'Dragon Ladies' brought experimental masked burlesque to Raymond's Revue Bar).

Others could be said to be placed more firmly within the variety and vaudeville tradition. Finding a balance between continuing that tradition and creating something genuinely innovative is often a precarious one, with artists walking a tightrope (so to speak) between self-conscious parody and a true revitalising of the tradition. An artist who manages to maintain this careful balance is Chris Green, whose alter-ego, a recreation of the legendary Miss Ida Barr, has frequently MC'd the popular and successful variety club the Hoxton Bark (Miss Barr, b. 1884, is described in Michael Kilgariff's 'Grace, Beauty and Banjos' as a strapping lass – six feet of solid femininity prompting the comment 'Ida Barr? She could 'ide a bloomin' pub!')

On a typical night at the Hoxton Bark (if there could be said to be a typical night) one is likely to encounter a true cross-section of variety acts as cited above – with the exception of the animal trainers, although there has been the occasional dog wandering onto the stage. Circus is strongly represented – as well it should in any variety bill – with appearances by award-winning acrobalance trio Mimbire, rope supremo John-Paul Zaccarini and jug-

glers (or more accurately 'object manipulators') Ian Marchant and Dave Pickens. Then there is Bongo Bolero – a duo whose mix of dance and comedy with acrobalance can veer from the serene and stylish to the outrageously camp pastiche.

Drama creeps in too: In *Bed All Day's* 'Femme Façade' explores sexual identity and the lure of hedonistic pleasures through the personae of two grotesque fashion victims, and The Eulipians' 'Black Eagle Reunion' bizarre music-theatre parodies the steely flirtations of Noel Coward and Gertie Lawrence.

Clown and physical comedy is also a crucial element – with frequent guest slots from the likes of Danny Schlesinger with his musical-saw-playing character Jim Plim, or alternatively giving us an able demonstration of the art of paper-tearing. The rather more left-field Feja Mira has brought to the Bark a number of bizarre comic characters, including a living recreation of the Statue of Liberty, a renegade toff called Lady Caravan and Monsieur L'Ego – described by his creator as 'a French intellectual contemplating

Finding a balance between continuing that tradition and creating something genuinely innovative is often a precarious one

constructivism and deconstructionism using Lego models...' Then there is Ruth Glaser (of Voodoo Vaudeville's Lenny and Morris), who has carved a niche for Lenny as a classic comic character. Such characters (who are larger than life, yet remind you of someone you know) have always been a crucial part of the variety tradition – from Dan Leno to Hylda Baker and beyond. The regular appearances of characters who combine physical idiosyncrasy with verbal catch-

Ida Barr; photo by Hugo Glendinning



Anne-Louise Rentell



phrase ('She knows, y'know') have always been one of the biggest draws of the music hall variety show.

The variety tradition of live music used as a link between acts is upheld in the jazzy offerings of house band The Last Tenant and in the comic songs of hostess Miss Ida Barr – brought out of retirement (my reference book lists her as dying in 1968, so more of a resurrection really) to sing her music hall classics which combine old favourites like the Lambeth Walk and Underneath The Arches with elements of hip-hop and rap ('Will the real Ida Barr please stand up? Well, she would if her corns weren't so bad today...') There is even Feschotte's 'extreme poetry' with the inclusion of the bizarre dangling verse master Solaris and the lyrical performance poet El Crisis.

Brooks McNamara (in 'the Scenography of Popular Entertainment') defines variety as having 'no plot but various acts or compartments combined by the Showman... with no transfer of information from one act to another', but points out that despite the lack of plot, the early variety show often resulted in 'curious scenic hybrids that can occur when each act brought their own properties and scenery'. This is an aspect of variety that is exploited to the full at the Hoxton Bark with contemporary knowingness. Performance duo Strangelings are there at every Bark in their Gaiety Engine personae of Victorian showmen-cum-sceneshifters. They shunt furniture around the stage, trundle the props around the hall, and sweep the floor between acts, items often

'accidentally' arriving in the wrong place or being left behind to add an interesting intertextuality to consecutive acts. Although the variety tradition of separate compartmentalised acts is usually maintained, acts are sometimes intertwined in interesting juxtaposition in contradiction of the edict of 'no transfer of information'. Thus, performance artist Steven Whinnery enacts his solo piece 'Don't Feed the Animals' with a backdrop of three people lurched against the walls. These turn out to be the Comic Character Creations' attempt at the World Record in Apathy... an amusing contrast to the energised leaps and ripples of dance-trained Whinnery's performance.

For Hoxton Bark producer Anne-Louise Rentell, innovations and interesting juxtapositions have added an extra level of interest to the evenings. But although she enjoys pushing the boundaries, she feels it is crucial to preserve what she sees as the core element of variety – the 'appeal to the guts' of the daring rope act, rude songstress or half-naked chef who takes food-combining to new depths.

'I am interested in variety's potential to allow the audience a simultaneously visceral and intellectual response to the performances they witness,' says Anne-Louise. 'The Hoxton Bark took this on board and attempted to present layers of performance styles and genres to, I suppose, pander to a contemporary fixation with stimulus but also to encourage an active engagement with ideas by not allowing the evening's energy to drop.'

Anne-Louise has now returned to her native Australia – but hasn't completely left the Bark behind. The September re-launch of the club features the first leg of the Hoxton Bark World Tour (without ever actually leaving the East End).

Naturally, the first stop is Australia. There are plans for a live link via webcam with break dancers dancing to indigenous aborigine rap, Peter Lamont's psychic weirdness and mind-reading, surfing songs and Rolf Harris numbers from Johnny Berliner. Ida Barr will be back from her own (real) world tour ever ably assisted by those strange Strangelings. And in October the Bark will be visiting a Wild West Bordello and encountering a trumpet-playing Texan comic and the inimitable sideshow-freak sealboy Mat Fraser...

The spice of life indeed – there is obviously life in the old dog yet! ■

For more info or to inquire about performing at the Bark, please contact Hoxton Hall's Arts and Venue Manager Jonathan Salisbury or the new Hoxton Bark producer Sheridan Humphreys on 020 7684 0060. E-mail jonathan@hoxtonhall.co.uk or sheridan@cvenues.com.

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References:

- Peter Brook, Joel Schechter, Arnold Hauser and Brooks McNamara quotes are taken from essays in 'Popular Theatre – A sourcebook', ed. J. Schechter, Routledge, 2003.
- Nancy Perloff, 'Art and the Everyday – popular entertainment and the circle of Eric Satie', Oxford/Clarendon Press, 1991.
- 'Histoire du Music Hall', Jacques Feschotte, Presses Universitaires de France, 1965.
- Michael Kilgarriff, 'Grace, Beauty and Banjos', Oberon Books, 1998.
- 'Strange Feats and Clever Turns', Charlie Holland, Holland and Palmer.

Gottle of Geer

DAVID BERE learns how Ken Campbell and the Children of Bisu keep the art of ventriloquism alive

'The easy bit of ventriloquism is how to talk without moving your lips.'

Ken Campbell's 'Children of Bisu' is a paean to the dying art of ventriloquism – an art which he is on a mission to revive.

Bisu, legend has it, was an African pygmy and a court jester to the Babylonian King Pepe in 5000 BC. He had perfected the art of gastronomy whereby he could draw spirits from beneath the ground up into his sphincter and through to his stomach. Once inside, the spirits, good or bad, could mock and parody the king and his court, much to the amusement of all. So well-loved was Bisu and his talking stomach that when he died he was declared a god, the god of gastronomy. And so began the history of ventriloquism – also giving rise to the meaning of the word, which is taken from the Latin *venter-loqui*, to speak from the belly.

As an accompaniment to the show, and as part of the International Workshop Festival in collaboration with Brighton International Festival, Ken Campbell held a ventriloquism workshop at the Gardner Arts Centre – to recruit prospective children of Bisu to the dark art of talking ventriloquially.

Ventriloquism's great secret is that talking without moving your lips is not that difficult; twenty letters of the alphabet can be said without movement. So one method would be to script everything you do, avoiding the six difficult letters. However, the dedicated ventriloquist would master the hard letters: M, P, B, F, V and W. Campbell has a mnemonic sentence for this:

'Who dared put wet fruit bat poo in our dead mummy's bed; was that you, Verity?'

When it comes to learning how to speak these letters, there is actually very little to

know. Here is a quick summary of the basics: The M is a humming NG, the P a T or K, the B is a D or a G (hence Gottle of Geer), F is TH, V is also a TH and W is huh-oo. Simple as that! The trick is to speak these letters as though you have 'secret lips' inside your mouth.

Campbell tells us that by the end of one day we will be able to ventriloquise. And with daily practice of at least ten minutes in front of the mirror to correct any movement of the lips, known as residual flutter, and with dexterity of the inner mouth, we could become competent ventriloquists. However doing that is 'only the first step on the path to becoming a real ventriloquist'... the ultimate goal is advanced ventriloquism.

'In advanced ventriloquism you should look like you are listening to what – in fact – you are saying,' says Campbell – you have given life to the ventriloquial (vent) puppet and it exists apart from you. He argues that ventriloquism is very different to usual puppet manipulation. Normal puppets, marionettes, etc., are great for the purpose of storytelling, but they don't tell a story 'in the here and now'; they will be recreating the story, whereas there is an immediacy to the material you can develop with vent puppets. As Campbell says: 'You are the straight element of the relationship; the star, the comedian, is the puppet. It has been tried the other way round but I can't tell you who they

Who dared put wet fruit bat poo in our dead mummy's bed; was that you, Verity?



Ken Campbell; photo by Mark Douet

are because they never became famous.'

The trick is to find out who you are in relationship to the doll. An example Campbell gives is Nina Conti, daughter of the actor Tom Conti, who went to his classes and discovered a latent talent for ventriloquism. Within six months she had cracked advanced ventriloquism by discovering an attitude of embarrassment towards the doll and upon this attitude she could build an act.

Campbell explains that coming to a ventriloquism workshop is more instruction than any of the legendary ventriloquists ever had. They simply saw someone doing it and went home and worked it out for themselves. So it is unusual to have it taught, but it 'is necessary at the moment because people in Britain have stopped doing it'.

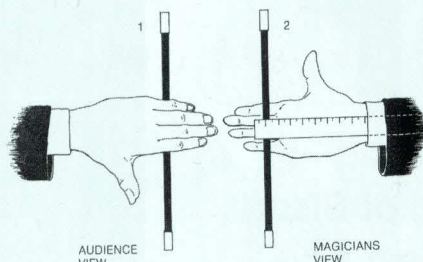
As for why anyone should learn ventriloquism, Campbell believes that there is a myriad of uses. For example, as we see demonstrated on stage later, a Shakespearean soliloquy could be delivered ventriloquially (it perhaps makes more sense for Hamlet to be pondering on whether to be or not without moving his lips!). Or, as he also demonstrates in the show, ventriloquism might have been used in more superstitious God-fearing times during the exorcism of demons. With the help of his ventriloquising assistants he artfully illustrates this by bringing an audience member on stage and asking him to kneel on all fours. The assistants stand over him and then battle to drag a cursing, blaspheming demon out from the backside of the afflicted volunteer. Fanciful stuff and definitely designed for comic effect, but the theory of ventriloquising priests is compelling, and even if it is apocryphal it is a great example of the dramatic possibilities open to you if you can speak without moving your lips. ■

My MAGIC Life

ROMANY, diva of magical delights and would-be mistress of the sleight of hand, goes to Las Vegas in search of better magic

One of my favourite magic teachers, Eugene Burger, says that good magicians are created one effect at a time. That's one effect, scripted and rehearsed both with audio and video tape so that it exists as a finished work of theatre, however short. I totally agree that this is the way to go, but in five years of creating and trying to improve my magic, somehow I haven't done it. My excuse is that as a jobbing performer, doing the weddings, corporate gigs, Xmas parties and street festivals, my time is spent gigging, packing/unpacking, maintaining costumes, worrying about not having work or panicking because I have too much. So it seemed that the only thing to do was to take a financial gamble on supporting myself without gigs for three months and to go take a flying leap into Las Vegas, land of the successful and accomplished magi, get my head down and polish, rehearse and perform...

Funny really. It happens that the weekend I arrive is the very weekend that Jeff McBride and Eugene Burger are having a magic masterclass in Jeff's Magic Centre, which is also home to the Wonderdome Theatre. Jeff McBride is a major magic performer and teacher and has also been my magic mentor for the past five years. He watches my act and points out the bits that aren't working: 'Finish the end of your sentences... You're showing a



finger break on those cards... Punctuate the applause points... Use a yellow feather rather than purple, it shows up more...' etc.

The act I'm working on is called 'Sequins and Loincloths' and was directed and jointly devised by Sarah Brignall and myself. Sarah trained at Lecoq for two years, has worked with companies such as The Right Size, Told by an Idiot and Rejects Revenge before performing her own work at Edinburgh and around the world. We spent a year carving out a 20-minute piece out of my eight notebooks of ideas and frustrated attempts at magic and it turned out to be a comedy piece, much to my surprise. In it, the 'Diva of Magic' (magical equivalent of Barbara Streisand and Glenn Close) arrives to perform in Las Vegas straight from playing the London Palladium. Airport security have had an issue with her suitcase of pyrotechnics... and she arrives with most of her show having been destroyed in a controlled explosion, with a deceased wardrobe mistress and Simon the sound man just out of intensive care. It's very much in the European tradition of clowning and my American teachers are dubious. But they go with it and at the end of the weekend, McBride asks, 'Romany, do you reckon you could perform your own show here in April?' (10 weeks away.)

I gulp and reply, 'OK'.

'That's settled then. Don't worry, I'll help you out.'

Oh good. Oh bloody hell. But if the prospect of performing magic in front of the world's finest magicians doesn't get me to practise and rehearse, nothing will.

So I spend the next 10 weeks mostly in my room trying out new material in front of the video or mini-disk. There's the technical part to master – it's not just the presentation

but the actual skill which must be thought-free too. Eugene says 'Thinking kills magic.' He's right, it's got to be as effortless as the ballerina's leap or the thinking will signal to the audience the technique behind the deception and break the suspension of disbelief. I find mastering the sleight of hand the hardest thing. Writing stories, creating costumes – easy. Mastering that nifty-grifty sneaky move – aaaagh, not. So I sit in my room, ignoring the Vegas sunshine outside, fiddling over and over with bits of cotton, with paper clips, with appearing flowers – that don't appear... Bugger... back to the drawing board...

Weeks pass. I'm enjoying myself, getting into a routine of fitness at the gym, rehearsal, devising in my room and meeting up with the other Vegas artists and magicians... Then suddenly there's only one week left. I ring Jeff, who I'm presuming will do the headlining spot on the Wednesday before the Saturday show. He's just arrived back from Singapore.

'Jeff, you are going to do the show, aren't you?'

'Sorry, Romany, I don't know yet.'

Ah. Now I'm missing a 20-minute headlining chunk of the show. But there's nothing to be done but to get down to serious and panicky final rehearsal.



Romany – Diva of Magic



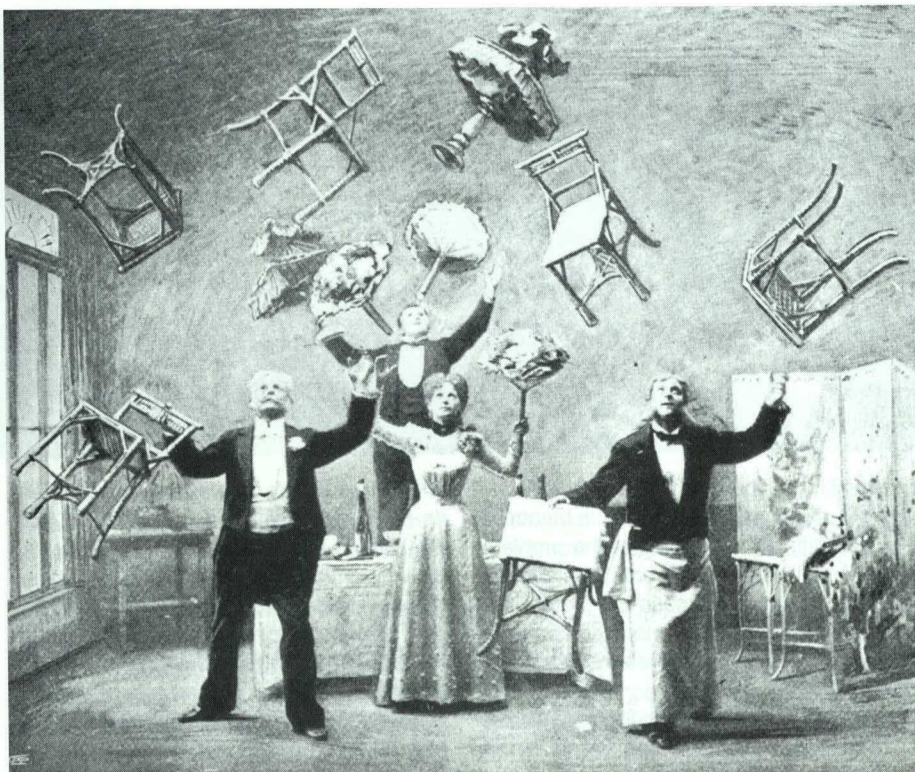
Thursday afternoon. The phone rings. It's Jeff.
'Hey, Romany, I can do your show.'
'Great. Can you headline and do the final 20 minutes?'

