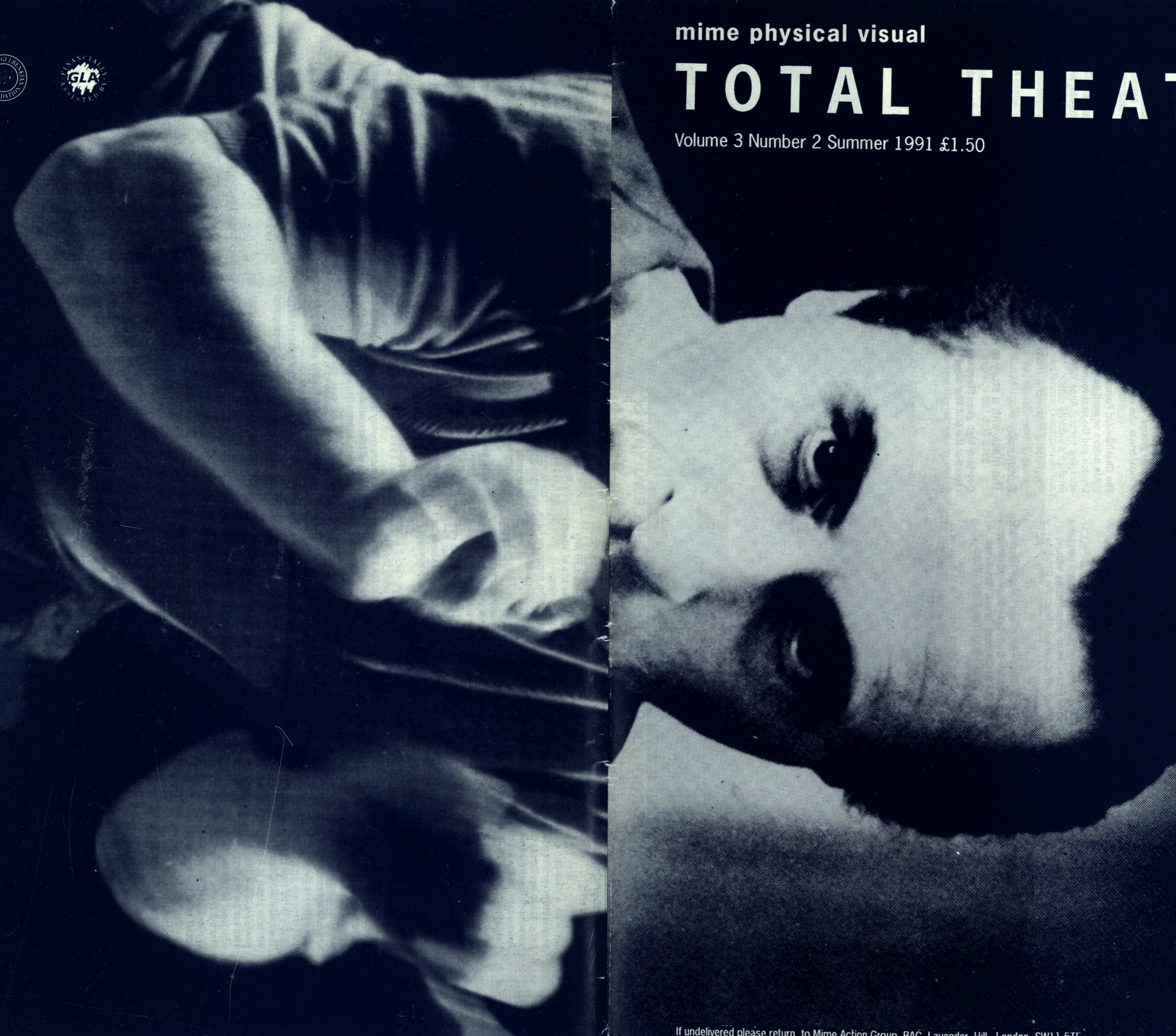




mime physical visual

TOTAL THEATRE

Volume 3 Number 2 Summer 1991 £1.50



If undelivered please return to Mime Action Group, BAC, Lavender Hill, London, SW11 5TE

No Dead Wood' Here

The 'No Dead Wood' Benefit at the Lilian Baylis Theatre 13 April 1991 was a resounding success. Over £300 was raised and the proceeds will be split between MAG and Friends of the Earth. MAG are to spend its half on new computer software. No doubt Friends of the Earth will be putting their share towards movement lessons (you had to be there). The Benefit was attended by Gerald Bowden M.P., the Parliamentary Private Secretary to the Arts Minister Tim Renton, who enjoyed the performances immensely and cast a listening ear to the mime issues raised during the evening. For his kind support Gerald Bowden was offered honorary membership of MAG. Thanks once again to the performers, Lilian Baylis staff and Sue Mitchell for their excellent efforts in producing a timely and hopefully continuing event.

