

Total Theatre

THE MAGAZINE FOR MIME, PHYSICAL AND VISUAL THEATRE

Autumn '89



Total Theatre

PRODUCED BY MIME ACTION GROUP
Autumn '89

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FRONT COVER: ANDREW DAWSON FROM M.T.P. IN
'SPACE PANORAMA'

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FUTURE ARTICLES FOR TOTAL THEATRE: WHAT WE ARE LOOKING FOR

Although the next issue of Total Theatre will be delayed pending the re-organisation of MAG we are keen to encourage bashful but potential authors to give some thought to future articles. We are very aware that Total Theatre (hitherto MAGazine) has not been as exciting and dynamic a publication as we would have liked. However, to achieve this when Total Theatre is re-launched in the Spring of 1990 we need you - the Mime profession and indeed any readers of the journal - to write to us.

So PLEASE over the next few months give some thought to your possible contributions. To encourage your creativity we have identified below the areas that a dynamic and re-vamped Total Theatre should be covering. So - start writing!

1/ Generally we are looking for well written articles which are informative and raise issues and points of debate and controversy. We welcome provocative articles, but not personal attacks.

2/ Articles which tackle education and training issues - needs, shortcomings of existing provision, good / bad teaching practice. Case studies of residencies / courses which highlight new or different organisations; exciting or stimulating experiences.

3/ Articles which look at developments linking mime to different art forms; eg. Mime - Dance - Visual / Plastic Arts - Music - Circus - New Writing.

4/ Relationships between mime/physical theatre and mainstream theatre. To what extent is mainstream theatre embracing or being informed by physicality and mime in its performance? What are the implications of this?

5/ Articles which examine the policy and practise of funding bodies: Arts Council, Regional Arts Associations, local authorities,

private trusts, sponsors etc. What should be the priorities for the funding bodies? How does the Arts Council and RAA assessment work in practice?

6/ Case studies of particular experiences of devising, rehearsal and directing. Writing for mime. Directing mime.

7/ Unusual projects. Eg work within institutions, special needs groups, work with the elderly or children.

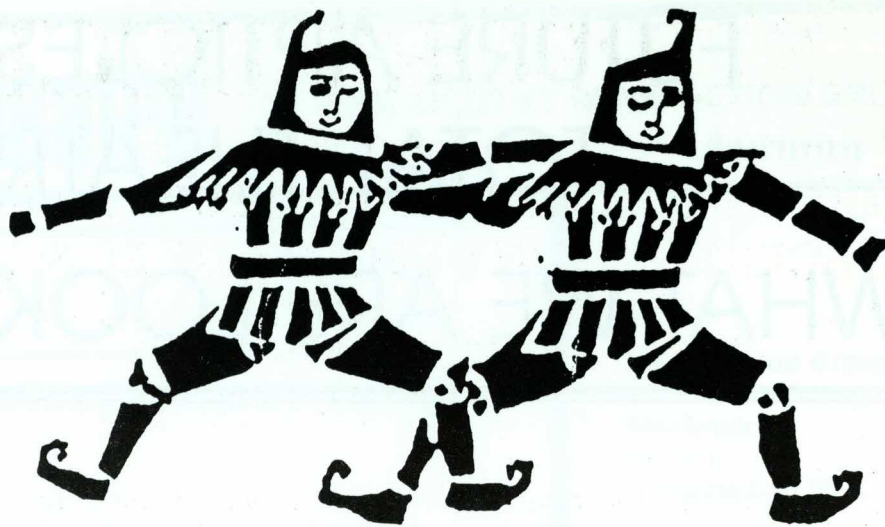
8/ Work from abroad - developments in particular countries; the experience of touring / performing abroad; mime traditions and styles in different countries; comparisons with performance, training, funding in U.K. and other countries.

9/ Articles which look at mime in history - comparing and contrasting past styles / activities with present trends and developments.

10/ Book Reviews.

Simon Henderson.

SAVE FOOL TIME



Fool Time, the Centre for Circus skills and the Performing Arts in Bristol is in danger of closing down due to lack of funds.