'No, I'll do an opening 10 minutes and you're headlining.'

Oh God. But I have a sneaky feeling that that was what I wanted all along...

Friday and a dress run. It's terrible. I wonder what I've been doing for 3 months. The tech crew pack up. I'm desolate and in total panic. It will be a disaster tomorrow and all the mega Vegas magicians and the rest of audience will cringe in their seats. Then out of nowhere Sylvia Brailier, Luna Shimada and Dirk Losander walk into the theatre. Sylvia is a warm and creative friend, once dancer, acrobat, etc., and now theatre practitioner. Luna, a fabulous, charismatic stage magician and her partner Losander likewise. They've heard I was doing the final rehearsal and thought I could need some help. So I do another run and they laugh. They laugh! I get notes too but thank everything that moves, they laugh. I am so so so relieved.

Cut to 4pm Saturday. I've arrived early so that I can get in and set up before my crew arrive. But Paul Daniels is doing a masterclass in the space and we can't get in till 5.30pm. It's great to meet Paul and Debbie but now time is much tighter than I had planned and it flies by while setting-up questions are fired at me from all sides. Somehow it's only 30



minutes before curtain up and I'm trying to get the eyelashes on straight, to think of my script, etc., but I'm struggling. Curtain up. Somehow I wing it in front of a wonderfully friendly audience. And the other acts on the bill seem to be going quite well, then I realise that... Oh God, I've left some of my props in

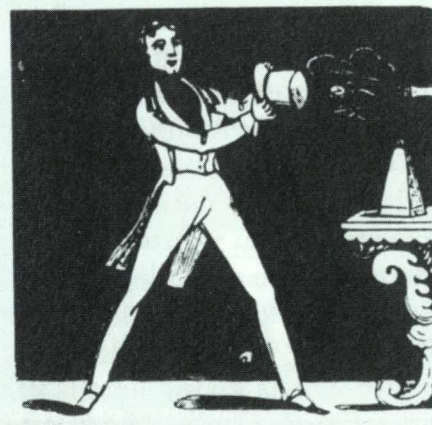
the car that I need for the second act and where are the car keys???

The mike pack gaffer-taped to my bum isn't the right one for the mike I now have. McBride, world-class magic star, battles with my G-string and gaffer tape to change the pack. My miraculous dresser is steadfastly ignoring my increasing panic but my 'feather to cane' prop has completely vanished and I've forgotten to dry the flash wool I need for a confetti launcher at the end of my act. And this is showbiz??? I don't deserve to be in the theatre, I don't deserve to be in Las Vegas, I am a fraud... Shoot me now and put my head on the city walls for all to see.

Back on stage, I drift off script in the strongest case of jitters I've ever had but they laugh anyway. There are some major magic men at the back of the audience and I fluff up my first magic sequence, but again people laugh. Sod it, I give up trying to impress anyone and relax into character and enjoy it till somehow, suddenly it's over, they're applauding and then... They're standing up. My first standing ovation. Someone comes up with a bouquet – real flowers! And more applause. But I'm feeling inside that I fluffed it, a feeling that only subsides when I get outside to the audience after the show and feel the buzz of a happy crowd. I smile anyway – 'Fake it till you make it,' as they say.

'Can I take my clothes off now?' I ask the audience and head backstage to change. ■

Romany is once more heading off to Las Vegas this summer – but will be back in the UK in the autumn. For more information see www.romanymagic.com.



Long Pause

Words, words, words – and a few well-chosen silences. HELENA THOMPSON wonders why performers bother talking...

When it comes to critical analysis, discussing the role of 'text' in theatre is difficult. There is first the problem with the definition of the word 'text'. Though generally assumed to mean the words, the term can also describe the total content of a performance, regardless of whether it has any words or not!

Then, in performances that do use words, there is the problem that 'text-based' is the only term to embrace words' importance, and yet plenty of linguistically ingenious performances fall foul of the definition, the distinction between 'text-based' and 'non-text-based' theatre (an awkward phrase whose present currency is telling) often depending more on the relationship between speech and other stage elements than the actual number of words uttered on stage.

The wordiness of Told By An Idiot's 'A Little Fantasy' certainly did not prohibit it from the London International Mime Festival, and the way language takes flight within the piece demands hard listening. Because the company treat the audience as eavesdroppers on the process of conversation, this performance about the limitations of language serves as a good starting point for considering how text may be incorporated into physical or visual performance. For there is something beyond mere dialogue at work in 'A Little Fantasy.' The piece is carefully structured to give the impression of having been improvised and contains a collection of whimsical sketches that spiral from everyday situations into the fantastical. One sketch begins with a woman's visit to the zoo and ends with her efforts to impersonate the ape she falls in love with as she ditches

talking in favour of apeish body language. From conception to presentation as a series of studies in the mystery of human emotion, these playful set-pieces make the audience aware of how language can fail.

It is worth noticing that text can serve a similar function in performances whose focus is neither physical nor visual. Samantha Ellis's 'Patching Havoc', a full-length play recently premiered at the Latchmere Theatre, masquerades as a naturalistic drama with a lounge as a set and some well-educated characters engaged in what appears to be playful banter. But the title betrays concerns beyond the drawing-room plays of Noel Coward or the kitchen-sink dramas of Osborne – and words work a different way too. Ellis's protagonist mistakes himself for the messiah, and the prayers his worried



Theatre de l'Ange Fou's 'The Government Inspector'



fiancée overhears are more frightening than anything he says; as their alienation from each other grows, this couple's first home comes to represent hell, and silent, solemn action eclipses small talk.

Not that text in 'non-text-based theatre' needs to highlight the limitations of the verbal medium. Berkoff's highly physical and visual performances relish the actors' ability to speak. In his touring two-hander, 'The Secret Love Life of Ophelia', Hamlet and Ophelia exchange each other's words like bodily fluids. The close relationship between words and feeling is integral to his work: 'A constant, flowing, dream-like form, free to flow with the imaginative process' is how he describes the domain of the actor in his manifesto on acting – a description no less applicable to his own methods when writing for the stage.

'The Government Inspector' by Theatre de l'Ange Fou also thickens language to the point of near tangibility. This highly physical staging of Gogol's bleak text involves tirades of verbal sycophancy, and the show is heavily weighed down with words. Society's lies, like the way people speak and behave in this production, are distorted and distorting. This is because 'The Government Inspector' focuses on the twisted, distorted greed at the heart of Gogol's work, approaching the text as a social satire and using words ruthlessly to stress how far we can distance ourselves from legitimate experience. For as a means of expressing the truth of emotional experience (a truth that both Berkoff and Told By An Idiot ruthlessly pursue), text or the dramatised absence thereof is crucial on stage.

I discovered this for myself when invited by the ICA to develop the fairytale 'Bluebeard's Wives'. Determined to turn a short story into a live event in which film evoked the ghosts of dead women rumoured to have been killed by their much married husband, I set about trying to justify the use of text. I tried to work out what character alone on stage could be motivated to tell the fairytale of the bluebearded man and his newly wedded young wife. The solution I hit upon was to put the story in the mouth of the bride herself, a lonely girl turn-

ing to words for comfort as she awaits her husband's return. As she learns the sad truth about this stigmatised man's past and comes to love him instead of her own voice, the drama charts a journey from fear to acceptance and from verbosity to quiet calm.

Whilst showing the value of silence does not sound like the most direct way to engage an audience in text, celebrating language and the multiple narratives it shouts can amount to the same thing in physical and visual theatre. Dream-like forays such as Shared Experience's 'After Mrs Rochester' weave fiery narratives around characters who dwell in each others' heated imaginations. This show about storytelling amounts to nothing more and nothing less than an angry collection of rants against the meaninglessness of existence. The show's strength lies

The close relationship between words and feeling is integral to Berkoff's work: 'A constant, flowing, dream-like form...'

in the sense it makes of such fragmentation, gleaning from the characters' multiple perspectives a unique point of view, climaxing in a moment of complicity when the tales' relationship with each other finds a purely physical expression.

An artist keen to explore the serious effect of words on stage was Samuel Beckett. Like Berkoff, Shared Experience and Theatre de l'Ange Fou, Beckett was preoccupied with the emotional and existential levels of being that transcend social communication. Though he never described himself as a physical or visual artist, it is an awareness of the value of silent action that informs the way he writes:

WINNIE embedded up to neck, hat and head, eyes closed... She opens eyes at once. Bell stops. She gazes front. Long pause.

WINNIE: Hail, holy light.

In this extract from 'Happy Days', about a woman achieving surprising relief from the pain of existence, language is used sparingly to indicate a relinquishing of control. And it seems to me that the physical and visual artists using text most effectively do so in this same way. Decroux, the grandfather of modern mime, argued a similar case. In his work deconstructing the body on stage, he emphasised that mime only precluded text as a means of establishing a performer's physical language. Decroux predicted that the time would come when words would be let back into mime, and it seems that time is now.

Theatre de l'Ange Fou founders Steven Wasson and Corinne Soum are Decroux-trained. Their blend of mime and speech employs language not as a gesture towards naturalistic conversation, but as an insight into an emotional state. Their attachment to words is very much in keeping with the 'series of attitudes' by which Decroux defined his own version of performance. They pay homage to his vision of the stage as a place of physical and intellectual harmony.

Similarly, the Lecoq-trained Berkoff honours the roots of his loquacious performances in his mentor's influence: 'Lecoq taught us to cohere the elements of acting... He taught us to release the imagination.'

Physical and visual theatre warm to words' relationship with the subconscious and the imagination. 'Non-text-based artists', however clumsily named, open their mouths to remind us how inarticulate feelings can be. It is not the semantics but the sounds and silences of words that they hold dear. ■

'Bluebeard's Wives' will be at C Venue, Edinburgh Fringe, throughout August. See www.spidtheatrecompany.com for more information.

Live and Kicking

Live Culture at Tate Modern

Four days of live art performances, events, video screenings and symposia – ALEX MERMIKIDES, DOROTHY MAX PRIOR and VIRGINIA FARMAN were there...

March 2003 brought live art to Tate Modern, in the form of the Live Culture symposium and series of events. Stuart Comer, the Tate's Curator of Public Events, described this as a 'landmark step' in the Tate's presentation of developing live art practice.

Lois Keidan, co-founder and director of the Live Art Development Agency, and co-organiser of the event (with Daniel Brine and Adrian Heathfield) explains that Live Culture had been three years in development.

Commissioned by the Arts Council of England to research and develop an event concerning live art's relation to the visual arts, the Live Art Development Agency approached Tate Modern, which was just opening at the time.

This was 'an opportunity for the Tate to look at their role and the part live art could play in that,' says Keidan. Sir Nicholas Serota, director of the Tate, says the event was designed 'to explore the current potential for collaboration between the museum (generally seen as a repository for documentation and artefacts used in performance work) and the moveable, non-site of live performance itself. Given the increasing institutionalisation of alternative performance spaces and the demise of the public sphere, Live Culture asks how artists and museums should develop their future relationships.'

Why should live art have a role in one of the UK's biggest art galleries? RoseLee Goldberg, speaking at the conference, promoted the notion that Live Art has its historical roots

A spoonful of history

RoseLee Goldberg, renowned writer and archivist of live art, speaks at Live Culture

For years, anyone interested in performance art (a.k.a. 'performance' or 'live art') had very little in the way of documented history to help their understanding. This has changed now, with books and dissertations galore on all aspects of the artform (if it is indeed an artform in its own right, but more on that later!). Yet one book has remained the definitive reference – 'Performance Art' by RoseLee Goldberg, published by Thames and Hudson in 1979 and reprinted regularly since then.

It was therefore with great excitement that I attended the opening event at Tate Live Culture, a lecture/presentation by the legendary Ms Goldberg. It was an evening of delights

and surprises, the first of which was the style of presentation from this legendary artist turned curator and academic: no performance jargon, no po-faced theorising – the approach was practice-based, artist-centred, intelligent and not afraid of subjective bias.

The starting point was a video of Laurie Anderson's 'O Superman', as mesmerising a work now as it was 20 years ago. Goldberg explained that she had started here because Anderson performed this piece (for the first time in two decades) as the opening to a performance in New York in September 2001, just after the attack on the World Trade Centre. The personal, social and political have always been interwoven in performance art, and Anderson's poignant piece of work sums up that stance perfectly. It also set the scene for the presentation, which revolved around a re-evaluation of the performance art scene of the 1970s and early 80s and a 're-reading' of the themes and concerns of the time – particularly the notions of 'space', 'time' and 'concept'. This was framed by a full-spectrum 20th-century overview that went from the ideals of the Futurists to the inspirational fin-de-siècle work by inter-disciplinary artists such as La Ribot.

In a reflection on 'space', we are referred to Dennis Oppenheim's explorations of the topology of space – 'an agitating of the space'

created by the setting up of a taboo action hidden from the spectator (the artist masturbating under the floorboards whilst people walk above). I was a little unclear about whether the not-quite-witnesses knew what was happening – or indeed whether the work was the live event or the resulting video that we saw, or both... but these sort of questions keep us on our toes, don't they?

On the subject of 'time', Goldberg cites Marina Abramovic's endurance works in real time which involve 'real confrontation – no pretence, no acting' – and Dan Graham's moves between live performance and exhibiting: the action and the film of the action.

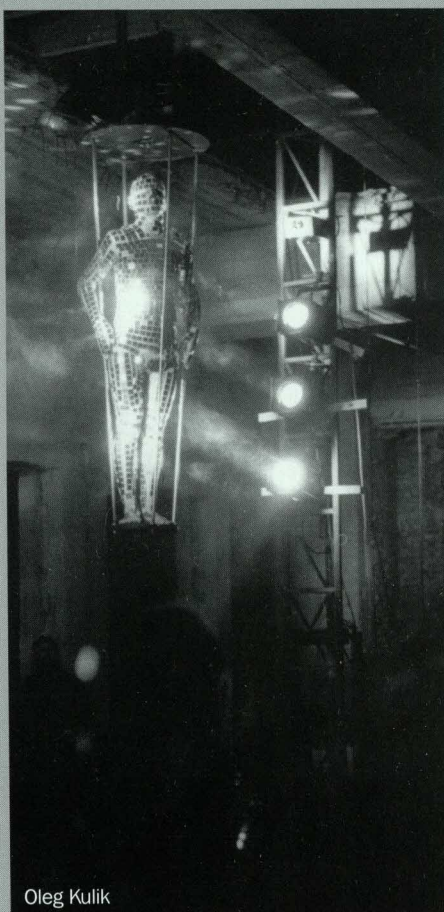
Goldberg spoke of the 'work ethic' of the pioneering days of concept-based performance in the 70s – which were often rather unglamorous affairs. This was in the days before art was sexy: Goldberg, with a very welcome warm humour, cited John Jonas's durational pieces and other events at which art lovers dutifully showed up to some run-down industrial loft in Manhattan to sit on a cold hard floor for hours. Boredom wasn't something to shy away from!

She spoke of the particular energy of New York at that time, where all of a sudden performance art, punk, electronic music and installations were springing up all over the place, everyone running from loft to loft then

in the art gallery. In which case, bringing live art to the Tate might be seen as a home-coming, welcoming it back into the fold – although bringing live art to a gallery is a matter of course for artists such as La Ribot, whose work has often taken place in gallery spaces, with the most recent series of her Distinguished Pieces being presented at the South London Gallery, in contrast to the earlier series which were presented in a theatre context at the ICA.

Yet the relationship between galleries and live art is not necessarily a straightforward one. Peggy Phelan gave a spectacular lecture at the event's Symposium, in which she contested the standard view of live art as emanating from visual and conceptual art: live art should be seen not as an 'add-on' to visual arts, or any of the other usual 'stories of the history of live art', she suggested; rather, it should be seen as 'centre stage' within its own history, stemming from political action and embodying existential and phenomenological philosophy. Which makes the Tate – as a symbol of establishment culture and the commodification of art – an unlikely venue and collaborator in the event.

Irrespective of such concerns, the Tate Modern building itself is a rich site for performance. The event was book-ended by one-person shows in the turbine hall. The



Oleg Kulik

opening evening brought us Russian 'mad dog' Oleg Kulik's 'Armadillo for Your Show' – the artist as a human disco-ball, naked and plated with mirrors, revolving in a hung cage to the sounds of disco and opera. The closing performance was the UK's own 'my body is a canvas' Franko B with his bleeding cat-walk show 'I Miss You!' which he describes as 'not an act of nihilism but of sharing and survival'.

These pieces fully exploited the height, length and sheer size of that spectacular space. Keidan suggests that they opened the Tate's eyes to the way their gallery could become a live and social space... On the opening night, the Tate was turned for the evening into a warehouse party, as dry smoke wafted round an audience chatting and drinking as relentless beats echoed round the hall. Shadows of a giant human figure were thrown on the walls by Kulik's body high above the audience, his image reflected as a perfect Doppelgänger in the glass wall dividers of the turbine hall – a performance that both referenced and exploited, in Kulik's words, 'the aesthetics of mass culture'.

The durational performances in the Level 4 Galleries were mostly effective in spite of (rather than because of) the space. This was nevertheless a welcome opportunity to see Forced Entertainment's seminal durational

ending up at CBGB's to watch Patti Smith play. Her focus was on her own personal experience of the New York scene, but the descriptions struck a chord with my memories of the 70s in London, where a similar merging of interests was occurring (a random selection of intertwined artists being filmmaker Derek Jarman, performance artist Genesis P-Orridge, situationist Malcolm McLaren's Sex Pistols and art/sci visual artist Helen Chadwick...)