3rd International Theatre in a Suitcase Festival

1 - 10th October 1991 Sofia Bulgaria. Contact: Bulgarian International Theatre Institute Centre, rue Pop Andrei 1, Sofia, Bulgaria.

'Octopus Evaluation

The Southern Arts scheme to develop and support dance and mime touring in the region has recently been re evaluated.

The main recommendations include seminars for venues, artists and administrators to encourage mime, non western dance, marketing, out-reach and international initiatives; development of a marketing strategy for dance and mime at each venue; funding should be increased in line with inflation; greater networking of information and expertise.

The results from the monitoring exercise have proved to be encouraging with no falling off of demand from the Octopus Venues.

Copies of the report and further information are available from Lynn Maree, Southern Arts, 13 St Clement Street, Winchester, Hants., SO23 9DQ. Tel: 0962 55099

A Travelling Mime Festival is to happen at selected venues throughout the region during Autumn/Spring 1991/92. Contact, Jenny Mann, Southern Arts Tel: 0692 55099, for further details.

Publications News

Directory of Grant Making Trusts 1991
£49 (plus £2.80 p&p)
Charities Aid Foundation, 48 Pembury Road, Tonbridge, Kent TN9 2JL.

The definitive guide to grant making trusts the book lists information on over 2500 trusts and foundations with a total income of £1078 Million. Reprinted and updated for 1991 this edition is current until 1992. Although quite a weighty volume the new edition contains a section on the funding of minority groups, as well as comments from an expert in the field, and a geographical Index of local trusts who only benefit organisations within a defined area.

The Charities Aid Foundation also run workshop days for those who have never used the guide before or need guidance on how to approach trusts. The workshops are held in London and the next round are planned for the Autumn 1991. If you are interested in attending contact Anne Villemur on 0732 771333 or write to her at the above address, to arrange a suitable date.

Euromaske The mask with a story to tell

Quarterly high gloss European Arts Magazine which in its last issue included a photographic record of the Gulf War titled "Expanded Theatre". The last issue included articles on Bulgarian directors, European festivals and the Theatre of Ethnic Minorities, also news, views and comment Euro-wide. DM 36 (please send international money order or eurocheque) LBH International Handelsbank AG, PO Box 101435, Grosse Gallusstr., 16, D-6000, Frankfurt/M1, Germany.

NEWS

September Dates for European Movement

Just over a year ago a small group of people from various professional and geographic backgrounds in mime and movement theatre came together in Amsterdam, at the invitation of the Netherlands Mime Centre. From this initial informal network of people and faces was born the European Mime Federation (EMF). The EMF intends to be a meeting place for the exchange of information and know how; establishing a network of information, collaboration and understanding. The EMF hopes to represent the interests of the discipline on an international level; primarily concentrating on establishing firm roots within Europe. Support now from all people throughout the mime world is essential. The EMF needs to expand its membership rapidly in order to become a representative organisation. In order to successfully influence European arts agendas the value and power of the EMF depends on the number, quality and vitality of its members. The first International Meeting of the EMF will take place in Amsterdam during the weekend of 12, 14 & 15 September 1991. This will be the first occasion for all those who want to join the EMF, or are curious to find out how it works and how it will be run, to meet each other and discuss future activities of the organisation.

Information sheets and booking forms are available from the MAG office, contact Emma Winton at MAG.

Baylis Mime Promotion Success

The recent mime season at the Lilian Baylis Theatre, London provided an average of 66% audience for each night of the two week season. Excellent news for the Baylis which continues to provide an excellent platform for mime performance.

As mime companies begin to feel the pinch of the increasing 'safety first' promotion policies of many venues, audience figures of this quality prove that with the right marketing there is an audience for mime in the small scale theatre.