1. Fool Time is the only school in Britain offering training in circus and physical skills using the familiar skills of traditional circus combined with theatre, dance and music. It is a registered educational charity.

2. The school was set up April '86. The philosophy was to enable the training to be available to as many people as possible. Students pay a percentage of the cost; the balance is sought from Trusts, Companies, Local Authorities, The Arts Council etc.

3. Fool Time is in the process of obtaining accreditation from the British Accreditation Council which will help more students to obtain funding for their fees. Currently one student in three is funded. When this ratio is higher, the fees can be set more realistically. The long-term financial plan is to be self sufficient by 1992.

4. Fool Time has survived until now with grant aid from various sources including the Gulbenkian Foundation, The Arts Council, City of Bristol, Avon County, and South West Arts. In addition the director has loaned a substantial amount in the form of capital loans and guarantees. However the director can no longer afford to subsidise the school and this must be found from elsewhere.

5. The current crisis is because the bank has refused to extend further credit without a guarantor.

6. Since its opening, over 3,000 people have come through the doors. These people are from all

different walks of life, different age groups, professions and ultimate directions. Some come for leisure or sport, but the vast majority come for serious training towards a professional career in theatre, film, circus, educational or therapeutic institutions. The school provides regular employment for fifteen people, many of whom are specialists in their fields and have moved to Bristol because of its existence.

7. Fool Time is artistically and educationally a success story for Britain. Its closure due to financial problems on a relatively small scale would be a great tragedy for the many people who have worked so hard to establish it and when it is in the process of emerging as one of the most important developments in the arts world.

If you are sympathetic towards what we are trying to do, there are various things you could do to help us:

a) Write to Luke Rittner at the Arts Council, expressing your concern about Fool Time closing and urging that the Arts Council give Fool Time its fullest support (that means financial). Letters should be addressed to Luke Rittner but addressed to Loretta Howells, The Arts Council, 105 Picadilly, London W1.

b) Make others aware of the situation, especially those with influence, and ask them to write to Luke Rittner.

We need help - NOW!

For further information contact:
Richard Ward,
The Director,
Fool Time,
40 Thomas Street,
Bristol BS2 9LL

Tel: 0272 556452

SUPPORT DECROUX

CIRCULAR LETTER APPEALING TO INTERNATIONAL SOLIDARITY IN SUPPORT OF M. & MS. DECROUX

Dear friends,

Etienne Decroux, the master of contemporary mime, is reaching the end of his life, surrounded by indifference. At the age of 91, having lost the use of his legs, he survives with his wife in total isolation, in deplorable conditions, unworthy of his genius. Only his son Maximilien, with the help of a house keeper, attempt to provide the basic needs. Beyond this minimum support, M & Ms. Decroux lack everything.

First of all, they need medical and humane help, of quality and permanence, and the material comfort necessary to conclude their lives in the dignity and serenity they deserve. Secondly they need our affection and gratitude. To fight the injustice that befalls them, I engaged to create the "Etienne Decroux Association", undertaking the Presidency and offering the Honorary Presidency to Maximilien Decroux.

Around this initiative, an Honour Committee was founded, uniting the following personalities: Jean Louis Barrault, Marcel Marceau, Giorgio Strehler, Antoine Vitez, Arienne Mouchkine, Peter Brook, Jerzy Grotowski, Eugenio Barba, Dario Fo, Maurice Bejart and Alwin Nikolais.

The goals of the Association are:

1. Primarily to launch an appeal of solidarity to theatre artists, professors, intellectuals and all the ex-students of the Etienne Decroux school, in order to raise the funds necessary to assure assistance to M. and Ms. Decroux.
2. To collect all the documents by and about Etienne Decroux: writings, films, photos, recordings, etc. and to start restoring them in collaboration with the 'Direction du Livre et de la Lecture' and the 'Centre National de la Cinematographique'.
3. To allow for publication and distribution these documents in collaboration with all institutions, public or private, domestic or foreign, that are interested and competent.
4. To organise, together with the French Ministry of Culture, an event as an ample retrospective tributing Etienne Decroux and including: exposition, film projections, lecture demonstrations and performances.