But I digress – back to Goldberg. The next section of her presentation focused around the proposal that performance art offered the most permissive environment for artists, citing as examples choreographer Trisha Brown's experimental aerial work (where dancers walked down walls), musicians John Cage and Steve Reich, and the 'new opera' collaboration of Robert Wilson and Philip Glass. It was here that I felt a bit uneasy with this catch-all claim for performance art – it started to seem as if it wasn't an artform but a term to denote experimentation within the arts. And it seems a little derogatory to dance, theatre and music as artforms to imply that when they are cutting-edge they can suddenly be viewed as performance art.

I felt more comfortable with the notion of performance art as a continuum of visual arts practice – a development from painting and sculpture. Within this category comes Zhang

Huan. We were treated to films of his wonderful art pieces such as 'How to Raise the Level of the Lake' and 'How to Raise a Mountain' which features a countryside scene with a growing heap of (live) naked bodies. Goldberg reflected on nudity in performance art, with a wry awareness that it sometimes seems compulsory – but, as she pointed out, the whole history of art involves nudity. She

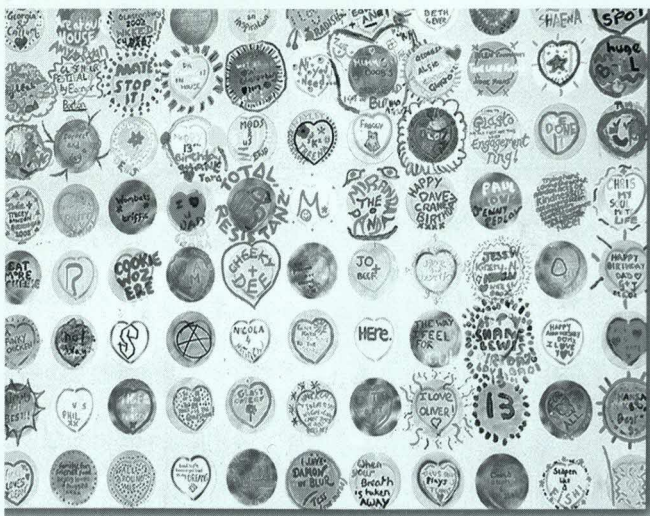
RoseLee Goldberg spoke of the particular energy of New York at that time, where all of a sudden performance art, punk, electronic music and installations were springing up all over the place

discussed the differences between works by Yves Klein (naked women covered in blue paint by well-dressed men) and the more egalitarian work of feminist libertarian tricksters the Kipper Kids and the aforementioned Zhang Huan. This led to the use of the artist's own body in making the work – from Gilbert and George's living sculptures (which taken outside of galleries could be viewed as an anti-commercial gesture) to Manzoni's ironic sale of 'artist's shit' in cans (yes, the real thing – at the price of gold) and Cindy Sherman's ongoing series of photographic self-portraits.

Goldberg, in this evaluation of the artist's body in art, confessed to a personal bias. She said, in presenting her fantastic archive of photos, illustrations and videos, that there were many omissions – most notably the 'blood and gore' artists. She acknowledged their right to work in this way – but it just wasn't her cup of tea. This willingness to chuck aside the cloak of academic neutrality (which in any case is suspect) to reveal herself as someone whose reason for doing what she did was a passionate, personal love of art was one of the most exciting aspects to the presentation.

Passion, intelligence, love, understanding and appreciation – what artist could ask for anything more as a response to their work? ■

Dorothy Max Prior



THE AUDIENCE

A PHOTOESSAY ON BRITISH STREETS' AUDIENCES
PHOTOGRAPHED BY GIOVANNI CAFAGNA

PROLOGUE.

ONCE IN MY NIGHT DREAMS,
MANY ANGELS CAME TO VISIT
ME. IT WAS WINTER.
A FEW SUMMERS LATER, ONE
WARM SATURDAY AFTERNOON, I
SAW TWO ANGELS IN THE HIGH
STREET, PERFORMING AN
ETHEREAL DANCE, IN FRONT
OF AN UBIQUITOUS AUDIENCE.
EVERYONE LOOKED MESMER-
IZED, AND SOON I WAS TOO.
THEN THEY APPROCHED ME AND
WHISPERED INTO MY EARS 'WE
WERE EXPECTING YOU, YOUR
TESTIMONY IS VERY PRECIOUS
TO US'. THEIR WORDS HAD
WINGS TOO.



I-BY THE WATER AT DAWN.

SO THAT NIGHT I TRAVELLED TO THE SMELLY
TOWN BY THE SEA. ON ITS EMPTY BEACH THE
BREEZE WAS CHILLY. NOT FAR I COULD HEAR THE
MUSIC OF AN ENDING PARTY PLAYING
DIONISIO'S RHYMES. BUT I WAS ONLY AFTER
TIME FOR SOME SLEEP. SO I LAID DOWN BY
THE WATER AT DAWN AND SLEPT. IT WAS NOT
LONG BEFORE A SEAGULL SCREAMING FROM THE
DISTANCE, IN THE PALE MORNING LIGHT, WOKE
ME UP. IT WAS SUNDAY AND I WAS LOOKING
FORWARD TO MEETING THE GREAT MINSTREL
RUMPFELSTILTSKIN AND HIS MERRY COLLEAGUES.



II-COFFEE PLEASE

WHILE WALKING INTO TOWN I REMEMBERED THAT
ONCE I WAS TOLD THE MINSTREL ALWAYS
STARTS HIS SHOW WHEN HE PLEASURES TO, AND
STOPS ONLY IF HE LIKES TO. BUT THEN AN
AUDIENCE LOVES BEING TAKEN BY SURPRISE,
AND SO DO I, AND SO HE KNOWS IT. BUT I
NEEDED SOME COFFEE FIRST. A MOMENT LATER
I COULD HEAR MUSIC IN THE AIR PLAYING THE
WELCOME TUNES FROM THE STREET FESTIVAL.



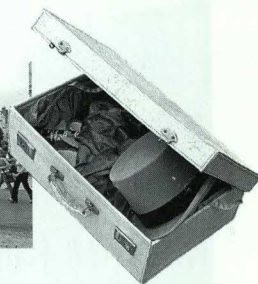
III-THAT DIVERTING PATH

AS DAYLIGHT BROKE FREE FROM THE CHAINS OF
DAWN, THE PARK LOOKED VERY BUSY WITH PEOPLE.
EACH PERSON SEEMED TO BE LOOKING FOR SOMETHING
TO DO OR SEE LIKE SOME LIGHT DISTRACTIONS TO
HANG ON. I IMAGINED WE ALL WERE LIKE THE
EPICUREAN ATOMS, THAT MADE REALITY ORDINARY,
WHICH OCCASIONALLY DIVERT FROM THEIR PATH.
LIKE PEOPLE DO WHEN ARE CAPTURED BY THE
EXTRAORDINARY MOMENT OF THE DROP OF A FUNNY
HAT. IT IS THE VERY MOMENT WHEN DREAMS TAKE
OVER REALITY, AS VISUALS DO OVER VISION AND I
REALIZE, ALBEIT TEMPORARILY, THAT LIFE INDEED
IS A LAUGHABLE MATTER SOMETIMES.



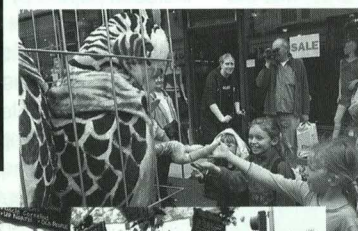


IV-FAST FOOD COS' IT MADE ME HUNGRY SEEING OTHER PEOPLE EATING.



V-THE AUDIENCE

BY MID AFTERNOON THE FEELING OF BEING PART OF AN AUDIENCE GREW ON ME COMPLETELY. I FELT LIKE I WAS LIVING IN A FLUID STATE WHICH AFFECTED MY SENSE OF SPACE. THE FELLOWSHIP OF THE HUMAN CIRCLE, WHOSE BORDERS CONSTANTLY CHANGES, REQUIRES UBIQUITY TO EXPERIENCE THE MANY SHOWS HAPPENING SIMULTANEOUSLY. FROM ITS CENTRE THE PERFORMERS OFFERED US ENTERTAINMENT FOR FREE. WE WERE CHEERING, SOMETIME HISSING AT THEIR JOKES, CLAPPING AND SUPPORTING THEM WHEN THEY NEEDED IT. WE WERE BROUGHT STRAIGHT INTO THE LAND OF TALES AND IMAGINATION, WHERE FASCINATION TAKES YOU BY STORM. LIKE THE HUNGRY BEE THAT CARRIES AND SPREADS POLLEN BETWEEN FLOWERS, SO WE WERE FED WITH LOVE AND EMOTIONAL BONDING BY THE ARTISTS. I DISCOVERED THAT WHEN IT COMES DOWN TO THAT, I BECOME SPEECHLESS FOR SOME TIME.



VI-THAT'S ALL FOLKS!

AS THE DAY APPROACHED ITS LAST HOURS, THE SHOWS DREW THEIR FINAL STROKE OF FANTASY UPON THE LAST CROWDS. THE PERFORMERS THANKED US VERY MUCH. IT WAS THEN WHEN I REALIZED THAT THE EVENING EMPTINESS OF THE TOWN CENTRE SLOWLY MADE ITS COME BACK. A LIGHT DRIZZLE SPARKLED UNDER THE FIRST STREET LIGHTS ALREADY SWITCHED ON. MY FEET ACHED, I HAD A PINT AND HOPED THAT MY ANGELS COULD SEE ME NOW.



Dancing on the Borderline

MIRIAM KING on a festival exploring the many aspects of Butoh

Dancing on the Borderline, produced by Marie-Gabrielle Rotie for Butoh UK, is a pioneering event creating dialogue and links with practitioners worldwide, providing a rare and varied opportunity to experience Butoh, which Masaki Iwana describes as '... an ever-changing, dynamic concept'. The event covered a huge breadth of work that is termed Butoh, or is Butoh influenced/related.

Included were performances and workshops by both Japanese and Western artists, together with platform events for young UK artists and a World of Butoh conference (hosted and funded by Chisenhale Dance Space's Artists' Programme).

In a rare UK performance, Masaki Iwana presented a new solo 'Floating Atop the Hesitant Heart' at Jacksons Lane. Visible on stage with his laptop is composer Matt Grey. Centre stage is an oracle-like floor-based urinal. With marble limbs emerging from inside a black gown wrap, his ageless features curtained behind long black hair, Iwana possesses a raw elegance, embracing the space with a ferocious tenderness. Nothing in excess, all is vital. Changes of momentum traverse from frantic thrashing into trembling stillness held by the breathing belly and a steady eye.

Thoroughly engaging, so much so that I was on the edge of my seat the whole time, was the Expressionistic performance 'Chaser' by Sayoko Onishi. With a soundtrack of horror house screams and barking dogs, she performs as a

man being chased by the devil yet is also the devil himself. Onishi is a shapeshifter, possessing a phenomenal range of movement. From a 1930s silent movie skeletal-fingered Nosferatu to a scared cat in an alley to a slump-backed ghoul masked by distorted facial expressions, we are taken through a roller-coaster of extreme shapes until we are left stunned by the final astounding image. 'Chaser' was like watching an extraordinary three-dimensional cartoon in German Expressionist style. Onishi is riveting, raw and alive.

Marie-Gabrielle Rotie presented two different performances, one ('The Collector') a trio and the other ('Refract') a duet with a contemporary dance feel performed with Liz Lea. With an atmospheric soundtrack by Nick Parkin and beautiful film of skies and sea by Lucy Baldwin, we are bathed in a waterfall of refreshing blue witnessing an 'aqua sci-fi' duet of two separate beings inhabiting, with poised dynamism, the same fluid environment. Rotie feels that the impetus for her multi-disciplinary productions comes from Butoh, that is her way, her direction. If people say her work isn't Butoh, it really doesn't matter to her, as she can feel something feeding through that may have been sourced 10 years before.

The one-day World of Butoh conference included papers by both Rachel Sweeney and Fran Barbe. Rachel spoke of the gradual forming of a question within the body and the physical consciousness developed in Butoh training, the complexity of which is enormous. Fran spoke of receptivity, how a dancer must have a sense of emptiness in order for images to flow into and out of a responsive body. A neutral body is an empty body yet full of potential. It is ready, charged, energised, ready to become anything; it is everything, vulnerable and strong, containing the possibility to murder someone, or make love to them. Stuart Lynch came in from Copenhagen and shared with us an intriguing array of rare black and white performance photos of Min Tanaka (founder of the 'Body Weather' system). Stuart spoke of work that is created with passion, necessity and commitment. I enjoyed his humorous 'Three Rules of Butoh':

1. Live the uncompromising life of Hijikata (founder of 'Ankoku Butoh').
2. Reject Hijikata.
3. Watch Monty Python very, very slowly...

In the afternoon I gave a brief talk about my work as an artist who feels an affinity to Butoh, creating site-specific work, live art and dance-for-camera work. I showed my dance film 'Dust' which traces the solitary journey of

a long-distance swimmer within a waterless world. This presentation led into a screening of rare Butoh footage, including a 1998 video of 'My Mother' by Kazuo Ohno (Hijikata's collaborator who is still performing at the age of 90).

The day concluded with an open debate. In the discussion, the suggestion arose that an audience aren't interested in seeing what you are feeling, but in feeling that experience for themselves. How, as a dancer, can you open up how you think, how you perceive, to attain a specific psycho-physical result? How, on stage, can you stay vitally present, creating a force that is dancing with the dancer, dancing from a source deep within your body, yet with something that is outside of yourself, and through yourself resonates as a vibration within the audience's bodies.

Happily, the conference did not attempt to define what is or what is not Butoh. The day, indeed the whole of the Dancing on the Borderline festival, gave us the opportunity to experience what Butoh can be... a dance breathed out of darkness and born into the naked light. ■

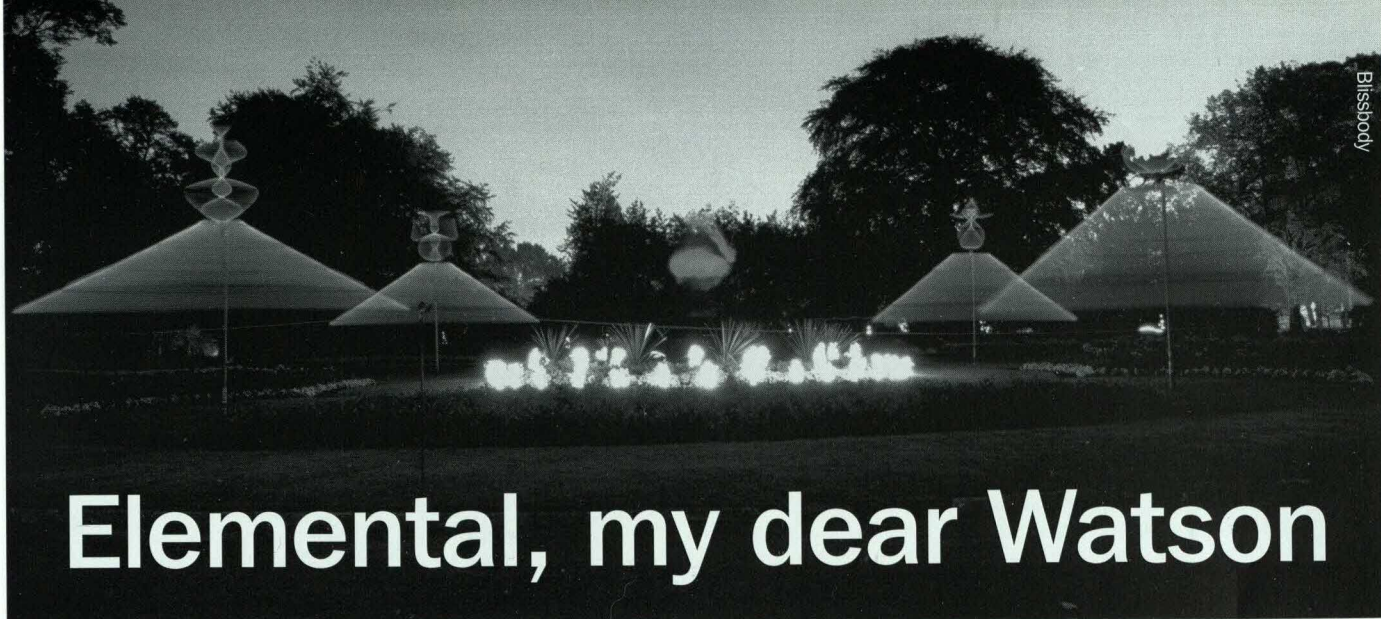
Butoh UK continues to host events throughout the year including a rare performance by Butoh master Ko Murobushi at The Place on 4 September (box office: 020 7387 0031). To become a free e-mail member of Butoh UK send contact details to mgr35@aol.com.



Marie-Gabrielle Rotie's 'The Collector'



Butoh UK



Elemental, my dear Watson

The elemental project is a touring 'festival within a festival' that premieres at Chalon dans la Rue, France's most prestigious street theatre festival. Co-producer SIMON CHATTERTON leads us there...