Moving Inside

"Inside Out" have been awarded an Arts Council grant to develop the use of street theatre as a marketing device. Over the last three years the company have performed to over 100,000 people, both in Britain and abroad. Live street performance has proven to be the best form of publicity and the company intend to maximise this unique selling point to gain audiences for their indoor shows.

The company plan to offer a package to venues, coupling day time street shows and foyer performances to promote evening theatre performances.

Judging by the response during the 'No Dead Wood' MAG Benefit at the Lilian Baylis this strategy would prove to be working.

The company will be touring Canada during the Summer, returning September to continue their excellent street work.

Contact: Inside Out, 12-20 Church Street, Croydon, Surrey, CR0 1RZ. Telephone 081 667 1630

Arts Manifesto

As reported in the spring 1991 issue of Total Theatre the National Campaign for the Arts (NCA) will be producing a supplementary section to their "Manifesto for the Arts".

Campaign Director, Simon Mundy, assured MAG that following a temporary hiatus the NCA intend to produce the additional sections by Autumn 1991.

"Even with the possibility of a summer General Election mime will be built into our statement of intent."

Grants From Europe

How to get money and influence policy
By Ann Davidson & Bill Seary

Up to date information on key contacts in Brussels and the UK, including addresses and telephone numbers; how to apply for grants and assess chances of success; what problems to expect. This edition takes account of the introduction of the Single European Act, the free internal market of 1992, and the People's Europe initiatives.

To date the guide has been a hot seller: this success illustrates the value of this publication. ISBN 0 7199 1283 0
132pp £7.95 (plus £1.00 p&p)
Published by the Bedford Square Press
Available from bookshops or Plymouth Distributors, Estover Road, Plymouth PL6 7PZ.

A Guide to Company Giving Editors Norton Eastwood & Eastwood

With more money available for charities than ever before the 1991 edition of this major source of information on corporate giving includes facts, figures and contacts of over 1350 companies. Information on tax effective giving, sponsorship, secondment, Per Cent Club and pay-roll giving. The guide is intended to help charities approach businesses successfully, whilst setting the scale and scope of company giving during a time of recession.

Essential reading for anyone involved in fund-raising.

ISBN 0 907164 62 5
234pp paperback
£14.95
From Directory of Social Change, Radius Works, Back Lane, London NW3 1HL.

Guide to the Major Trusts

Editors Fitzherbert & Forester
Updated for 1991 the Guide is an invaluable and readable tool for all fund-raisers. It covers more than 400 major grant making trusts which together make grants of over £300 million each year. Suffused with advice on how to approach a trust the guide also gives a picture of how trusts operate, illustrated with examples of previous donations they have made.

ISBN 0 907164 61 7
240pp
£14.95 (+£1.50 p&p)
From Directory of Social Change (as above)

International Theatre

The International Theatre Institute is an international organisation for practitioners of all theatre disciplines. Set up in 1948, under the auspices of UNESCO the organisation has satellite institutes spanning the world.

Offering a range of services and information the British ITI publishes a regular bulletin, an excellent source of information on festivals, seminars, conferences and training.

For further information contact: Elaine Kidd, ITI, 4 St Georges House, 15 Hannover Square, London W1R 9AJ.

**The Marketing Manual
Maitland & Meddick**

The 1991 updated edition of the Arts Councils guide to marketing for small scale touring companies and venues has been reprinted featuring a more user friendly format.

The Manual offers a practical and comprehensive guide to arts marketing, whilst giving consideration to the limited budgets and resources of new and developing companies.

A useful 'one stop' guide for anyone involved in arts marketing, especially new-comers.

ISBN 0 7287 0581 8
226pp (loose leaf folder)
£10 (+ £3 p&p) Send cheques payee Arts Council.
From Kate Sutcliffe, Drama Dept., ACGB, 14 Great Peter Street, London SW1P 3NQ. Tel: 071 333 0100

**Total Theatre is published quarterly by Mime Action Group
BAC Lavender Hill London SW11 5TF
Telephone 071 978 4530**

Editor Dave Ryan
Sub Editor Emma Winton

Design maybe Daren Ellis

Editorial Group Claire Boobyer, Bob Clayton, Anne Dennis, Desmond Jones, Shani Solomons & Brendan Stapleton
Contributors Anja Dashwood, William Dashwood, Kari Margolis & Sue Mitchell

Printed PJ Graphics 081 993 5160

Volume 3
Number 2
Autumn 1991

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MIME ACTION GROUP 1991

Total Theatre ISSN 0960-6106

Cover Photo: Top, Etienne Decroux
Credit: Etienne Weill

Cover Photo: Bottom, Etienne Decroux
Credit: Jerry Pantzer

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BAC Mime Festival

The 2nd BAC Festival of British Mime and Visual Theatre will be running from 3 - 15 September 1991. Condensed to a two week programme, this years festival hopes to offer a choice of three shows per night, with related events taking place in the Arts Cafe.