Following my request to the Minister of Culture Jack Lang of October '88, the 'Direction du Theatre' under the responsibility of M. Bernard Dort communicated to me its will to support financially the projects of the association regarding the conservation of the Etienne Decroux heritage and the organisation of an important event in his honour. Unfortunately, in respect to M. and Ms. Decroux's immediate needs, the French Ministry of Culture responded to my call by offering an insufficient assistance of 30.000 francs, under the authority of the 'Union Sociale du Spectacle' and the 'Secours aux Artistes' ('Artists' Relief Fund'). Material relief for the Decroux remains as tragically necessary as before.

We can respond to it, only with a call for a movement of solidarity, uniting those people who cradle a feeling of admiration, esteem and respect for Etienne Decroux and his work.

In order to assure success to the different projects involved, I would be grateful for your help on the following points:

Continued next page

SUPPORT DECROUX

CIRCULAR LETTER APPEALING TO INTERNATIONAL SOLIDARITY IN SUPPORT OF M. & MRS. DECROUX

Continued from previous page

1/ By sending me a full list of the people (names and addresses) you know who might be willing to offer through the 'Etienne Decroux Association', financial relief to M. and Ms. Decroux.

2/ By writing yourself, immediately, to those people (with a photocopy of this letter) so that they too can send me their own lists.

3/ By informing me about those documents you might have on Etienne Decroux's technique if you are an ex-student of his school so as to build an archive as complete as possible on his work.

As soon as I can compile a full list of persons with all the addresses I hope to collect, the 'Etienne Decroux Association' will send its appeal for solidarity and won't miss soliciting you again about it.

Confident you will grasp the urgency of my engagement, I expect your answer speedily. Thank you in advance for your concern and best wishes.

Yves Lebreton.

Via Casciani 3, 50025 Montespertoli (FI), Italia.
Tel: 0571/60.88.91

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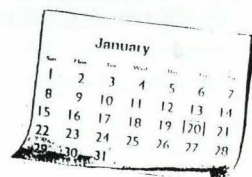
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AND CONTEMPORARY
CHRISTMAS CARDS



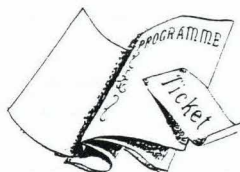
ORDER OF
SERVICE SHEETS



CALENDARS, YEAR
AND HOLIDAY PLANNERS



MENUS AND
INVITATIONS



PROGRAMMES
AND TICKETS



PERSONAL
STATIONERY

The Work Of An Animateur

After having been in Luton as Mime and Theatre Skills Animateur for 18 months, I feel it an appropriate point to evaluate and rethink the work I have been and will be doing. Animateur posts are there to be made the most of; a magnificent spring board for new initiatives and development in the field of Physical Theatre.

As a practitioner, I have found it of immense value to have that constant practical and facilitative relationship with the community. How many performers understand their art form sufficiently as a major commitment to encourage others to take it on board? Going through the basic elements of such work and being witness to the exciting effect it has on groups - seeing those groups through to performance, which thus informs one's own work, enjoyed and watched by user groups.

All this gives a practitioner a unique playground and research lab. However, there is a limit to how much one person can do in a region, and also a limit to how much one person can do in a region, and also a limit on what funds are available for 'buying-in'.

Thus in my case, I took the step (albeit some time ago) to attempt to solidify yet further physical theatre in Luton. So I created the notion of a professional touring company with a strong identity with the town - drawing on its resources and talents - working in the communities where drama work can have genuine value; while at the same time producing performance material of the highest calibre, pushing physical theatre and Luton onward!

Autumn 1989 will see TAKTYLE THEATRE's first production "Mother Of Millions" to be premiered in Luton on 3rd November and to subsequently tour in Eastern Arts Region and beyond. The show takes a Westerner's look at Russia via Kandinsky, folk tales, social structures and rituals, using varied physical, vocal and musical techniques. The entire piece is being created to come together and to stimulate in many ways - through set, original score, costumes, theatrical techniques etc. - an immensely exciting project.