At the start of the event, the audience will experience a ten-minute performance that takes the dramatic elements of fire, water and air as a starting point for the evening, before being led into a courtyard installation environment animated with sound and light. At its heart, 'elemental' will feature a new show fusing visual theatre, circus, projection and music and staging live performance amongst, around and above the audience. Also within the elemental world will be outdoor performances from a number of well-established UK street theatre artists. Running over three nights, the event involves 56 artists and technicians from six UK companies and will represent a landmark in British outdoor performance.

The result of almost two years of planning, 'elemental' is a ground-breaking partnership between the British Council, Arts Council England and producers elemental arts and will be the first time that any significant amount of British work will have been presented at a major French street arts festival.

Chalon Festival is one of the biggest and most established festivals in France and is a major showcase for international work, attracting almost 300 programmers and street arts professionals. This year the festival has nominated the UK as its 'country of focus' with elemental a major part of the festival's core programme. In addition to elemental, Chalon Festival will also be featuring a number of British acts in the 'off' programme supported by the British Council.

The origins of the elemental project lie in discussions between Pierre Layac, Chalon festival's artistic director, and elemental's creative director Jonathan Holloway, creator of the National Theatre's 'Watch This Space' outdoor programme. In July 2000, having attended Chalon for a number of years, Jonathan

proposed that Pierre focus on the UK in 2003. Pierre was interested and sympathetic to staging British work, but both agreed that there needed to be a way of presenting artists that would allow a variety of work to be presented in an exciting and unusual way.

Through these discussions the idea of creating a late-night 'festival within a festival' was born. In the UK, two more creative producers, myself and Jo Ross, music project manager for the British Council in London, came on board. Sophie Travers, Drama and Dance projects manager for the British Council in London, played a key part in developing the project. Meanwhile in France, Sarah Hickson, the fourth co-producer of elemental and head of arts for the British Council in Paris, worked to confirm commitment to the project in France. L'Abattoir, Chalon's street arts creation centre, was identified as a venue for the project and the necessary funding partnerships started to fall into place.

The British Council was interested in the idea of a flexible touring model for work that could build on the success of Sensurround, a similar curated environment that combined music and design. While financial commitment from the British Council forms a core part of the resources needed (and means that the project will now go on to tour internationally beyond Chalon) the most remarkable aspect of the British Council's involvement in the project is its co-producing role, with the organisation closely involved from inception. Sarah Hickson said, 'For the British Council, raising the profile of this type of work in France, in partnership with a major festival such as Chalon dans la Rue, has been key to our support.'

Discussions with Arts Council England focused on the opportunities created by elemental, to explore approaches to devising and

collaborating which could produce a new model for the creation of street arts. On this basis, elemental was awarded a major research grant from the National Touring Programme and veteran film/puppet pranksters Forkbeard Fantasy, aerial theatre company Company F/Z, Bill Palmer of Avanti Display and 12-piece musical collective Homelife were invited to be the core companies who would create the performance at the heart of elemental.

The show is being produced through a devising process with the companies led by Jonathan Holloway. Much of this is scheduled to take place in Forkbeard's studios in Devon, a lottery-funded project that is in itself a fascinating example of a company-managed creation space. At the end of the devising and creation process, a tryout of work-in-progress will take place, allowing for critical feedback from professionals and members of the public.

Around the core show will be an installation environment created by Birmingham-based multimedia artists Blissbody, an opening event featuring Dream Engine's Heliosphere and a programme of performance that will include newly created work from Bill Palmer of Avanti Display as well as smaller-scale music, circus and street performance.

Along with notable recent international successes such as Improbable Theatre's 'Sticky', it is hoped that the success of the elemental project in Chalon and beyond will be one of the projects that helps to put UK street arts and outdoor performance firmly on the map. ■

Simon Chatterton is Director of Bracknell Festival and co-producer for elemental arts, a creative production company established to promote and produce exciting and unusual performance and arts events. E-mail: simon@elementalarts.net.

X-Rated



La Fura dels Baus caused a storm when they brought 'XXX' to the Riverside Studios. PILAR ORTI gives us some interpretations...

Why choose a work as radical as that of De Sade to represent sexuality in the 21st century? Because Sade immerses us in the ghosts of our conscience and in the sexual fantasies which dwell deep inside each one of us... The works of Sade bring to light the darkest tendencies of the human subconscious and free them of all moral ties, in order to let them flow with extreme intensity. (La Fura dels Baus on 'XXX')

La Fura dels Baus is a well established, government-funded Catalan company, led by artistic directors Miki Espuma, Pep Gatell, Jurgen Muller, Pera Tantiña and the directors of 'XXX', Alex Olle and Carlos Padrissa. La Fura began performing street theatre in 1979, including in their work movement, music, natural and industrial materials and the direct involvement of the spectator. Over the last ten years, the company has also explored text-based theatre, digital theatre, internet-based projects, corporate events and opera, and performed the opening ceremony of the Barcelona Olympics in 1992. Their first film, 'Faust 5.0' has just been released in the UK.

'XXX' is the third foray of the company into text theatre and has been born out of the intention to examine, investigate and subvert the 'erotic genre used in theatre'.

Together with Montse Gili, I worked on La Fura dels Baus's 'XXX' as interpreter between the Spanish-speaking performers and London spectators during the two moments of audience participation. This gave me the opportunity to watch the audience's reactions and comments night after night. As a response to some of these, here are my thoughts...

'XXX' opened at the Riverside Studios in London at the end of April this year and immediately made it onto the front page of the tabloids – it was about time that theatre made it onto the news not because a film star was appearing in a show, but because of the show itself. The London press greeted La Fura with misleading headlines such as 'Live sex on stage' (Evening Standard), leaving company members gob-smacked at the reaction of the press of such a cosmopolitan capital. It has taken an X-rated show by a Catalan company to put theatre in Britain once more at the centre of a moral debate.

'Philosophy in the Bedroom' provides a space for those great perversions which might appear in our dreams but which are never realised, to live in. They are part of humankind, and it's healthy to express them through theatre, as otherwise they might come out in some other way, and lead to murder which is far worse than going to the theatre. Man has to defend art as a space of

absolute freedom, as long as it remains fictional. Times of repression often lead to great abuse. (Carlos Padrissa, interview with ABC newspaper, Spain, 8/5/2003)

'XXX' presents ideas inherent to a piece of literature written in 1795, in a style fit for the 21st century. The show is based on the Marquis de Sade's 'Philosophy in the Bedroom', where a young woman Eugenia (excellently portrayed by Sonia Segura) is perverted by three libertines, who in the contemporary setting become the porn actors who lure a young aspiring actress into their world when she turns up for an audition.

There is nothing subtle about 'XXX' – nudity becomes commonplace and the sex scenes leave nothing to the imagination as Sade's ideas are unleashed on stage. Through using a hand-held camera and pre-recorded porn, the company want us to believe that Eugenia is being the victim of rape right in front of us, in one of the most disturbing scenes I have ever seen. However, instead of running away and denouncing this sex-crazed group, Eugenia returns in order to carry on with her induction into sexual liberation.

One of Sade's ideas inherent to 'XXX' is that we all have in us the ability to become criminals. Through the 'education' they give Eugenia, the libertines manage to turn a sweet girl who works for animal charities into



a sadistic daughter who ends up raping her mother with a strap-on in order to achieve complete liberation.

'XXX' is an interactive proposal that allows the image to be mutated by making it pass from virtual to real, in different stages.

I've never seen the audience's perception of what is real and what is not challenged this far in a traditional theatre space. One audience member asked the actor playing Sade's alter-ego Dolmance (Pedro Gutiérrez) if the penetration during the gang rape scene was actually taking place there and then. Numerous audience members were also convinced that pheromones had actually been pumped into the auditorium in order to carry out an 'experiment on the lack of inhibition'. Through the use of pre-recorded images, video cameras and of course, plants in the audience, La Fura bashed the theatre's 'fourth wall' night after night, making the audience's experience comparable to that of the spectators in live art performances or events of Invisible Theatre.

Humour, stemming from a vivid imagination, was an intrinsic part of 'XXX', offering a necessary complement to the graphic sex and violence. There were plenty of opportu-

nities in the show for release through laughter, although much of the humour was text-based and sometimes lost in the sur-titles. However, every night roars of laughter greeted moments such as the video image of Giovanni's (Pau Gómez) penis complaining about its anonymous existence, and Madame Lula's (Teresa Vallejo) description of her 'globalised cunt'.

The music in 'XXX' lifts the spirit and also provokes erections.

At times the show proved to be an orgy for the senses with strong visual images (such

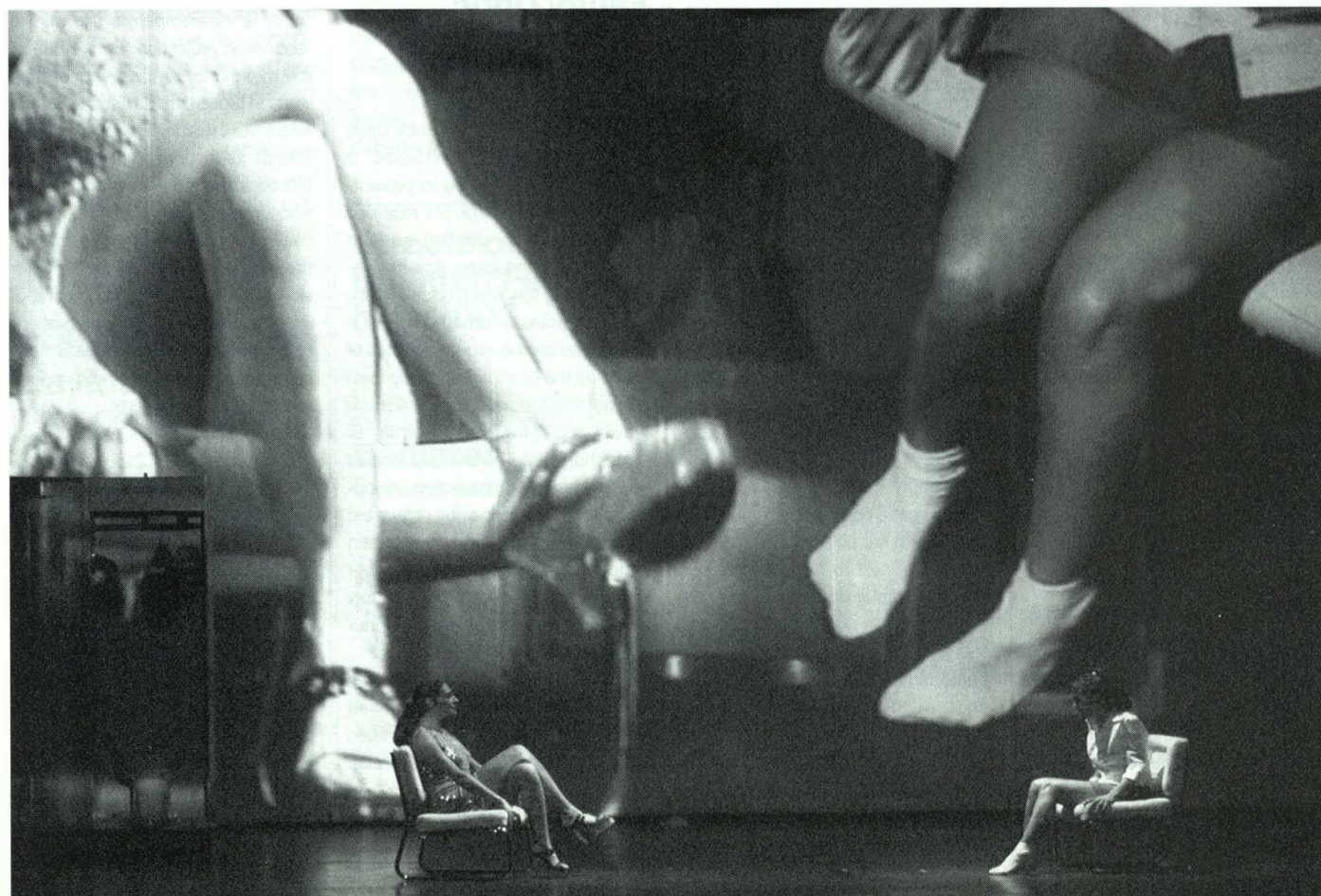
I've never seen the audience's perception of what is real and what is not challenged this far in a traditional theatre space

as: Dolmance whipping Eugenia from his metal sex machine in the air; Eugenia completely submerged in a water tank as she entered a chat room with her alter-ego; group sex on trapeze...), enveloped by a soundtrack made up of pieces of various styles written by fifteen different composers.

Miki Espuma (music co-ordinator of the piece) is at the head of the 'XXX' soundtrack, referred to in La Fura's publicity as the 'Gang-bang Music Project'. This 'miscellaneous' compilation is made up of the different artists' personal view of sex. The composers include Fangoria, Big Toxic and Espuma himself, and their music ranges from classical and Gregorian through to pop and hard techno.

As to what the piece is trying to say – well, La Fura have experimented with different ways of portraying sexual fantasies on stage and transporting Sade's ideas into the 21st century. What's morally wrong or right is left up to each individual to decide. Personally, I was glad La Fura dels Baus brought to London a piece of total theatre that challenged the audience's perceptions, claiming through 'vaginal poetry' that 'a better world is possible'. ■

All quotes from the company's publicity, unless otherwise stated. See website: www.lafura.com.



Dreamthinkspeak 'Don't Look Back'

Gardner Arts Centre

Dreamthinkspeak's latest work is set in and around Stanmer House, a gorgeous abandoned manor house. Our journey starts at Gardner Arts Centre, where we are shown into a small room. We glance up to see sunlight streaming in above. A dark figure silhouetted against the light throws flowers towards us – and with a jolt we realise that we are the dead. From there, our journey as ghosts takes us to the house, where we encounter many beautiful and disturbing sights and sounds – rooms full of burning candles, an abandoned feast, a bride glimpsed fleeing down a corridor or emerging beckoning from a dank vault, empty music stands, the elusive sound of a violin, a deserted nursery, images of a funeral boat journey projected onto sealed up doors, a dolls' house that re-creates scenes in miniature...

'Don't Look Back' is based on the myth of Orpheus and Eurydice: he the greatest musician who ever lived (his lyre now a violin); she the lost bride he pursues into the underworld. I was also reminded of Du Maurier's 'Don't Look Now' – partly the title but also the shared reference of coffins in boats, nostalgia for the trappings of death and the poignant falsehood of memory.

Visually stunning, well-realised dramatically and perfect in its setting – it is hard to imagine it anywhere else, but it will be going to other sites, re-worked accordingly. My only reservation – the undertaker guides were sometimes unsure whether they were in character or not. But this is a minor gripe, it is a wonderful piece; Romantic (with a capital R), enriching and honouring of both life and death.

Dorothy Max Prior

Rose Theatre 'Beauty and the Beast'

Komedia

Inspired by the teachings of Rudolph Steiner, Rose Theatre honour the meaning of fairy tales as 'soul pictures' containing universal truths, of value to both adults and children.



Dreamthinkspeak

Their interpretation of this most beautiful of Perrault's tales effectively uses a variety of physical and visual theatre devices: classic mime (lovely ensemble tableaux, such as human candelabra and trees); storytelling in and out of character; beautiful washes of light (magenta, gold and madonna blue) and song.

It is a story that can be very frightening for young children, with its terrible transformations and angry rages. But the subject is dealt with very well by the company, with the use of a beautifully constructed mask for the Beast which is used in a way that keeps the space between performer and mask delineated. Even the youngest audience member can understand that this is symbolic representation – and thus can confidently explore the terrors of the story without being actually terrorised.

Beauty herself carries with her such a gentle poise and strength that we are with her all the way – the little girls sitting next to me stared at her adoringly throughout, not at all afraid – because she wasn't. Beauty's sisters were played with rather too much pantomime caricature for my taste, and the choice to give them Northern accents at odds with the rest of the family seemed a little suspect, but

this aside – here was a carefully constructed and charmingly executed example of good children's theatre.

Dorothy Max Prior

Faulty Optic 'Soiled'

Komedia

It was a delight to see Faulty Optic back at the Komedia with 'Soiled', a beautifully crafted piece incorporating puppetry, automata, pre-recorded film and live video – and an excellent composed soundscape. As with previous shows, this was a visually stunning, wordless dreamscape. It seemed to revolve around themes of escaping the boundaries of clay-footed, earth-bound existence, defying gravity and flying high – literally or metaphorically. The skilfully crafted and manipulated characters included the usual Faulty pairing of 'two old codgers' together with an on-screen Little Mermaid (escaped from her Copenhagen plinth), a couple of truly batty birds and a strange xylophone-playing toy.

I noticed in the programme notes that the company have been inspired by Czech animator Jan Svankmajer. Although I had not previously made

the connection, it now seems obvious – both are dark, surreal, funny, unsettling, yet somehow always life-enhancing with a carnivalesque pleasure in turning the world upside down and examining the real physical matter of existence.

It is the company's use of 'live feed video projection' that is one of the most innovative aspects of their work: in 'Soiled' this is used to superb effect – to the side of the stage, a ship sounds its foghorn, lights flashing in the dark. Puppeteers manipulate a whole miniature world within the ship, cameras at the end of rods relaying the scene onto a screen on the other side of the stage. In this merging of live puppetry and film animation, Faulty have discovered a genre they have made their own: they are indeed masters of their universe.