With a yearly programme of separate promotions culminating in the main festival each year, mime programming at Battersea is certainly proving to be invaluable. Excellent to see that some venues are meeting the programming challenge by providing a stage for the most dynamic area of live performance.

By moving the dates to directly flow on from the Edinburgh festival Battersea hopes to capitalise on the host of mime shows that make the trip up the Great North Road to Edinburgh. The talent scouts of Battersea will be identifying possible transfers in Edinburgh. Send your programme information now to Paul Blackman, BAC, Lavender Hill, London, SW11 5TF.

Arts Council Press Contacts & Press Mailing Lists 1991

These are the most comprehensive specialist arts media lists, covering all areas of Great Britain.

£20 (inc p&p) for both.
Send cheques, payable to ACGB, with orders to
The Press Office, ACGB, 14 Great Peter Street, London, SW1P 3NQ.



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Comment

Many of you will probably be receiving this edition whilst touring during the summer. Many of you probably expected to be touring and, because of the lack of bookings, are not.

As the net of 'safety first' venue programming tightens on the complete area of 'new work', hitting hardest in its wake mime companies, I hope this issue of Total Theatre presents new developments, especially in mime training, in a positive light.

My point seeks to illustrate that with your continued support and the growing quality of home made work mime will survive the vagaries of economic decline.

This edition is dedicated to Étienne Decroux 13th August 1898 - 12th March 1991.

"My desire, which I hope will never leave, is not to become a legend so that I might remain in the struggle. Courage to you and yours. There is still much to be done".

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Total Theatre is just one of the many services MIME ACTION GROUP provides for Mime and Mimes in the UK.

For details of membership benefits please contact:
David Ryan, MAG, c/o BAC, Lavender Hill, London SW11 5TF.
Telephone 071 978 4530

New Mime and Circus Centre

MAG and the Circus Space have been granted finance from ACGB and GLA to fund feasibility research into the establishment of a permanent Mime and Circus Centre in Central London.

The proposed building will provide a home for the co-ordination of training, artistic endeavour, performance and resources that both Mime and Circus, vitally need.

As partners in the proposed development, both organisations, in conjunction with Greater London Arts, are currently developing a business plan which will prove the viability of such a building.

The proposed centre will house Circus Space, the British School of Physical Theatre (please see MAG Training), user groups resource centre for mime and circus companies (encompassing training, performance and resource facilities) and a permanent base for MAG.

Although the final case for collaboration between mime & circus and the economic viability of such a centre is yet to be proved, the expectations of both organisations and our funding partners remains very positive.

The Circus Space pilot project during its two years of operation has provided practice, training, rehearsal and performance facilities. Established to show the vitality and potential of the rapidly growing international art of Circus, Circus Space has pragmatically illustrated the pressing need for London's very own permanent centre for contemporary circus arts.

Not only will the proposed centre be of great national significance, but in time establish London as a Mime & Circus training & performance fusion point with international significance.

MAG Staff Supplement

Emma Winton will be working with MAG in the capacity of Membership Administrator until August 1991. Emma who joins MAG from Imlata Dance Company will provide invaluable support to MAG's core activities. I'd like to welcome Emma to and wish her a fruitful stay with MAG.

Please feel free to contact Emma regarding any membership inquiries you may have. Tel: 071 978 4530.

Training Programme 1991/92

Following a successful bid to the Arts Council training Department MAG have received financial support for 3 major training initiatives in 1991/92.

The three proposed projects have followed a careful selection process, over a three month period, from a short list of training needs that seemed endless.

MAG are confident that the proposed schemes fall neatly in to overall mime training development strategy that will culminate in the opening of a Full Time Mime School and present more opportunities for mime performance nationally.

Regional mime and education scheme

From June 1991 - February 1992

A fusion with the Dance and Mime Department of South East Arts and MAG. This region wide consultancy is aimed at initiating mime projects within and for schools, performers, promoters, educationalists, students, youth and community. The project intends to create new links and develop existing links within these specified target groups and the mime profession.