I have worked with the vast majority of the people involved in one way or another, and in turn, they have created their own relationships with Luton and with motivating others about theatre, design, music etc. TAKTYLE's policy statement looks to the future of physical theatre, and to where we can implant the interest and commitment in others.

In addition to performance work, the company has a profound belief in residency work, where we can draw on the rich and varied experience of the company. TAKTYLE has come from the grassroots level and celebrates the immense impact and potential to be found at all levels. I hope this will encourage other companies to work like this, and to see the value of breaking new ground as enablers. The companies that I can draw on to come and do exciting yet valid work in Luton are pitifully small - people seem timid of such challenges, in addition to being unaware of the need for versatility, and a down-to-earth approach to theatre work.

Jac Wilkinson.

COURSES AND TRAINING OPPORTUNITIES

PETA LILY WORKSHOPS

Peta Lily - One of Britain's top mime theatre exponents is to teach 2 concurrent courses. Morning and afternoon courses are open to those with some experience of performing and can be taken together or separately.

COURSE 1

Physical and vocal techniques suitable for the physical performer wishing to extend his/her range of expression or the actor wishing to acquire more adventurous movement and vocal techniques. Plot, character and imagery in Shakespearean Texts will be developed in physical and visual terms. Stage Directions will be taken as points of departure for improvisation. The course will include: warm-ups, physical alignment and integration, analysis of movement in terms of shape, rhythm and texture, exploration of stage architecture, characterisation and interaction, and use of props.

In the second week, the course will develop towards devising short sections of material from text.

COURSE 2

Lily's clowning courses are remarkable for being both challenging and "user friendly". Following Philippe Gaulier's method, participants will be given the opportunity to find their own particular clown, working through exercises in audience contact, play, fixed point and isolation, some basic acrobatics, rhythm and timing.

Lily also leads an exploration into the unpredictable and manipulative "dark clown". Including Comedy Dance; Groucho, Harpo, Laurel & Hardy all did it. Those stupid and deceptively simple steps that charm us with their lightness, idiocy and finesse. This part of the course will develop out of the warm-up and use the techniques of isolation and fixed point to focus audience attention.

COURSES: Mon 9th - Fri 20th October
(*Mon to Friday only)

TIMES: COURSE 1 - 1.00am to 1.00pm daily
COURSE 2 - 2.00pm to 5.00pm daily

FEE: For Course 1 or Course 2 £70.00
Both Courses £130.00

PLACE: The Drill Hall, 16 Chenies Street,
London WC1E 7ET

ENROLLMENT: Enroll NOW by contacting Vicky Harbord at the Drill Hall. Tel: 01 636 6226 (Please leave a message on the answer phone, or write).

THEATRE DU MOUVEMENT

The 'Theatre Du Mouvement' is happy to propose Two sessions of intensive workshops in the next season in Paris. They will be dedicated to professional actors and advanced students.

From 20th November to 17th December 1989:

80 hours of work - 3 hours a day.
Two weekends of 10 hours on the 2nd & 3rd December, and the 16th & 17th December..

This workshop will be directed by Claire Heggen, artistic co-director of 'Theatre Du Mouvement'.
Theme of the session: 'Le corps scene de l'actuer'.
The body; the first stage of the actor.

From 11th to 16th April 1990:

36 hours of work - 6 hours a day.
This workshop will be directed by Claire Heggen and Philippe Henry, teacher in dramaturgy.
Theme of the session: Composition and dramaturgy in movement theatre.

For all information about this workshop, please contact the 'Theatre Du Mouvement', 12 - 14 rue Lechevin, 75011 Paris.
Tel: 48.06.46.58.

DIRECTORS NOTES: POPEYE THE DAVID GLASS NEW MIME ENSEMBLE

Popeye's real age is 60, though he claims only to be 40. E.C. Seger, Popeye's maker, was just over 40 when he died of Leukemia in 1938. If Seger had lived a year longer he would have seen the world transformed beyond anything he could have conceived of, beyond even the wild, dangerous and fugitive world of Popeye. However, Seger did live through one of the most startling periods of world history.