Dorothy Max Prior

Basement Theatre of Tbilisi, Georgia 'Faust'

Sallis Benney Theatre, Brighton

It is not often you see a show with ten puppeteers and three actors. It is just

as rare to see any attempt at Goethe's 'Faust', which is a very demanding dramatic territory. Enclosed within a story frame of an old man in an asylum having a nightmare, they took the more easily understood part of the story – Faust's pact with the devil and his love of Gretchen. Though Goethe redeems his Faust, in this version Mephistopheles remained firmly in control.

The wonderful puppets, designed and created by Nutsa Dolakidze, with carved wooden heads, hands and sometimes feet, required three puppeteers for full manipulation, in the so-called 'table puppet' style. This was done with thin metal rods to the relevant parts, creating a dance-like choreography between the puppeteers.

Beautifully co-ordinated expressive movements and gestures brought the characters alive and made the puppeteers disappear. I particularly loved the hands of Mephistopheles whose gestures had a precision and directness naturally expressive of his character.

Three actors, sitting at a table fully visible to the audience, speaking the character roles (in Georgian) with the aid of microphones, drove the action on stage. Which begged the question, 'Why puppetry?' If I had understood the language, did I need the puppetry to illustrate the text? On the other hand, if the voices had been removed would I have seen the story? Probably not.

Nevertheless the production would have been much richer, and developed very differently, if they had trusted the puppets to tell the story.

Philip Beaven

Lia Rodrigues 'Companhia de Danças'

Komedia

All human life is here in this extraordinary performance... an evolutionary journey that takes the human body from abstract, objectified form to vital, world-changing social and political being.

We start with a series of tableaux, presenting the human body as sculpture, the performers making shapes that focus our attention on the bony

curve of a spine or the angle of an elbow.

We move from this abstracted view of line and form to human interaction, where bodies meet – creating shapes but also forming physical relationships with hints of both sensuality and humour. We are by now acclimatised to the selection of naked bodies right in front of our faces – but unprepared for the next stage, where the performers shake and roll themselves into the audience. We have moved into the arena of human emotion; expression of need and response.

The sudden appearance of a clothed, speaking performer is another shock. No longer the naked ape, the human being is consumer and commentator on her world. As she walks amongst us, she recites a litany of sound-bites – 'The children of Iraq... Britney Spears... September 11th...' – each pronouncement given equal weight. Eventually, all are clothed, and come together in an ensemble finale that presents the human being as all-powerful when united and joyous in the celebration of life and defiance of oppression.

Should anyone tell you that physical theatre can't be political, or that political theatre is boring and turgid – then point them in the direction of Brazilian Lia Rodrigues's stunning company. Not a hint of dull agit-prop but passion, commitment, energy and a love of life – all human life – is written large upon these bodies.

Dorothy Max Prior

Streets of Brighton Festival, May 2003

Radiator 'Dreams and Demons'

IOU 'Tattoo'

I'm placing these together as they were seen consecutively on the same evening – but also because they shared some of the same strengths

and faults and, although very different, highlighted some of the inherent problems with visual street arts.

Radiator first: 'Dreams and Demons' was a surreal fairground, perfectly placed in the quadrant garden of University of Brighton. This young company created a fascinating total environment of sideshows, extraordinary constructions and gloriously costumed creatures. It was a wonderful idea; a strong scenography well executed. The only question was: who's holding the space? Company mentor Simon Pascoe (of Red Earth) did an admirable job as Showman, but what will happen when his role finishes? The piece ideally needs three or four strong characters to guide the audience around and to give shape to the as-yet-underdeveloped dramatic structure. I'd suggest that Radiator put in a funding application to work with a physical theatre company – in the manner of the World Famous and Peepolykus collaboration that created last summer's successful 'Blast!' – and who knows, they may yet conquer the world.

IOU have a great deal more experience at this sort of thing – and that experience does show in their new work 'Tattoo' – but it wasn't a faultless production. Again, the setting was good – right next to Brighton station, the dark shapes and clanks and screeches of the goods trains merging well with the company's moody late-night visual scenario. This large-scale promenade performance could best be described as a John Wyndham nature-turns-nasty scenario meets Heath Robinson. An enormous jellyfish pod squirts foam; giant mechanical creatures with flashing lights for eyes come lumbering noisily through the crowd and teams of demented over-sized insects march in formation.

There is little in the way of narrative, but there is a climax to the event as all elements gather together in cacophonous dis-harmony, the human-size bees using the largest mechanical creature to extract huge wobbly eggs from the pod – the stuff of nightmares!

My reservations were again based around the worry that the audience seemed for the most part left to sort themselves out. Maybe I'm being churlish – after all, when I saw Fura dels Baus in an East-End warehouse in the 1980s I'm sure I didn't whinge about having to scuttle around in the

dark while weird things happened over yonder. This was an event where for the most part, you had to create your own theatrical experience, with little guidance from the artists, but which was, if you made the effort, a rich and rewarding experience.

Dorothy Max Prior

Company: Collisions 'The Constant Tin Soldier'

At nightfall, under a half moon, in the shadow of St Peter's Church, the expectant crowds approach a bare scaffolded stage for Company: Collisions' commissioned piece 'The Constant Tin Soldier'. We are not disappointed! In this version of Andersen's tale, there is no falling from the window into the gutter to be swallowed by a fish – our tin soldier's treacherous journey is into the cavernous jaws of a more apocalyptic nightmare...

As the clock strikes midnight, the nursery toys come to life – only to be trained for death by a belligerent tutu-clad sergeant-major (played with energetic presence by John Healey). Wearing an expression of earnest bewilderment, Sarah Leaver gives as a 'runt of the toy trunk' tin soldier played with sharp and vital movement. With atmospheric lighting and a soundscape that careers from magical music-box to bleak ambient, Company: Collisions bring us an astute picture of the futility of war. Performed in the constant presence of the aloof ballerina are heart-gripping scenes of the doll army's pathetic attempts to snap into taut action in the face of battle. Alongside our tin soldier, in Victorianaesque costume, we have quivering dolls armed with rolling pins, sink plungers, hammers and spoons.

Another memorable choreography is towards the end when the dolls partner empty black suits in a chaotic tumultuous tango. Director Tanuska Marat appears as a 'Duchess of war', an imposing menacing memorial to the notion of the glorious death. What is left when even her monolithic defiance crumbles?

This production is imaginative in expression and bold in execution. A theatrical requiem for innocent souls.

Miriam King

Hoax Productions 'Raw Beef'

Springboard Festival, The
Circus Space, London, April
2003

I first saw this company in Edinburgh in 2001 (then named Ad Hoax) performing 'Sketches of the Underworld' – an ambitious piece mixing Bouffon, satire, comedy, circus skills and mask work. I admired their skills and ideas, but at the time felt that their talent was subsumed by their ambition. But that was then...

Now, here, transmuted into Hoax Productions with the really exciting and funny piece of clowning that is their new show 'Raw Beef', that talent gleams effortlessly behind a very simple show.

The Bristol-based pair of performers (Ivan Marcos from Spain and Alistair Seed from Scotland) indulge in a surreal and very funny competition to relieve boredom. Stuck in a sort of purgatory, with only a tolling bell every so often to suggest both gaoler and an outside authority, they must amuse themselves. With just a broom, box and rope, simple costumes and no real plot the pair have found the essence of clowning – playing and reacting to one another in the moment.

This is almost a physical theatre version of Beckett. Both performers have exquisite timing, an engaging manner and sense of the quirky. The pace was lost briefly two thirds of the way through, but I am sure the performers will remedy that. And on the night I saw it, their evocation of a mother with a shawl pleading took on a profound effect, with Iraq in everyone's minds. Go see.

Geoff Beale

Gandini Juggling Project 'Don't Break My Balls' and 'Quartet'

Circus Space Springboard
Festival, London, April 2003

The Gandini Juggling Project, a fluid collection of performers led by Sean Gandini and Kati Ylä-Hokkala, have been blending juggling and dance for around a decade. They have developed an intimate and idiosyncratic

approach to performance that charms and engages their audience, often reflecting the character of their collaborators.

'Don't Break My Balls' is a shift from the Project's previous work, utilising director JP Zaccarini's assistance to inject a narrative not yet seen in their work. We sympathise with the universal tensions and joys that Gandini and Ylä-Hokkala present as they explore their own working and personal relationship from first meeting through arguments to reconciliation. The red and white balls become an extension of the performers' own bodies, filled with character. This is a delicate and sensual piece sharply punctuated by the obsessions and cravings of a modern romance and the musical sawing of Guy Bellingham.

The second piece, 'Quartet', is closer to the usual style of the Project, a joyful expression of the complex patterns four performers can weave with balls, clubs and rings. The familiar Gandini components are present: tight synchronicity with a variety of music, humour, colour and a selection of sounds created by the performers and the objects.

The thing that is consistent about the Project is the relaxed and delicate relationship they build with the audience. When this is juxtaposed with the complexity and imagination of the juggling it is truly

beguiling. The aplomb and humour with which the patterns, movement and drops are carried off is juggling at its best.

Tom Wilson

Gisele Edwards 'Out of Line'

Mimbre 'Tryp-tic'

Circus Space Springboard
Festival, London, April 2003

Washing lines criss-crossing the stage are hung with papers, papers, papers with lines and lines of writing. In amongst the lines sits a woman in a paper dress trailing with pages of her life works – childhood experiences, shopping lists, accounts, love letters – tapping away on a typewriter in a rhythmical way (fabulous soundtrack by Mauro Remiddi), pregnant with anticipation. Suddenly the woman is gone, only to appear again to walk across the tightrope at the back of the stage. In a neat and complete way Gisele Edwards and her collaborators present a series of ideas all interconnected by the simplicity and complexity of a straight line. She spent a lot of time simply existing in space and doing very simple acts like cutting up a piece of paper and

handing it to someone in the audience, inviting us all round for a drink at her place, or giving travel directions. Edwards has a very sophisticated understanding of audience interaction. She clearly possesses great skill, both as a singer and as an aerial artist – her irony and confidence made the piece very satisfying to watch.

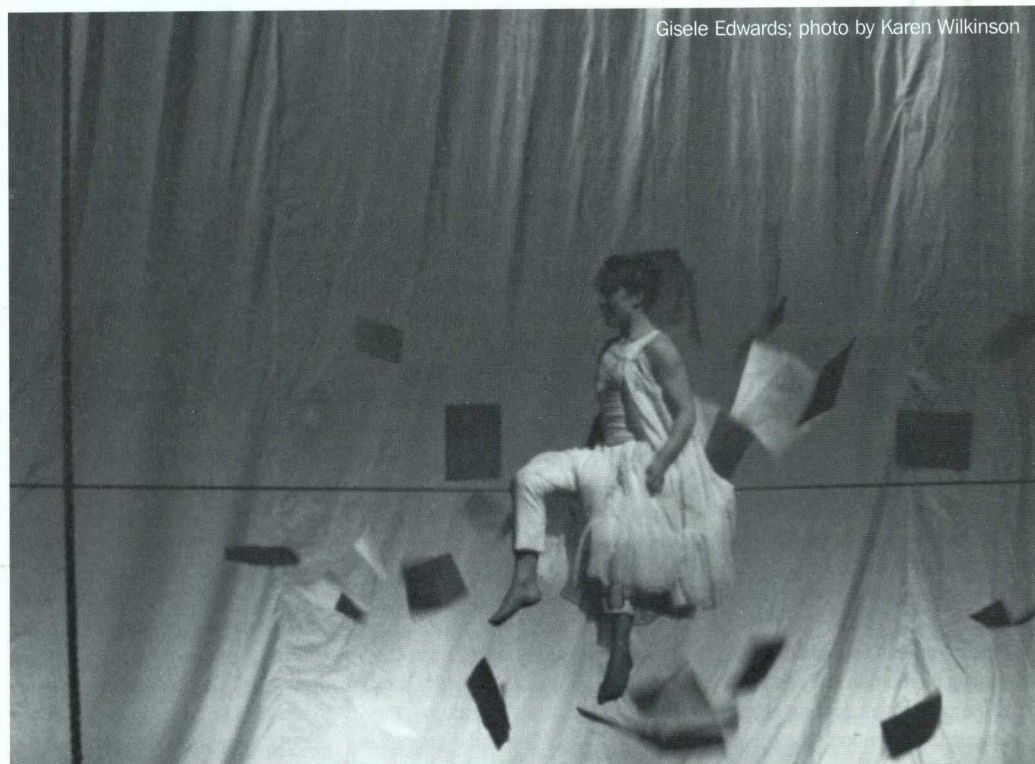
The second part of the bill was Mimbre's 'Tryp-tic'. This piece is intended for outdoor performance and therefore made difficult viewing within the confines of The Circus Space. However, Mimbre's acrobatic skills are based on intimacy; at their most powerful when they are close and at one. By introducing three huge structures, with the associated thrill and danger factor, they risk ruining what they are best at. These three women have something very special and should nurture that.

Emi Slater

Gifford's Circus

Hoxton Square, London, Circus
Space Springboard Festival,
May 2003

Hoxton Square is an unusual place for a travelling circus, but Gifford's white tent and sawdust-filled ring occupies the space confidently and brings to London a near-lost magic. This is Gifford's fourth season and boasts a



Gisele Edwards; photo by Karen Wilkinson

packed programme of new acts.

Central are three 'characters' (Balerina, Scottish Dancer, Cowgirl), given dramatic context through playful discovery of their individual natures and deftly using a variety of skills: dance, aerial work and equestrian vaulting.

In contrast to the delicately romanticised nature of the 'characters' is the vibrancy of the other acts – the ecstatically energised juggling of Bibi and Bichu, the sheer force of the Russian strongman Oleg, the playful complicité of slack rope walker Lyndsey, and hypnotic rhythms of Luis and Ariel's *gauchos*.

The presence of horses is a welcome sight and smell. The partnership between them and their human counterparts is clearly one of trust and faith. It is not as spectacular as some horse work that I have seen, but these moments have a powerful dignity about them.

What is striking throughout is the atmosphere of innocence that the performers bring to the ring, their characters' wonder becoming your wonder. This is juxtaposed against the more knowing air of the live musicians, who appear like parents watching over and leading the antics of infants revelling in new-found skills. This sense of childhood wonder overcoming adult knowledge is at the heart of circus. Gifford's may be small in physical size, but in heart and soul it is a veritable Goliath of circus magic.

Tom Wilson

Ontological Theatre/Richard Foreman

'Panic! (How to be Happy!')

St Mark's Church, New York, March 2003

'Panic!' is a dense, multi-layered, non-narrative theatre piece that unfolds over an hour and a quarter in the studio space of St Mark's Church. The ensemble of four actors and five stagehands cavort through many actions that continually shift, freeze and repeat themselves to a poetic text that they speak or that is relayed by an outside voice through loud-speakers. The continual sound of breaking glass accompanies their actions; this exaggerated sound effect lending the whole piece an air of fragility.

Dressed in outlandish fancy dress costumes and in a highly sculptural set that looks like 'Alice in Wonderland meets budget religious game show', the eye never rests – nor indeed do the actors. They give performances that have a disconcerting truth to them. They neither pump the emotional mill nor do they simply act themselves, they inhabit broad roles such as a caricature Spanish pirate that are so not them, that the person is visible underneath and an unlikely dialogue between the two established. The integrity of their performances is central as this holds the piece together during the moments when as an audience member I felt I was swimming.

Between the heavy sexual imagery amid impending catastrophe I saw a search for an idea of paradise emerge. It is a rare pleasure to be offered in the theatre something so unrelentingly complex and that also has feeling and wit in equal measure.

Bill Aitchison

Theatre Oobleck and the Neofuturists of Chicago

'The Complete Lost Works of Samuel Beckett as Found in an Envelope (partially burned) In A Dustbin In Paris Labelled "Never to be Performed. Never. Ever. EVER! Or I'll sue! I'LL SUE FROM THE GRAVE!!!"'

Riverside Studios, London, March 2003

As the title suggests this is about Beckett, setting itself as a satire on the control Beckett exercised on his works in his will – any production of a Beckett play has to be followed strictly to the text and stage direction. Any added material, interpretations, subversions, omissions and rewrites will result in the show being closed down by the Beckett estate.

So this American company, aglow with great success at Edinburgh last year, bring us seven versions of early or forgotten works that Beckett has supposedly thrown out. The conceit has moments of sheer comic brilliance, capturing the cyclical nature of Beckett whilst lampooning the

exactness of his designs. Sadly other moments fall short due to poor performance skills or a bad idea, turning the work into a silly sketch with a crass and cheap payoff.

It is not difficult to lampoon Beckett; the simplicity of his constructions packed with absurdity and repetition lend themselves to being sent up. To do it well requires sharp writing and good ideas. Although most of the ideas excellently parody both the man and his work, the Americanisms in the writing are a mistake, poking from the work like rusty nails. And the central theme that the ghost of Beckett is pursuing the performers fails to capitalise on the fact that it is his estate and their lawyers who police the work now, and that perhaps their intransigence may have the great innovator himself turning in his grave.

David Bere

Laurie Anderson 'Happiness'

BITE, Barbican Theatre, London, May 2003

Calling a performance 'Happiness' says it all really. Laurie Anderson is good, pure and simple. She bore a resemblance to a very peaceful hedgehog, standing alone and brave on the huge Barbican stage surrounded not by her usual gadgetry and technological wizardry but by space, big empty space. She told us stories so full of profound philosophy my eyes were brimming throughout most of the performance.