As part of the on going research MAG aim to publish a "Blue-print for Mime Development" which will be made available nationally. The blue-print will detail successful methods and contain essential contact lists to enable this model structure to be adapted for use in any other region; directly resulting in similar grassroots and out-reach programmes occurring throughout the UK.

Action on the mime training report

MAG will prioritise and summarise key areas from Naseem Kahn's report, during the Summer 1991. The report will reflect more recent developments in mime training.

The summary will be included in Total Theatre, inviting the membership to respond and will be followed by a one day forum to discuss the issues surrounding mime training, in addition to identifying future priorities and areas of potential for MAG. The forum is planned for October 1991.

UK training and mapping research project

A consultancy will be employed to research and compile a picture of present training resources throughout the UK during July - November 1991. Encompassing all areas of mime training, however, with particular emphasis on professional training the research will provide valuable data for future developments.

UK Training Conference

The findings from all three projects will form the basis of a UK Mime Training Conference which is planned for late Spring 1992.

Arts Council Drama Funding Uplift

Following a successful bid to the Arts Council Drama Department MAG have been granted a increase from £5000 to £20,000 to supplement its core activities in 1991/92.

With the news of this uplift in funding MAG are to initiate the second step along the road to the establishment of a Full Time, subsidised mime school in Britain.

The proposed feasibility study is expected to start in Autumn 1991 and will research the structure, accreditation, management and operations of the proposed school. Obviously as part of this process will be consultation with mime companies and trainers. Total Theatre will keep you informed as to any forum meetings and consultations.

Membership News

MAG membership has blossomed during the first year of full time work. As we are in the process of updating our membership records on to our new data base exact figures of current members are not available.

Many of you have rejoined or are first time members, however, there are members who have not paid a current subscription. Those members who fall in to this category will be hearing from Emma Winton, the new Membership Administrator, who will be making sure all membership subscriptions are paid up.

If you have any inquiry regarding membership contact Emma Winton at the MAG address.

Accommodation Wanted

23 June - 1 July for Polish Theatre Project
The company will be in London during this period and are looking for accommodation for 2-3 members. They will then be on tour 1-14 July (Glasgow, Manchester). If you can offer a room please contact the International Theatre Institute on 071 486 6363.

The ITI would also be interested in hearing from you if you're looking for staff from directors to designers to administrators, they may be able to suggest suitable people. They'd also like to hear from you if you can offer assistantships or work experience (paid or unpaid) in any area. Same telephone number as above.

Trestle

Following their move to Bedford, Trestle Theatre Company now have a large rehearsal room to rent there. The space is 32ft by 25ft by 15ft high and costs £150 per week to hire. There is also a large workshop 37ft by 22ft which also costs £150 per week.

Their technical manager Mark Wilsher is also offering his services in set construction and prop making. He has built all the Trestle sets since 1984 and specialises in constructing touring sets.

Trestle Theatre Company 47-49 Wood Street, Barnet, Herts EN5 4BS Tel: 081 441 0349

Bumps the Clown

available for any occasion which needs that extra bump. Festivals, walkarounds, parties, lunches. Shows for adults as well as children. For info contact David Musselwhite, 80 Beechcroft Road, Tooting Bec, London SW1Y 7DA Tel: 081 682 1483

Garden Festival Wales May to October 1992

Sarah Gee, Events Officer, would like to hear from companies and performers who might be interested in taking part. The Festival usually brings two million visitors over the five month period and its events programme includes music, dance, drama, literature, visual arts and crafts. (They don't mention mime, physical theatre or circus, so even more reason to write).

Administrator Required

Experienced part-time administrator required for Smart Arts. Please call William Dashwood on 071 262 7418 or write to 26 Crompton House, Hall Place, London W2 1LX.