My father was born in New Jersey 1921. He was first generation American. His brothers and sisters were all born somewhere on the Polish/Russian border, they came with the tide of immigrants that emerged from Europe between 1905 and 1915, over 10 million of them. They were fleeing poverty, war and starvation. Like many millions before them, they arrived through Ellis Island. They had a skill, 'shmatta', the clothing business. Patterson New Jersey was a short boat and trolley trip from Ellis Island.

My Opa on my mother's side was an 'orphink' at the age of 10 on the streets of Berlin. He was keen on drawing and entered the U.P.A. film studios in Berlin as a tea boy. He worked his way up, and if family mythology is true was on set for Hitchcock's early silent films. (I always like this to be true as Hitchcock has always been one of the greatest influences on me.) In 'Dinosaur of Weltsmertz' the Dinosaur/Father figure was crudely based on my Grandfather.

In 1936, two years after the seminal encounter between the Sea Hag and Popeye, my Grandfather fled to Zurich where he established the Swiss animation industry and, despite their neutrality, awaited the invasion of Hitler. Meanwhile back in New Jersey my father avidly read the Hurst syndicated THIMBLE THEATRE whose star Popeye had appeared merely as a bit player in 1929 but soon rose to fame leading the stalwart troupe through melodramatic adventures that kept America smiling through the depression years and beyond.

It does not surprise me then, that I should be so drawn to the work of Seger. The historical influences found in the rootlessness of

Seger's characters permeate my own family's history as it does many millions of others. For it is the story of the twentieth century. I feel that all the great living theatrical traditions have come in times of upheaval. The great commedia families were forced on the road because of war, sickness and hunger. The THIMBLE THEATRE was a commedia troupe with low overheads. Yet as Seger perfected his style all the ingredients of the Commedia were found. The greed, the fighting, the tricks and even the romance. The stories were endless yet the elements remained constant. For what is the Commedia but a family and theatre always returns to our first vivid experiences of life, the family and childhood.

Therefore what will POPEYE IN EXILE ultimately be about? Though it is early days yet, it is about innocence and the loss of innocence. It is about our childhood and the discovery that we die. It is about the beginning and the end of the twentieth century. Well, it's not asking much is it?



David Glass



COMPANY UP - DATE

THEATRE WHO

Theatre Who is a new company that performs a unique form of improvised theatre. Far beyond the usual 'impro' style of sketches and games, 'Theatre Who' create a dramatic spectacle that explores the fusion of sound and movement.

Out of silence and stillness, patterns, rhythms and images emerge that develop and build into an expressive game; the twitch of a nose grows into a rabid dog a repeated word becomes the signal for an eccentric dance a lolloping gorilla gives way to a chorus of angelic children what is grotesque becomes elegant and what is subtle becomes extreme.

Theatre Who was formed in May 1989 and comprises Guy Dartnell, Rachel Henson, Pete Cooper and Lynne Bevan. See them in their new show 'Strangely Sane' at The Arnolfini, Bristol on 2nd October or at Chisendale Dance Space, London, on the 24th November.

For further information please phone:
0272 241190 or 01 328 8055

COMPANY UP - DATE

TAKTYLE THEATRE

MOTHER OF MILLIONS

Taktyle is a new major Physical Theatre Co. come out of Luton as a result of the Mime & Theatre Skills Animator post held by Jac Wilkinson.

Co-members

Director Martin Gent
Performers Simon McCarthy
Art Director Jac Wilkinson
Designer Kim Pragnell
Music by Ezeke Gray & Paul Jolly
Administrator Amanda Casson

In their first show 'Mother Of Millions' Taktyle tackles the fascinating and elusive Russian, both past and present. Through the explanation of varied and unusual theatre techniques, the company will examine four aspects of Russia:

The Artist, Kandinsky
Folk Tales
Social & Economic Structures
Ritual

Each section will have their own rhythms and identity, yet will merge into the piece as a whole. The sections were chosen as aspects of the mighty nation that symbolise much of what is and what is not understood by Westerners - an examination of how we caricature and dismiss nations on the basis of very little knowledge.