The stories ranged from descriptions of her time spent with an Amish family, mostly sitting round a kitchen table listening to the rain, her observations culminating with a child's trading of a kiss to his grandmother in exchange for a move to the sitting room; her experiences working in McDonald's in her neighbourhood in New York City unnoticed by her friends and neighbours; her travels on a canoe trip with a bunch of peace junkies constricting her with rules and regulations; her experience of breaking her back and having stories about Peter Rabbit thrust upon her as a child.

She made more than passing references to the current horrors in Baghdad and the events of 9/11 in such a way that her personal pain in response became our own. It is

impossible to retell the stories that Anderson tells. It is in the telling, in her own unique telling underscored with soft rhythm which creates what she is. Her power lies in her pauses, her free spirit, her Buddhism... The woman is a genius.

Emi Slater

Teatro Malandro 'Ay! Quixote'

BITE, Barbican Theatre, London, March 2003

How does one even begin to stage a text like Cervantes' 'Don Quixote'? In approaching this task, Swiss/Columbian company Teatro Malandro, under the direction of Omar Porras, create a theatrical language that moves beyond the actual story of the delusional knight errant – and his spindly-limbed sidekick Sancho – and presents the performance itself as evidence of the unreal world which Quixote inhabits.

The show, admittedly, takes a bit of getting used to. Quixote and Panza move with a physical language that approaches the choreographic, and combines the chaoticness of commedia with the austerity of Japanese theatre, with a stylised and heightened way of speaking to match. If at first this seems at odds with the emotional contours of the story, it evolves into an embodiment of the difference between the ordinary and the extraordinary that colours every experience in Quixote's world.

This heightened style also unleashes some glorious set-pieces: a group of itinerant actors led by the devil revel in shafts of red and white light; a wedding ceremony degenerates into a hammed-up suicide and a frenzy of half-masked characters; pyrotechnics and drumming and rhythmic thuds on a miked-up floor dazzle the ears and the eyes. Against this swirl are many moments of calmer beauty, and the scenography is this piece's greatest strength. All that, supported by some bold choices in the music, give rise to what the director describes as 'an exaltation of the text through image.' In the final tableau the dead Quixote is cradled like Christ in a pietà, and this image, and many others, burn on the mind's eye long after the show draws to a close.

David Harradine

A2

'All Those People I Have Met'

Hoxton Hall, April 2003

The premise is simply genius: to introduce to the audience an assortment of everyday folk, both through recorded video image and in the flesh. And it is truly delightful to see 'real' people rather than the mortgage-less twenty-somethings who usually occupy the stage. But the show seems unclear on what to do with these people... Some simply 'are', some perform their party piece, and some seem to have had a performance thrust upon them.

Of course, a four-month old baby cannot fail to elicit a positive response. But I'm worried rather than entertained when a company member starts drawing on the (real?) mother as she breastfeeds, or when the baby is put in a box and dragged along the steep tiered stage. Another company member sticks locks of an angry young woman's long blond hair to a strip of sellotape crossing the stage. She ends up a sort of Shock-Headed Peter in torn pink tights: a striking image – but she looks uncomfortable and it feels vaguely exploitative. Far better is her performance poem about homelessness: it's typical teenage ranting and posturing, out of place with the production style so far but distinctly 'her'.

Other attempts to make a moral point – a white girl being blacked up on film while a black guy appears in white face on stage – also strike a false note. The company claim that the show 'creates a world which attempts to question the true value of living'; I'm not sure that it digs quite this deep, though it certainly offers something fresh and interesting.

Alex Mermikides

Cartoon de Salvo 'Ladies and Gentlemen, Where am I?'

BAC, London, March 2003

'Ladies and Gentlemen...' tells the story of a young gypsy, in the days of travelling boxing contests in Victorian England, who supports his family by boxing. He fights not to win but to lose, to take a dive, and though he

A2



earns good money he has no self-respect and so is an embarrassment to his sick old mother and nubile sister.

Cartoon de Salvo's fifth and newest show is a simple, imaginative and truly funny piece of theatre that sticks in the imagination. Setting the scene by dragging the audience around the BAC, two dodgy misshapen boxing promoters finally lead you to your seats, giving you tips on the coming contest. There are moments of inspired silliness like

making the audience come down to the stage and pretend to be cats, so as to gull a nosy policeman that we are not at an illegal boxing match; no, we are cats at a perfectly legal cat gathering.

The tone of this show, as a whimsical romp with songs, was very reminiscent of the Rejects Revenge show 'Peasouper'. It is Cartoon de Salvo's use of songs, accompanied by a mandolin, which adds a touch of the music hall, giving an old-fashioned feel to a modern clowning style of sto-

rytelling. The actors perform their characters with a twinkle of pleasure in their eye and a lightness of touch in the detail. Even if the emotional punch of the story is lightweight, the result is a hilarious and very entertaining bout of visual and comic theatre.

David Bere

Circus Baobab 'The Jumping Drums'

Queen Elizabeth Hall, London, April 2003

Circus Baobab began their second production 'The Jumping Drums' with great dancing drum choreography and singing. The set enhanced the atmosphere with African reds, yellows and browns, and subtle lighting. The performers become a village house with the heavily-accented narration in English: 'Despite our differences we live together.' Next was a split focus on stage, with Siamese static trapeze doubles and corde lisse. High energy and big grins hid the occasionally insecure aerial technique.

So we go from the village to the town where the King of Thieves is busy stealing the Minister of False Problems' bag full of useless business papers. A chase ensues through the audience, and ends up on the flying trapeze rig. The pot-bellied self-proclaimed police officer hovers underneath whilst his deputies attempt to catch the thieves who fly through the air. One fell on to the crash mats and the police officer comically 'missed' catching him as he escaped back up to the rig. The officer picks his nose and ears and the two deputies wipe his fingers for him. It is a nice sequence, although a little rough and ready. A poor juggling sequence is followed by an aerial pole double act that again does not look 100% safe or sure.

The grand finale was full of high-energy tumbling, three high balances, pyramids, dive rolls, much foot stomping, dancing and clapping. It must be noted that the four women performers had gold molar teeth that added even more sparkle when they beamed! Overall this was a high-energy piece of circus theatre with a great atmosphere – a memorable show for a packed audience at the QEH.

Danny Schlesinger

Kabosh Theatre 'Mojo-Mickybo'

Lyric Studio, Hammersmith,
April 2003

Can this really be the first London performance for Kabosh's 'Mojo-Mickybo'? Apparently so – this well-established Northern Irish company have toured America and were award-winners at both Edinburgh and Dublin Fringe festivals, but have never made it to Old Blighty's capital. What a loss! Their merge of stunning new writing and precisely executed physical performance is vastly superior to most studio theatre, being taut and tightly paced, imaginative and emotionally charged. I will admit a bias – as the product of an Irish Catholic mother and Protestant father this tale of the Belfast 'troubles', set in the 70s, was full of references and resonances close to my heart. And as the mother of sons, the theme of masculine pride and relationship to violence in growing boys is one of great personal interest.

Mojo and Mickybo, two little boys from opposite sides of the lines, develop their friendship through a shared love of Butch Cassidy and the Sundance Kid and a mutual distaste for the tough-boy tactics of the other lads in the local park. These characters, a tender mix of confessed fears and war game bravado, are played with an extraordinary and powerful presence – and the actors play a dozen or more other characters too, from both sets of parents to boy bullies and garden-fence gossips.

In theatrical style, Kabosh have an affinity with Moithpeace's 'The Well Being', sharing with that production a ferocious energy and highly tuned ability to depict fast changes of character and scene purely through the physical and verbal dexterity of the actors. This is apparently the last-ever outing for this show – but Kabosh, please come back soon!

Dorothy Max Prior

Foursight Theatre 'Reans Girls'

Newhampton Arts Centre,
Wolverhampton, March 2003

Only 25 at a time get to see this piece made by Foursight for their local com-

munity. We're ushered into the steamy atmosphere of the local baths – a mock site-specific staging complete with pool and cubicles – to witness stories gathered from local immigrant women.

Five at a time we step into tiny sets in the cubicles. Sometimes voices emerge out of a wall of masks, or a woman lies in the claw-foot bath recalling the Caribbean heat. And there's the Irishwoman bus driver who takes us on a bus ride as we sit in her living room – the seats shaking over the humps in the road up ahead on the fourth-wall screen. Then everyone crowds into the laundry to watch, mesmerised, as a Kathak dancer emerges from the brightly coloured sheets. Back at the poolside, fragments of stories, thoughts, feelings float across the water as the women bathe, their blue-check uniforms reminding us how many of them work in the caring professions.

This is a total theatre experience, complete with live music. The tragic and comic are woven into a fabric of this tantalising mix of performance and interactive theatre. And the political nature of the piece is subtly apparent. The young man next to me is from Iraq; he's been here five months and this is the sixth day of the Bush/Blair war. The project is being exported to Amsterdam, where another community will have their stories given this vibrant theatrical treatment.

Dymphna Gallery

Sprint Festival Launch Night

Camden People's Theatre,
London, March 2003

This was the sixth year for Sprint – and the second for artistic director Chris Goode. Since taking over at the helm, Chris has opened up the festival beyond its previous physical/visual theatre tag, to take into the fold forms such as experimental poetry, installation and performance art.

The launch night reflected the festival's diversity of programming, with showcase performances from The Strange Names Collective, Theatre Intent, a smith and Theatre Trash.

The Strange Names Collective is actually one person – the charis-

matic performer Philip Stainer who gave us an extract from his 24-hour long improvised monologue 'Long Term Happiness'. Like many solo performers, he uses his own life, outer and inner, as the main source for his art... which, it could be argued, all artists do to a greater or lesser extent.

The multi-nationality company Theatre Intent's 'The Anxiety Dream' is interesting and visually arresting – in an odd way, a rather old-fashioned piece of European-style art theatre with more than a nod toward surrealism – plenty of boxes, screens and morphing shapes emerging from stretched Lycra and a poetic text co-written by 'different writers' working under the name of Gido Lang (a touch of Dada here...). My favourite element was the ultra-lurid orange wigs that took on a life of their own...

Next on the bill was 'a smith', who collaborated with the audience to create a film. Dispensing with cameras and celluloid he instead invited everyone to write one scene each – one image or shot described on a scrap of paper, the papers gathered up and read out in no particular order. Cut-ups and random scripts are nothing new – we've had William Burroughs and Brion Gyson and the whole thing plagiarised/popularised by David Bowie and explored/explained by Robert Anton Wilson. Yet this remains a most powerful creative tool. I will never cease to be delighted and amazed at how any improvised material randomly placed together will always weave itself into an intertextual melange of themes and narratives. A superb performance – thank you, a smith.

Following the traditional cpt Sprint launch curry, we returned for Theatre Trash's 'Open Mind'. What interests co-directors Ria Parry and Liam Jarvis is the relationship between 'reality' and 'memory' and the mind as a two-way channel of impulses, open to interference. This brings us to the fashionable notion that 'reality' is as much a construct of the mind as 'memory'; the 'Matrix' question (that in fact goes back at least to Plato) of whether there is indeed any real world outside the 'cave' of our mind... The piece has a very contemporary feel: a good use of projection with fast-paced action, and a 'Sliding Doors' style replaying of scenes with different outcomes,

prompting the question of whether our minds can be manipulated to recreate the past. I found the performers a little too 'actorly' for my taste, but considered this to be a well-designed and competently executed piece of contemporary theatre.

Dorothy Max Prior

Walk The Plank 'S.W.A.L.K.'

Cathedral Gardens,
Manchester, May 2003

Walk The Plank's new middle-scale outdoor show is directed by Mark Murphy (V-TOL dance) and features his trademark use of choreographed live action mixed with film. The set is a long stage with two large screens and a tower at each end. The towers are reached by walkways which cut diagonally across each screen, allowing the two performers to walk in front.

The story features a woman who becomes attracted to a man she sees in the street and then sends him letters. He is married and reluctant to respond to her. It eventually becomes apparent that she is stalking him.

The way the narrative enfolds betrays the director's roots in contemporary dance. The use of repeat sections gives the show the musical quality of verse, chorus, verse, chorus, with each repetition adding to your knowledge. The film mirrors the performance, adds counterpoint and occasionally expands the emotional impact of the scene by including close-up and location filming. Pyrotechnics, lighting and film edits punctuate the driving soundtrack, giving it a cinematic quality. Especially impressive was the contemporary feel of the show – and the use of performers who were not trendy young things.

This was an extremely dynamic and exciting performance. The beginning in particular grabbed your attention. It can be difficult and unfair to review big outdoor shows on their first outing, as they need time and constant exposure to audiences to develop – but this one arrived almost fully formed; any necessary tweaking will strengthen what is already a strong piece of work.

Edward Taylor

PERFORMER & COMPANY UPDATE

Boilerhouse

'Sister Sister', which premiered at the beginning of May, will be back during the Edinburgh Festival as part of the British Council showcase, 21-23 August 2003. 'Sister Sister' is a spectacular outdoor production that fuses aerial performance, music and cinematic imagery. Follow the moving and dramatic story of a bitter rivalry between two sisters as they battle it out around, within and above a towering labyrinthine structure set in front of a huge film screen. For further information call 0131 317 3966 or visit www.boilerhouse.org.uk.

cb projects

If you want to see a fabulous double-bill of new physical comedy at the Edinburgh Fringe, check out 'The Pickled King' and 'The Illusion Brothers' at The Gilded Balloon (Dining Room) daily at 3.45pm and 6.30pm respectively. 'The Pickled King' will tour the UK in autumn 2003 and 'The Illusion Brothers' in spring 2004. If you want cb projects to see your work in Edinburgh, please send through your publicity in early July so that we can make every effort to see you! Other cbp companies touring include Jade Theatre Company with 'Cake', and Fresco Theatre. For details phone 020 7787 7869, e-mail info@cbprojects.co.uk or see www.cbprojects.co.uk.

Circus Bites

In autumn 2003, cb projects will tour an evening of new work by four circus companies – Fledgling, Circo Ridicoloso, The Wrong Size and Matilda Leyser & Co. This will tour to venues in every region. Please come along and join in the discussion afterwards. It is hoped that these pieces will be developed into full evening shows to tour in 2004/05. See www.cbprojects.co.uk (circus bites) for further information and a full tour schedule. We are grateful to Arts Council England for their support with this project.

Derevo

Total Theatre Award Winner 2002 returns to the Fringe with a UK premiere: 'Islands on the Stream', created and directed by Anton Adassinski and Derevo and featuring the music of Roman Dubinnikov. Stunning visuals, fragmented dreams, shimmering waves and hypnotic music collide as the sea tells its stories. Scheduled from 2-25 August at 10.30pm. Derevo has been awarded two Total Theatre Awards, two Fringe Firsts and a Herald Angel in recent Fringe appearances. 'Islands in the Stream' was nominated for the 'Innovation' award of Russia's famous Golden Mask Festival in 2003. See www.derevo.org.

Dynamic New Animation

The Wellcome Trust is supporting a DNA company project to work in partnership with Manchester Museum, creating a piece of original work-in-progress in puppetry/visual theatre which investigates the implications of the latest advances in genetic engineering and nanotechnology on society and humanity. They plan to feed the results of this project into a major new touring work in autumn 2004. DNA is appearing in July at the Châlon dans la Rue Festi-

val with both 'Skin Deep' and 'Chicken Licken', and in September at the World Puppetry Festival, Charleville-Mézières, with 'Chicken Licken'. 'The Enormous Turnip' is currently playing to packed houses in Britain and is taking autumn bookings.

Forbidden Theatre Company

present 'Frog Prince', by Georgia Bance and Pilar Orti, with music by Craig Adams at the Edinburgh Fringe 2003, C venue, Chambers Street, 30 July-16 August at 3pm. When luckless village girl Starling accidentally turns into a witch she sets out on an extraordinary magical journey to find out if happy endings really exist! With a sensuous new score, 'Frog Prince' is a rich celebration of theatricality. See www.forbidden.org.uk.

Fran Barbe

combines ballet and modern dance with ten years of research into Butoh and the Actor Training Method of Tadashi Suzuki. She has created five works for Australian company Zen Zen Zo as well as her own solo pieces and a physical theatre production of 'Macbeth'. A member of Tadashi Endo's Mamu Dance Theatre since 1997, she has also performed with Katsura Kan. In 2001 she was awarded a Creative Fellowship in the Performing Arts from the Arts and Humanities Research Board and Daiwa Anglo-Japanese Foundation. Her latest work is 'Palpitation', performed at Jackson's Lane on 25-27 September 2003.

Funding Pending live arts

have just finished creating their new sit-about piece 'Bench'. Commissioned by Arts Council West Midlands and Birmingham City Council, the piece has been created in collaboration with unique performance artist Roland Miller and revolves around a specially created portable bench which is also capable of utilising sound. Using improvisation alongside created scenarios a host of characters interact with the general public with Funding Pending's usual skill and wit. Funding Pending are also pleased to welcome Eleanor Hoad as their new Project Activist. For more information or to book contact 0121 694 0133 or e-mail fundingpending@livearts.co.uk

Manchester International Arts – Streets Ahead

Present 'Festival Live – Transforming Manchester', 25 July-3 August – 10 days of changes. All projects will make an impact on the physical spaces of the city centre... Extraordinary things will happen in Manchester, including... 25 July-4 August: 'Les Voisins' (Neighbours) with French master sculptor Claude Merle. 26-27 July: Castlefield Arena changes to a turn of the century beach for the weekend with Mike Lister's new show 'Albatross'. 29-31 July: Le Phun – 'Seedlings Revenge'. 2-3 August: Festa Catalana – a jubilant gathering of all things Catalan as 600 performers, young and old, come from Barcelona to Manchester. For full info see www.streetsahead.org.uk.