Visual Design Service

Julian Crouch and Robert Thirtle (ex-Trickster Theatre Co.) will undertake all aspects of visual design and construction for film, theatre, animation and video - ranging from total concept design through to specialised props and masks. Wide experience of both small-scale touring and large scale site specific work. Previous clients include Welfare State International, Ken Russell, Comunicado, David Glass Mime Ensemble, Opera Factory, Moving Picture Mime Show, Ben Keaton, Julian Clary and John Hegley. Enquiries to 071 482 6909 or 081 889 9106

Stephen Knapper

Trained at L'Ecole Jaques Lecoq and the fencing school at the Cité Universitaire in Paris. Workshops with Ariane Mnouchkine, Carlo Boso and Théâtre de Complicité. Co-founder of The Red Noses, a small scale T.I.E. touring company. Seeks work with theatre company in UK or abroad. Particularly interested in working with commedia dell'arte. Contact Stephen at 40 Dartmouth Row, London SE10 8AW Tel: 081 691 8884.

Rehearsal Space Hire

The Springfield Theatre Club is offering MAG members reduced rates for day time rehearsal space hire.

Available Mon-Sun 11am - 5pm.
Contact Kath Gorman 081 881 2471.

Back-up for training

Anja Dashwood on the difficulties and delights of establishing the London School of Mime and Movement.

I would like to take this opportunity to thank Sue Mitchell for her article about the London School of Mime and Movement in the winter issue of Total Theatre. Unfortunately Sue's name was not mentioned at the end of the article, and I think she deserves all credit. (All my fault, Editor). Without Sue and a group of other "Friends of the School" we would now not be in existence.

In July last year many people supported me, partly financially in a borrowing scheme, partly through emotional support in setting up a school for mime and movement. I had many years of experience teaching with Animate Theatre and different theatre schools, but I realised there was a need for something different; something that would give the student a thorough basic training like Animate had done, but at the same time the benefit of various teachers/performers sharing the specific skills which they have developed, often over many years. Hence the set-up as Sue described.

For quite a while it has irritated me that this country does not seem to recognize the importance of sustained training over a fairly long period of time. The performing course at the school runs for two years, but that is not really long enough, especially since we have to work on a part-time basis.

Coming from Holland I may be spoiled with a four-year full-time subsidised mime school, but it is not for nothing that something like that exists over there. A lot of thought went into it.

I am very pleased that more and more excellent teachers organise workshops in Britain and I can see it is great progress that financial support for these workshops is granted. Workshops, however brilliant, are not a substitute for training. By training I mean regular work on a daily basis for more than one year. You would not even have learned to walk if you had to do it in a workshop. Workshops are of great value to get inspired, supplement your skills, and make contacts. But a student who sets out on the path of movement theatre needs a regular discipline for the body. The mind can grasp something in a second, but the body needs time to assimilate.

Now there is no financial support for this kind of training in Britain, so we have to struggle a bit. The school is now in its third term. The teachers as well as the students are extremely enthusiastic about the work we are all doing. Sometimes it is hard for students, since they all have to work after school to make a living and so tiredness and even illness sets in after months of long hours. I feel this should not be necessary, and if we had a little bit of financial help it wouldn't be.

But as yet we haven't and that has its advantages too. We are really enjoying being able to create a playground. We have no-one to answer to; only our own ambitions and standards of work (which are high!) spur us on to achieve. This leaves room for playing and trying out.

I am convinced that this is the only way for people to develop their creative potential. This is how we learned to walk in the first place: by playing and experimenting. Not in a rigid framework, set up to achieve specific goals, but by persistently moving in different directions till we discover, often by accident, what is our true potential, what it is that we like, what it is that we are good at and enjoy.

The reward is feeling alive, and through all the personal problems we might have at the school we sure have one thing: we feel alive and there is space for everyone to feel that in their own way. We may be inspired by texts, music, art, but we create our own work, set our own goals, choose our own path of development. I have not come across many places where that is possible. That is why I am proud of the school as it functions at the moment.

Last term we focused on a performance project. Freda O'Byrne is did a wonderful job introducing Meyerhold and

biomechanical theatre as well as devising and directing a piece in three weeks. Martin Friend shared his findings about the fine line between tragedy and comedy, which was extremely clear and interesting.

This term we are playing with objects, puppets, cartooning and possibly masks. We hope to welcome David Gaines, Julia Bardsley, Faulty Optic and maybe John Wright, for workshops which are open to professional performers. I will do a fair amount of teaching myself too, since this term's theme is where my heart lies: between puppetry and mime. The world of moving people and objects. This work gives me the opportunity to develop myself in the direction I love. Indeed this is what it is all about in the London School of Mime and Movement: to develop your own creative potential through movement, whether teacher or student.

Please feel free to contact me regarding any aspect of the School's work.