For further information, contact:
Amanda Casson / Jac Wilkinson
(0582) 30131



Theatre Who

RENDEZ-VOUS WITH THEATRE DU MOUVEMENT

The good news for the Autumn is that Theatre Du Mouvement are back in London with their latest creation 'Encore Une Heure Si Courte' (Yet Another Fleeting Hour). They are one of the few companies to actively pursue a policy of genuine research into gestual theatre with each show that they produce.



The piece is directed by Claire Heggen and performed by three actors. It can be seen at the French Institute in London from October 19th to November 2nd. In addition, on October 23rd in the afternoon there will be a screening of four short films of encounters between Theatre Du Mouvement and other artistes on their travels. It includes a meeting in village on the Ivory Coast tantalizingly called 'Masques Blancs Masques Noir'. Following these films there will be an opportunity to hear Claire and Yves discuss their work.

Try to catch them.
They are worth seeing at least once!

Sue Mitchell.

COMPANY UP - DATE

Formed in 1972 by Claire Heggen and Yves Marc, the company expanded in 1983 to eight actors. Most of the company have solid mime training (Decroux based) and also dance, gymnastics, voice and acting skills. As a company they have never stopped exploring and have long since silenced the false "what is mime" debate by continually pushing out the boundaries and creating new directions in gestual theatre.

The debate centres rather on the level of symbolism, which their particular approach to corporal movement releases. Poetry and music are never far away, nor is composition and stage craft. This latest piece of work is the result of a meeting with the musician/composer Georges Aperghis in which an extraordinary bodily music echoes and crosses the musical score weaving together words and gestures to create witty and dramatic situations.

COMPANY UP - DATE

COMPANY UP - DATE

NOLA RAE
PRESENTS

ELIZABETH'S LAST STAND

Something very strange is happening to Betty. Perhaps she has had too much sun. Maybe she has been living alone for too long. She thinks she is being stalked by an imperial ghost! Who does she think she is a queen or something?



COMPANY UP - DATE

In her new show, created in collaboration with Simon McBurney of Theatre Du Complicite, Nola Rae presents a comic drama of Elizabethan proportions, that unfolds with ludicrous absurdity within the confines of Betty's own, very personal kingdom.

'Elizabeth's Last Stand' will open at The Drum, Plymouth Theatre Royal, from 5th-10th February, 1990, and is then available for booking.

Contact: Matthew Ridout,
22a Farnaby Road,
Bromley,
Kent BR1 4BJ
Tel: 01 460 9885



**VISUAL / PHYSICAL THEATRE BURSARIES
IN THEATRE FOR YOUNG PEOPLE**

The Arts Council will award a small number of bursaries to enable professional companies specialising in presenting theatre for young people to work with established practitioners with a background in visual / physical theatre.

- all professional companies producing theatre for young people are eligible to apply, including Arts Council and RAA revenue and project companies.
- practitioners should be employed for a specific project, which may include the production of an existant script or devised work.
- practitioners, who could be British or from abroad, should have a track record in presenting innovative visual or performance theatre. They should not necessarily have experience in producing work for young people.
- applications should be received by 30th September, 1989 and will be assessed shortly after that date.

For further information please contact Sian Ede, Drama Department, Arts Council of Great Britain, 105 Piccadilly, London W1V 0AU. Tel: 01 629 9495.



**SUE MITCHELL (MIME DEVELOPMENT WORKER)
TEO GREENSTREET (NEW CIRCUS DEVELOPMENT WORKER)**

We are compiling a mime / circus / physical theatre directory, which we hope will be of use to you as a performer / teacher and to potential bookers and arts organisations who need to know who you are and what you offer.

The deadline was September 1st, but please call immediately if you have not been contacted.

It may not be too late!

Phone G.L.A - 01 837 8808 ext. 237.

Although a Greater London initiative, the Directory will be available to other RAA's.