Metaphysique

'Soul in a Suitcase' is a startling piece of visual comedy that is audacious, poetic and painfully funny. A fascinating melange of clown, tissu, music and bharatanatyam dance, this one-woman show is created and performed by Jane Sutcliffe and directed by John Wright. Confirmed dates so far for the autumn tour are: 13-14

September, The Door, Birmingham Rep; 7 October, the Civic Hall, Stratford; 13-15 October, John Stripe Theatre, King Alfred's, Winchester; 18 October, Dream Factory, Warwick. Further bookings are being sought. Telephone 0121 440 6880 or e-mail

jane@metaphysique.freeseve.co.uk or see www.mysite.freeseve.com/metaphysique

Niki McCretton

is touring both 'Heretic' and her piece of theatre for children, 'Throw Me a Bone' to the Prague Fringe Festival and to Canada and the USA from June until October. She has received funding from the British Council and will also be touring 'Throw Me a Bone' in the UK this autumn. Her new website has also just been launched at www.nikimccretton.com. If any companies/venues are interested in linking to the site please contact Niki by e-mail: nikimccretton@lineone.net

Sinéad Rushe with out of Inc

is currently performing a new show entitled 'An Evening with Sinéad Rushe' from 1-13 July at BAC, London. What does it mean to step into or out of character? What does it mean for an artist to play herself? Sinéad Rushe plays Sinéad Rushe in this intimate exploration of character, artifice and sincerity. The work received development funding from Arts Council England and is devised in collaboration with former associate director of the National Theatre of Toulouse, Sarah Hirschmuller. To book contact BAC on 020 7223 2223.

SixOfOne

'Old New Borrowed Blue' created by SixOfOne, directed by John Wright, overflows with fizzing true stories which unveil the chaotic comedy and tragedy of a flawed wedding reception. A drama full of extreme and colourful situations unfolding in and around the audience, anything becomes possible. Unprotected theatre! Appearing at the Chapter House, Abbey Festival, 8pm on 28, 29, 31 July and 1 August, and also at Octagon Theatre, Bolton, on 20 September. Call 07788 434845 for further info or e-mail sixofone@email.com.

Skye Loneragan,

winner of an Edinburgh Fringe First 2001 for 'Cracked' ('how do you grieve for someone who's still alive?') will be performing 'Unsex Me Here' at The Arches Theatre, Glasgow for three nights only, 18-20 September. 'Unsex Me Here' (work-in-progress title) is an experimental piece supported by the Scottish Arts Council and the Scottish Arts Trust exploring the intersection of physical theatre, installation art and new writing along the lines of how gender might obstruct ambition for both sexes.

Tall Stories

'Snow White' and 'The Gruffalo' have finished touring North America for the moment – but 'The Gruffalo' returns there in the autumn and next spring. At Edinburgh 2003 the company will be presenting 'Something Else' (prior to its Christmas run at Soho Theatre) and 'Mum and the Monster', their newly devised show, which will also be touring the London area in the autumn. Full details on www.tallstories.org.uk.

Niki McCretton



Travelling Light Theatre Company

in association with The Lighthouse, Poole, will be touring their new show 'Cloudland' from 25 September 2003 until 28 February 2004. The tour will take in 26 venues across England, Scotland and Wales. Once confirmed, dates for public performances will be in the listings section of the next issue of Total Theatre Magazine.

Théâtre Sans Frontières

has been awarded £20,000 by Creative Partnerships to develop 'Around the World in 80 Minutes'. This is a project following on from the success of 'Le Tour de France' which will take the team from Sans Frontières around the world, learning songs and phrases from a variety of cultures as well as introducing younger children to other people's ways of life. TSF intend to continue the extremely popular use of interactive video, this time shot in a number of locations across the globe.

Theatre Trash

are bringing their latest show 'Open Mind' to the Edinburgh Festival 2003. Open Mind premiered at Camden People's Theatre as part of the Sprint Festival earlier this year. Theatre Trash takes an intimate look at a man and his memories – who controls what's inside our heads? 'Open Mind' will be at Pleasance Dome 3, at 6.50pm 30 July-25 August. For further details contact Ria Parry on 07939 009104 or see www.theatretrash.co.uk.

Third Angel

'Pleasant Land' is online... It began with the Census. There wasn't a 'Scottish', 'Welsh' or 'English' box to tick. Only 'British' or 'Irish'. We began to think about what our England was... 'Pleasant Land' marks the beginning of a year-long exploration of England and Englishness – it's a research project, and we need your input. And if you fill in our online questionnaire, we'll send you back a unique digital postcard from our travels around England every month for the next year. The 'Pleasant Land' research will feed in to an installation at Leeds Metropolitan University Gallery in October 2003. You can access 'Pleasant Land' directly at www.pleasantland.org or via BBC Online at www.bbc.co.uk/arts/shootinglive or on the Third Angel site at www.thirdangel.co.uk.

Trestle Theatre Company

will be launching their latest production 'Tonight We Fly' at this year's Edinburgh Festival. Based on the life and pictures of artist Marc Chagall the production will run from 14-24 August at the George Square Theatre with performances at 1.50pm daily. Featuring an exciting mix of masks, text, puppets and live klezmer music, the show brings the man and his pictures quite literally to life in this vibrant, fast-paced and emotional play. 'Tonight We Fly' is a co-production with Palace Theatre, Watford and will tour the UK in autumn 2003 and spring 2004. Visit www.trestle.org.uk.

Welfare State International (WSI)

contributes to Ulverston's annual Charter Festival awarded by Edward I in 1280 by staging the Lantern Spectacular in Ford Park. The Lantern Festival comes of age this year. During its life, Welfare State International has worked closely with local people to pass on the skills of making lanterns with willow and tissue paper. The model has been exported from Ulverston and is now a major feature of festivals worldwide, from Bosnia to the Commonwealth Games. The Lantern Festival is a high point of Cumbria's year, drawing people from across the world to experience the joyous combination of Ulverston's Lantern Procession and the WSI Finale held in Ford Park. Expect intriguing performance, new music, fire sculpture, inspirational effects and to be part of a community celebration.

OPPORTUNITIES

Busker/band prizes

Musicians! You're still in time to send your proposals in order to participate at the Prize for Busker artists and the Prize for Bands organised by the Festival Barcelona Arts de Carrer, that will take place on 20 and 21 September. You'll find the rules and the application form by visiting the website www.bcn.es/artsdecarrer. We're waiting for you!

East End Collaborations 2003

is a joint venture between People's Palace Productions, Queen Mary, University of London and Live Art Development Agency. Newly graduated and emerging artists are invited to submit proposals to take part in their EEC Platform 2003, taking place on 7-8 November at Queen Mary, University of London. Applications need to be in by 5 September. For application forms or more details contact Lois Weaver or Rose Sharp. E-mail R.Sharp@qmul.ac.uk, phone or fax 020 78825196 or see www.peoplespalace.org.

Rejects Revenge

'Peasouper' is back! We're looking for three new performers (two male and one female) to take the parts of the original trio in this Fringe First-winning physical comedy. Rehearsals September/October; UK tour follows on till the end of November this year. Workshop auditions will be in London and Liverpool in August. Please send CVs to Rejects Revenge TC, The Annexe, 15 Hope Street, Liverpool L1 9BH or e-mail rejects.revenge@virgin.net if you'd like to be considered.

Wanted – Performers who want to take risks...

Funding Pending live arts are a Birmingham-based artist-led organisation specialising in creating and

performing innovative live work. We are looking for freelance performers for work within the West Midlands region and beyond. You will need to have some performance experience but full training will be given. A desire to take risks and work beyond the usual barriers of acting is necessary as so far we have worked in areas as diverse as allotments, nightclubs, markets, beaches, car boots and festivals. Take a look at www.livearts.co.uk or ring Sandra, Lee or Eleanor on 0121 694 0133 or 0121 694 0136 for more information and an informal chat or e-mail fundingpending@livearts.co.uk.

SERVICES

Arts space opportunity in Stratford

An opportunity has arisen for an arts-based organisation to take space in a new mixed-use development in Stratford town centre, East London. Up to 50,000 sq ft (4,645 sq m) of space could be available for cultural/leisure occupancy. Newham Council is seeking an exciting and unusual or imaginative use or uses to form this core attraction. The space will form part of a mixed-use scheme, which is likely also to incorporate residential, office, retail and leisure uses, to expand the existing Cultural Quarter. Contact Kate Chadwick or Emma Meredith at Donaldsons (020 7930 1090).

Back Projection Screen for Hire

6m x 2.75m free-standing folding-frame back projection screen available. £60 per day or £180 for the week (plus VAT), but open to negotiation. Call Hilary at Third Angel on 0114 281 2044.

Projectors for Hire

Third Angel has two ultra-portable LCD projectors for hire. Panasonic model PT-L720E, 2200 ANSI lumen – bright, powerful, easy to tour (we have flight cases for both) and an absolute bargain at £85 per day or £250 per week each (plus VAT). That's less than half the price of commercial hire for similar models, and we're open to negotiation! Check www.panasonic.co.uk/product/ultraportableprojector for full spec or call Hilary on 0114 281 2044.

CHANGES

CB Projects

80b Herne Hill, London SE24 9QP
Phone 020 7787 7869
info@cbprojects.co.uk
www.cbprojects.co.uk

Missing Link Productions

The Circus Space, Coronet Street
London N1 6HD
Phone +44 (0) 207 739 7713
Mobile +44 (0) 79 8932 1593
www.CircusPerformers.com

Theatre Trash

30 Whitehead Close, London SW18 3BT
theatretrash@hotmail.com
www.theatretrash.co.uk

Tiebreak Theatre

42-58 St George's Street, Norwich NR3 1AB
Phone 01603 665 899

WEBSITES

www.artmedia.com.au

Contemporary Australian & New Zealand Literary & Performing Arts/ Artmedia – Physical Theatre News

www.culturalco-operation.org

Diaspora Capital is a London-wide network of artists of diverse cultural origin.

www.impulstanz.com

Full details of Vienna's July/August festival of dance/physical performance including events/workshops/research programme.

MANAGEMENT/FUNDING

Arts Council England

New simplified grant application programme for 2003: as well as assistance for companies, grants will be available for the first time to individuals to help with researching, creating new work, running projects, purchasing capital items, training and touring. Grant application form available from their helpline on 0845 300 6100 or via e-mail on enquiries@artscouncil.org.uk. Alternatively, you can go to www.artscouncil.org.uk and follow links to download the form directly.

Awards for All

New guidelines for Lottery funding available now for 2003. These differ from region to region. Check it out at www.awardsforall.org.uk. Priority goes to projects that cost less than £20,000 total, to groups with income under £20,000 p.a. and to those who haven't received lottery money before.

Baring Foundation

Arts Programme contributes to the cost of small-scale arts projects taking place in an education or community context. For information on deadlines/application process, or to download an application form see www.baringfoundation.org.uk or phone 020 7767 1348.

European Cultural Foundation

ECF has launched its grants programme. Priority given to projects that encourage intercultural dialogue. Enabling people from different cultures to 'meet, create and innovate'. Grants available for artists travelling to and from the EU. See www.eurocult.org. Closing date 15 September 2003 for projects starting from December 2003.

Funderfinder

has developed software that helps not-for-profit organisations identify charitable trusts that might give them money! Download free Windows software on making grant applications and budgeting from: www.funderfinder.org.uk/freeware.php.

Jerwood Charitable Foundation

offers grants to both individuals and organisations. There are a number of different awards – including choreography, circus. For more information e-mail info@jerwood.org or see www.jerwood.org.uk.

London Dance Artists

Professional Development Bursaries, 2003-04: Dance UK is pleased to announce that bursaries up to a maximum of £250 are available for independent London-based dance artists, working in any context or dance style, to attend courses, conferences, seminars or meetings, or to research creative, performance or work opportunities, or to develop their skills. Bursaries can be used for opportunities nationally and internationally. No deadlines – apply any time. For further info/guidelines phone 020 7228 4990, e-mail adrienn@danceuk.org or visit www.danceuk.org.

MANAGEMENT SERVICES

CB Projects

We are currently providing tour booking, management and marketing services for touring theatre, dance and circus clients. If you would like to find out more about our work please check out our website www.cbprojects.co.uk or contact us on info@cbprojects.co.uk.

Circus Development Project – pilot programme

Since the project was initiated in October 2002, CB Projects have been working closely with all clients to enable them to grow, develop and manage change in their organisations. Successes so far have included both Swamp Circus and The Flying Dudes receiving NTP funding for new shows for 2003. Swamp have also successfully recruited a new business director to lead them through the next phase of their development. We have raised funds for Circo Ridicoloso (Danny Schlesinger) and Fledgling and have also raised additional R&D funds through Circus Bites for four companies to develop new pieces to present to regional audiences in October 2003. We hope that the Circus Development Programme can continue into 2004/05. If you have any thoughts as to the needs of circus artists in terms of administrative support, please e-mail circus@cbprojects.co.uk.

ITC

offer training on all aspects of management and administration, making grant applications, tour booking etc. Seminars held all around the UK. Contact them on 020 7403 6698 or see www.itc-arts.org.

The Roots project

runs till 2004 in 11 cities throughout the UK with the aim of developing networks to bring new audiences to culturally diverse arts. Contact Gill Johnson, Manager, New Audiences Programme on 020 7973 6593 or e-mail gill.johnson@artscouncil.org.uk.

PUBLICATIONS

Performance and Evolution in the Age of Darwin – out of the natural order

Jane R. Goodall, Routledge
Scholarly and entertaining, this focuses on 19th-century popular theatre, circus and fairgrounds and the way that evolutionary ideas bounced between the arts and sciences of the day – from the displays of 'missing link' exotic creatures to the revived obsession with monsters that followed the discovery of fossils. Mimes who 'ape around',

sideshow freaks and dancing 'savages' are all discussed.

Brecht Sourcebook

ed. Carol Martin/Henry Bial
Routledge/TDR worlds of performance series
What it says on the can – a selection of essays on Brecht reproduced from The Theatre Review (TDR): some from the horses' mouths (Brecht himself and Kurt Weill); commentaries and reflections from all and sundry – including Carl Weber and Jean-Paul Sartre. Saves trawling through those old copies of TDR in the library!

Acting (Re)Considered – a theoretical and practical guide

ed. Philip B. Zarrilli
Routledge/TDR worlds of performance series
2nd edition (revised)
A great volume that reflects editor Zarrilli's own background in Asian martial arts/movement practice: contributions from an international roll-call that includes Eugenio Barba, Paul Allain, Tadashi Suzuki, Augusto Boal and chapters on Meyerhold and Decroux. The holistic approach is a welcome change from the usual actor's manuals.
See www.routledge.com for all the above.

Dance and the Performative: A choreological perspective – Laban and beyond

Valerie Preston-Dunlop and Ana Sanchez-Colberg
Verve
Distrusting anything with the word 'performative' in the title and not knowing what 'choreological' meant (it's the scholarly study of dance), I approached with trepidation... But have no fear; this may be a weighty tome, but it is a work of love. The scholarly rigour is informed by the practice-based research of both writer/editors. References contemporary performance work (Trisha Brown, Lea Anderson, Pina Bausch, Matthew Bourne) and leading dance-theatre practitioners from the past century (Laban, Joos, Humphreys, Graham).

Making Stage Props – A Practical Guide

Andy Wilson, Crowood
Two more in this helpful series. This one is a gem and I'm sure has something for everyone – from MIG welding machines to metal leaf gilding and silicone skin masks. 'Properties' are defined as anything at all in the way of objects that might be required to be on stage: not just tables and chairs but flying crucifixes and polystyrene armadillos!

Stage Writing – A Practical Guide

Val Taylor, Crowood
This one perhaps of less interest to physical/visual theatre-makers, being firmly aligned to the scripted play created by a dramatist. The author does mention that devising is a form of play-writing too, and that directors and performers can have an input, but then it's back to business as usual – with little recognition that theatre writers come in many different models! That said, there is plenty of helpful practical advice here on scripting dialogue, stage directions etc.
See www.crowood.com for both of the above.