THE NEW ADDRESS OF THE SCOTTISH ARTS COUNCIL IS:

12 Manor Place, Edinburgh EH3 7DD.
Tel: 031 226 6051 / Fax: 031 225 9833.



MIME ACTION GROUP - TOWARDS THE FUTURE

In March 1989, the MIME ACTION GROUP had its fifth birthday. Much has been achieved for the artform in terms of raising its profile nationwide and in disseminating information amongst students and practitioners of Mime and Mime-based theatre.

Two Mime based companies have been raised to revenue status by the Arts Council of Great Britain, and Mime has found a new home for funding in the Drama Department, the crossover from Dance being monitored and advised by a Mime Working Party, the existence of which may shortly come to a close.

MIME ACTION GROUP would like to thank all its members for their continuing support and interest, and to express great thanks for all their hard and unpaid work achieved by the present co-ordinators Deborah Bernard and Alicyn Marr, and in the early days, Helen Lannaghan.

Through brave and generous efforts of the co-ordinators and others, MIME ACTION GROUP has been responsible for successful lobbying, for taking steps towards building better relationships with the Press, developing skills in marketing for the profession, and in circulating amongst members this newsletter, Total Theatre (aka Magazine).

Much remains to be done. In looking for a better way to realise the aims and function of M.A.G., the steering committee has decided to focus resources and energies towards creating a part-time post of M.A.G. Co-ordinator (to be advertised) as a more effective and consolidated base for the vast

business of networking information, continuing to establish a higher profile for Mime, and beginning to provide a research and resource centre for literature and other material related to Mime.

Funding is being sought for the establishment of this post, designed to serve the aims and objectives of M.A.G. (as set out on the following page). When the Mime Working Party comes to a close, this post will be invaluable as an identifiable focus for the concerns and needs of Mime.

Debi and Alicyn are retiring from being responsible for the MIME ACTION GROUP, and as part of the change over from the current organisation Total Theatre will not be produced again until the Spring, when we anticipate being able to announce the appointment of the new MIME ACTION GROUP Co-ordinator.

All current members will receive notification of a general meeting to be held at this time.

Anyone seeking more information about this new initiative is invited to call Debi Barnard, and she and Alicyn will still be available for general enquiries relating to M.A.G.

Peta Lily

Steering Committee M.A.G.
September 1989.

MIME ACTION GROUP MEMBERSHIP APPLICATION FORM

MIME ACTION GROUP was formed in March 1984 with the purpose of lobbying for better recognition and funding for the artform, not at the expense of dance. Prior to MAG, the only pressure groups were for dance and mime, with the emphasis being on dance, and this was a situation we needed to change.

The newsletter is issued quarterly to all MAG members, and carries articles and information about and for the profession, as well as touring schedules for the main companies, details of forthcoming classes, and grants and awards.

If you would like to join, please send your cheque/PO to "Mime Action Group", Broadthorn Cottage, Mealbank, Skelmergh, Kendal, Cumbria LA1 9DR or ring 0539 20359 and speak to Alicyn Marr or Debi Barnard.

Aims & Objectives of MAG:

Mime Action Group aims to promote the art of mime and related disciplines through:

- 1 Increasing public awareness and understanding of the wide and important areas of theatre represented by mime-based work
- 2 Improving the level of public subsidy for those working in the field of mime
- 3 Acting as a resource and information pool for both those working in the profession and other interested parties
- 4 Acting as a forum in which to discuss common problems and determine ways of solving them
- 5 Campaigning for improvement in training opportunities for mime and related skills
- 6 Improving the image and understanding of mime through and in the press and media

**PLEASE COMPLETE AND RETURN THIS SLIP WITH YOUR CHEQUE/PO PAYABLE TO
Mime Action Group, TO:**

Broadthorn Cottage, Mealbank, Skelmergh, Kendal, Cumbria LA8 9DR

Individual Membership (£7.50)

Company Membership (£9.00)

Organisation Membership (£12.00)

Address

Telephone.....

IF YOU REQUIRE A RECEIPT, PLEASE ENCLOSE A S.A.E.

MIME ACTION GROUP
MIME ACTION GROUP MEMBERS ASKS THE QUESTION HOW
TOWARDS THE FUTURE
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TOWARDS THE FUTURE

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