COMPANIES

Albatross Environmental Theatre 'ALBATROSS'

JULY
26-27 Castlefield Arena, Manchester
31, 1 August Stockton Riverside Festival

Chipolatas

JULY
9-13 Rainforest Fest, Borneo, Malaysia
17-20 Chalon sur Saone, France
26 Ealing Street Arts Festival
27 De la Warr Pavilion, Bexhill
28-31, 1-2 August Karavaanfestival, NL

AUGUST
8-9 Royal National Theatre, London
10 Cardiff Festival
13 Bromsgrove Festival
14-17 Libourne Festival, France
18-24 Spiegel tent, Edinburgh
SEPTEMBER
5-12 World Circus Festival, Recife, Brazil
20-30 Australian tour, tbc

Derevo 'ISLANDS IN THE STREAM'

www.derevo.org
AUGUST
2-25 Assembly Ballroom, Edinburgh

Faceless Theatre

JULY
7-13 Pontefract
15 Birmingham
21-25 New Hall Prison, Wakefield
26 Nottingham
29-31 Royal Lancs Show, Ribchester
AUGUST
3 Barrow in Furness
6 Salford - National Play Day
21-22 Sheffield
24-25 Cardiff Harbour Festival
27-31 Billingham

Flying Dudes 'ROCK AND ROLL CIRCUS'

JULY
12 Croydon Summer Festival
27 Needham Lake Market
AUGUST
3 Stockton International Fest
29 Coram Fields, London

Forbidden Theatre Company 'FROG PRINCE'

www.forbidden.org.uk
30 JULY-16 AUGUST
C Venue, Edinburgh

Fran Barbe Dance 'PALPITATION'

SEPTEMBER
25-27 Jackson's Lane, London

Neighbourhood Watch Stilts International

www.nwsi.demon.co.uk
JULY
12 Terrasson, France
23-24 Cardiff, Wales
SEPTEMBER
5-6 Camden Town, London

No Limits Theatre 'SILVER STREET'

JULY
5 The Maltings, Berwick
SEPTEMBER
17 Milfield Theatre, Edmonton
23 Blackfriars Arts Centre, Boston, Lincs
25 Phoenix Arts Centre, Hastings

out of Inc

'AN EVENING WITH SINÉAD RUSHE'

JULY
1-13 Battersea Arts Centre

7K

'EMULATOR - A VISION OF A DIGITAL REALITY'

www.7-k.co.uk
30 JULY-25 AUGUST 25
Pleasance Dome, Edinburgh

Tall Stories 'SOMETHING ELSE' & 'MUM & THE MONSTER'

www.tallstories.org.uk
31 JULY-24 AUGUST
C Venue, Edinburgh

Théâtre Sans Frontières 'MANON LESCAUT'

SEPTEMBER
26-7 Queen's Hall, Hexham
29 Gala Theatre, Durham

Theatre Trash 'OPEN MIND'

www.theatrettrash.co.uk
30 JULY-25 AUGUST
Pleasance Dome, Edinburgh

Tiebreak Theatre Company

'FROG IN LOVE'
31 JULY-24 AUGUST
C too, Edinburgh (for 5-8 year olds)

Trestle Theatre Company 'TONIGHT WE FLY'

www.trestle.org.uk
14-24 AUGUST
George Square Theatre, Edinburgh

Walk the Plank 'TWENTY THOUSAND LEAGUES UNDER THE SEA'

www.walktheplank.co.uk
The national tour on the company's ship 'The Fitzcarraldo' includes: Portrush, Coleraine, Weymouth, Guernsey, Jersey, The Mersey River Festival, Oban, the Caledonian Canal, Buckie, Peterhead, Fraserburgh, Aberdeen, Whitstable, Watchet, Kirkcudbright, Bangor (NI), the Take-Off Festival and South Shields.

Welfare State International '21ST LANTERN FINALE'

SEPTEMBER
20 Ulverston, Cumbria

Whalley Range All Stars

www.good.co.uk/wr.allstars/
JULY
9-13 'Pig': Henley Festival
19-22 'Pig': Somerset House, London
23 'Pig': Canterbury Street Festival
AUGUST

1 'Pig': Stockton Riverside Festival
2-3 'Pig': Traquair Fair
6 'Head Quarters': Trafalgar Square
8-9 'Pig': National Theatre
10 Ross-on-Wye Festival tbc
12-16 'Pig', 'Bedcases': Kilkenny Fest, Eire
23-24 'Pig': Jours de Fete, Bexhill-on-Sea
SEPTEMBER
27-28 'Head Quarters': Overijssel, NL

FESTIVALS

Edinburgh Festival Fringe

www.edfringe.com
Hundreds of theatre, dance and comedy performances over the month of August. Total Theatre Awards will again take place at the Fringe. For full details see website.

Street Arts Festivals WATCH THIS SPACE

www.nationaltheatre.org.uk
20 June-23 August: the Royal National Theatre's free international summer festival.

GREENWICH AND DOCKLANDS FESTIVAL

www.festival.org
4-27 July.

DE LA WARR PAVILION

www.dlwp.com
13 July onwards (each Sunday) at Bexhill-on-Sea.

FESTIVAL LIVE, MANCHESTER

www.streetsahead.org.uk
25 July-3 August.

FESTA CATALANA, MANCHESTER

www.streetsahead.org.uk
2-3 August.

JOURS DE FETE FINALE

23-24 August
At the De La Warr Pavilion, Bexhill on Sea, including Walk the Plank's 'S.W.A.L.K.'

STOCKTON INTERNATIONAL RIVERSIDE FESTIVAL

August
For more details of all the above and more, see www.streetartsnetwork.org.uk

UK TRAINING

The Academy of Circus Arts

Winchester and touring. 07050 282624

DIPLOMA COURSE

Six-month training inside the big top. E-mail zippos.circus@virgin.net

Central School of Speech and Drama

London, 020 7559 3990

MA ADVANCED THEATRE PRACTICE

A full-time four term course offering the following strands: Creative Producing, Dramaturgy, Lighting Design, Object Theatre and Puppetry, Scenography, Sound Design, Writing, Performance, Direction. See www.cssd.ac.uk

Centre for Performance Research (CPR)

Aberystwyth, 01970 622133
CPR's Summer Shift 2003 - CPR International Programme of Workshops and Performances. 10 June-27 July, Aberystwyth, Wales, UK. Phone or e-mail cprwww@aber.ac.uk or log on to www.thecpr.org.uk/summershift3.htm

Circomedia

Bristol, 0117 947 7288
- One Year Foundation (RSA Diploma)
- Three Month Introductory
- Evening Classes

The Circus Space

London, 020 7613 4141
BA (hons) Theatre Practice - Circus (two-year degree course). E-mail: enquiries@thecircusspace.co.uk
Also adult classes in circus skills.

Desmond Jones School

London, 020 8747 3537
Full-time and part-time professional training in Mime and Physical Theatre. Also run short courses in impro/mask, etc.

Ecole de Mime Corporel Dramatique

London, 020 7272 8627
Movement Theatre and Corporeal Mime (Decroux Technique)

'Everything you wanted to know about live art but were afraid to ask'

R.Sharp@qmul.ac.uk.
A day of information and advice for graduates and emerging artists. 'I wish there had been something like this when I left college,' says Franko B. 13 September, 11-6 at Queen Mary's, London. Just £5 - including lunch. Book now!

Expressive Feat

01227 276069 (www.exfeat.com)
Aerial workshops for adults and children every week at Whitstable Sports Centre. Professional training available in aerial silks, trapeze and choreography.

The Fourth International School for Devisors

07951 958665

www.thewrightschool.com

John Wright (artistic director, Trestle and Told by an Idiot) will be holding a two-week workshop on devised theatre.

Week 1 (w/c 1 September 2003, £150) – 'Who's Writing This Anyway?' will look at deriving text and action from a blank page.

Week 2 (w/c 8 September 2003, £150) – 'Should You be in Here?' will concentrate on devising specifically for comedy and 'Was that you?' will focus on devising for drama.

Contact Becky Kitter by e-mail thewrightschool@email.com.

Hope Street

Liverpool, 0151 708 8007

Physical Theatre Programme. Train and produce three original shows (Mask, Ensemble and Christmas co-production with Unity Theatre). Must be resident in Merseyside at point of application. See www.hope-street.org

Kaizen Creative

Manchester, 0161 374 2353

The Arts of Coaching courses for arts professionals. Phone or e-mail info@kaizen-creative.org or see www.kaizen-creative.org

Laban Summer School 2003

Laban, Creekside, London SE8 3DZ
www.laban.org

14-25 July 2003: Choreography, Tanztheater, fitness and health, physical theatre, classical ballet, Jazz Dance, Labanotation, and a performance project with Jerwood Award-winner Ben Wright. Contact Julia Mirkin on 020 8691 8600.

LISPA (London International School of Performing Arts)

www.lispa.co.uk

Theatre training based on the teachings of Jacques Lecoq – director Thomas Prattki is the former Pedagogical Director of the Ecole Jacques Lecoq in Paris. LISPA is now accepting students for introductory and advanced full-time programmes. Short courses will also be available soon. E-mail Maider Illana on welcome@lispa.co.uk.

'Making the body all eyes'

www.theatretaining.org.uk

Yoga and kalaripayattu for performers. Weekly sessions and masterclasses with Phillip Zarilli and Martin Welton under the auspices of Tyn-y-parc CVN Kalari/Studio (Wales) in affiliation with Theatre Training Initiative (London). Details available from website or Martin Welton on 07786 547023 or m.welton@qmul.ac.uk.

Middlesex University

London, 020 8411 6148

School of Art, Design and Performing Arts – MA Choreography with Performing Arts. Full time, exploring choreography.

Nose to Nose Clown Improvisation

+44 (1)342 823410

Introductory weekends, residential intensives. 'Discover the Clown Within' Intensive: Summer 6-day, 8-13 July. Max 12 per course. Fully residential at Braziers Park, Oxon, Strawberry Gothic country house. Intro Weekends in London, near Oxford and Sussex. Call for brochure or see <http://members.aol.com/nose>

The Penquoit Centre

01342 825639

Close to sea and mountains in west Wales, an ideal place to develop new forms of theatre discipline. Phone or e-mail dan.skinner@btinternet.com

Rescen/ Middlesex University

020 8411 5711

MA Choreography with Performing Arts; full-time cross-artform course. E-mail machoreo@mdx.ac.uk

Rose Theatre Training Academy

Wales, <http://pantheatre.free.fr>

31 August-13 September at the Penquoit Centre, Pembrokeshire. With guest teachers Enrique Pardo, Pantheatre Paris and Erik Norlin and Slava Theatre, Sweden.

School of Physical Theatre

London, 020 8215 3350
school@physicaltheatre.com

Summer Intensive Programme – 4-22 August.

Full-time one-year professional training programme – October 2003 to June 2004

TheatreWorks production year – September 2003 – June 2004
Intensive weekend workshops – call or e-mail for more information.

Steven Whinnery – 'Lying with the Animals'

(+44) (0)20 7682 1665

(+44) (0)7818 05 48 56

Mask workshop – 13 July at Chisenhale Dancespace. Bring lunch and clothes you can move in. No previous mask experience required. £20; concessions £15. To book a place please phone or e-mail s.whinnery@blueyonder.co.uk.

Theatre Training Initiative

www.theatretaining.org.uk

Suzuki Training Sessions:

Saturday Midmorning Sessions (open to all, beginners welcome, fortnightly)
Wednesday Evening Sessions (for those with experience, weekly)

University of Kent, Canterbury

01227 823338

MA by Practice as Research – for information or to apply for entry to the course in January 2003, please phone Paul Allain or e-mail p.a.allain@ukc.ac.uk

Smallworks Festival – 17-19 September on the Canterbury campus. New MA and MPhil performance work will be presented, as well as 'Fine Bone China' by Butoh-based performer Frances Barbe, creative and performing arts research fellow at the university. Fran will also hold an open rehearsal on a new piece. For further information contact Sue Sherwood on 01227 827567 or s.c.sherwood@kent.ac.uk.

Welfare State International

Lanternhouse, Ulverston, Cumbria
01229 581127

Rites of Passage summer schools, led by Sue Gill and Gilly Adams.

'Starting the Journey', 21-26 July. Why is ceremony essential to our lives?

'Milestones on the Journey', 18-23 August. An opportunity to deepen experience and develop skills for people who create and lead private and public ceremonies.

Phone or e-mail claire@welfare-state.com.

OVERSEAS

Actors Space

Barcelona, info@actors-space.org

International directors explore different physical theatre approaches. With Simon Edwards (UK) and Marian Masoliver (Spain). See www.actors-space.org
21-31 July: The Creative Actor
4-15 August: Passionate Nature
18-29 August: Acting for Camera

Barabbas

Eire, + 353 (0) 1 671 2013

As part of City Arts Centre's review process 'The Civil Arts Inquiry' Barabbas... the company is offering a free module in its unique physical performance training methodology for practising actors/performers. For further information, phone, e-mail info@barabbas.ie, or see www.barabbas.ie

Butoh-Center MAMU

Göttingen, Germany

3-17 August – two-week Butoh workshop with Tadashi Endo. Registration and further info from Gabriele Endo on +49-551-7906245 or e-mail endo@em.mpg.de. www.tadashi-endo.de

'Circo a Vapore' School of Theatre

Rome, Italy, +39 06 700 9692

Two-year professional training. See www.circoavapore.3000.it or e-mail for info in English circoavapore@tiscalinet.it

Dell'Arte

www.dellarte.com

Auditions for Physical Theatre Programme take place throughout the US, Canada, Mexico and Europe. For info and application see website.

Ecole Internationale de Theatre Jacques Lecoq

Paris, +33 1 47 70 44 78

Two-Year Course plus the Laboratory of Movement Study (LEM).

Ecole Philippe Gaulier

Paris, 01 48 57 69 37

Numerous courses – Le Jeu, Neutral Mask, Bouffon, Clown, Greek Tragedy, Melodrama – at the new Paris base. E-mail philgaulier@aol.com or see ecolephilpegaulier.com. Courses outside of Paris 2003:

July, August, September: Japan (Tokyo), USA (New York), Germany (Berlin). Contact c.ordnung@gmx.net.

Espace Catastrophe

Bruxelles, +32 (0) 2 538 12 02

Training in circus and performing arts. Contact espace@catastrophe.be or see www.catastrophe.be

Mime Centrum Berlin

www.mimecentrum.de

'The Biomechanics of Meyerhold' and other summer workshops.

National Institute of Circus Arts (NICA)

Australia

Bachelor of Circus Arts, combining contemporary circus and physical theatre. Summer & Winter Short Course programmes, Summer Saunts and Winter Saunts.

International students encouraged. For further information visit www.nica.swin.edu.au.

Pantheatre

pantheatre.free.fr

Turkey/Cappadocia – 22 July-1 August. Workshop co-directed by Linda Wise and Enrique Pardo. See website or phone +31 (0)10 476 65 86

Roy Hart International Centre, Malelagues:

8-13 July – Linda Wise and Robert Sentieys: 'The Singing Voice: a different sense to words'.

12-17 August – Enrique Pardo, Linda Wise, Liza Mayer: 'Voice, Text and Movement'.

26-31 August – Liza Mayer and Venice Manley: 'Movement Towards Polyphony'. See website.

Patricia Bardi

Amsterdam, +31 (0) 20 689 7783

Vocal Dance and Voice Movement Integration – courses throughout autumn/winter. Phone for brochure or see www.patriciabardi.com.

Total Theatre School

Australia, sophie@totaltheatre.com.au

The Annie Stainer International School of Physical Theatre offers one- and two-year intensive performance-based courses in physical theatre techniques. Includes: Creative Movement, Theatre, Mime, Feldenkrais, Mask, Improvisation, Dance, Circus Arts, Voice, Singing, Text, Script Writing, Martial Arts, Stage Combat and Clowning. See www.totaltheatre.com.au.

ZID Theater LAB

Netherlands, +31 20 488 8449

ZID Theater offers a training opportunity for performers, actors, dancers, performance artists and other professionals. Exercises based on various physical disciplines, the use of voice, working with materials and group improvisations, are the ingredients of the training. E-mail info@zidtheater.nl or see www.zidtheater.nl.

LISTINGS/ADVERTISING

Members can use the free listings service to inform readers of their activities. Send details to editorial@totaltheatre.org.uk. Advertisement details are as follows. For more info, contact advertising@totaltheatre.org.uk.

DISPLAY ADVERTISING COST

Size	Members	Non-Members
Full-colour back page	£240	£450
Full page	£160	£300
Half page	£110	£240
Quarter page	£80	£140
Eighth page	£55	£100

Size	Rotation	Width	x	Depth
Full page	portrait	188	x	269
1/2 page	landscape	188	x	129
1/2 page	portrait	89	x	269
1/4 page	landscape	188	x	64
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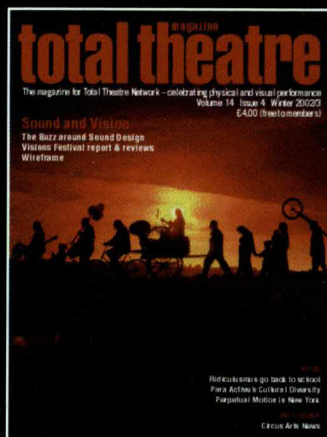
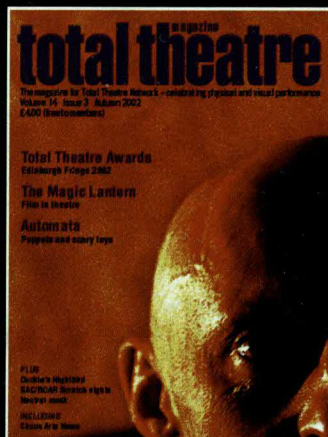
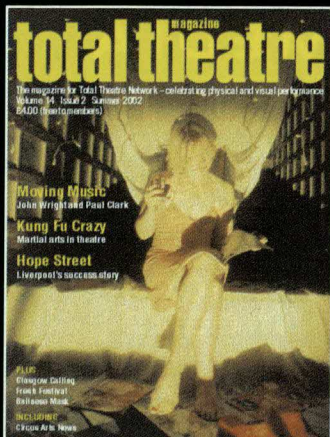
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