Anja Dashwood
The London School of Mime And Movement
47 Groveway, London, SW9 0AH.
Telephone: 071 735 8030.

"Can you turn the black light off?"

Sue Mitchell interviews with Mole Wetherell of Reckless Sleepers during the London International Mime Festival 1991.

There was always the possibility that the opening night of Push Parallel by Reckless Sleepers in the London International Mime Festival would have to be cancelled as the UN deadline ran out. The show went ahead to a small but rivetted audience, without (as I was to discover later) the sound track.

The two performers, Mole Wetherell and Julie Harris, and their moveable set of furniture, teapot and cup, carried out a slow but decisive enactment of entrapment of both self and the other. An ingenious and often humorous changing relationship was embodied in the positioning of table, chairs, cupboard, etc. They were frequently hemmed in, at arm's length, up to their neck, stranded, on the edge. It was clear that the piece had an overall concept which had been fully explored - a mental universe transposed into physical actions.

Talking later with Mole threw some interesting light on how Push Parallel had come into being. The name of the company comes from a Rene Magritte painting entitled Reckless Sleepers - all the more appropriate as Mole revealed that he was active in sleep and sometimes given to sleep-walking. This link to visual art is further underlined by his initial training in

design, and his desire to express concept through form and allow imaginative space for the spectator to read in his or her own ideas.

In this particular piece, Mole said he was wanting to get back to basics and create a small piece in contrast to previous big projects. Several ideas formed the genesis - drawing on the Greek legend of one person being split into male and female, the ensuing search and conflicts in relating to each other, and exploring the end of a relationship. Push Parallel was originally conceived for two actors, but "once the items of furniture were introduced they began to take over," he laughed.

I was struck by the very domestic nature of the piece and how the teapot acted as a kind of truce between the two characters - one pouring and the other receiving in a cup - the only acknowledgement of the other's presence. There was also, I learned, the desirable spin-off in that shifting furniture is thirsty work.

I was fascinated and drawn in by the very clearly-defined pathway which the piece took up. Mole indicated that one of his concerns was the importance of making a trail - this was done by both characters

sieving flour on the floor at the beginning of the show: Mole made a trail and Julie left footprints as she went. He wanted to record where they had been, to register their tracks and the evidence of a fall - in the same way that one is marked by the knocks one receives in a relationship and how the same incident is bitterly recalled.

He talked about how easily one is tipped off balance either emotionally or physically and this delicate line was trod throughout the piece with precarious positionings and angles and sudden reversals of situations. One particularly fine image was Julie, triumphant after scaling the heights to arrive perched on her chair - only in the next minute to be stranded as Mole undid her world. She was left in mid-air, the chair bracketed to the wall.

During the rehearsal process the ideas were expressed as a visual storyboard in little drawings to back up the experimenting done on the floor. This gave the piece its coherent structure by limiting and defining the area of investigation so that it could be fully developed.

Mole spoke of the excellent communication between them, although there was little talk - occasionally it came out backwards as in

"can you turn the black light off", but this posed no problem and the light switch snapped on. He felt that they were in a constant learning process and the fact that their initial training had not been in performance meant they had no preconceived notions and were able to experiment.

What was clear to me, both from seeing Push Parallel and from talking to Mole, was a work coming from a basis of integrity and commitment to the exploration of an idea in a structured way. In watching the show I was not aware of physical skills, but rather of feeling intrigued as to exactly where and how this journey would take the performers and spectators next. At the end of the performance I felt that I had come away not with a finished product, but more the beginning of a process, a starting point for my own inner journey.

Mole Benedict is now touring with Station House Oprea's production of Black Works (see performance news).

Reckless Sleepers,
61 Bentinck Road,
Radford,
Nottingham,
NG7 4AG.

Trestle Theatre Company

Trestle are currently planning a series of open workshops for professional training to be held this coming Autumn/Winter. There will be both one and two week courses covering different areas including "Approaches to Mask Theatre", "Mask Making", and "Devising for Visual Theatre". With ten years experience writing and touring their own work, Trestle feel well placed to equip both the professional and the less experienced performer with the skills to develop their own work and to explore different styles of presentation.

Initially courses will be held at Trestle's large rehearsal base in Bedford, though some London dates may be arranged. If you are interested in attending a course please contact Trestle and details will be forwarded to you as they become available.

Trestle Theatre Company, 47-49 Wood Street, Barnet, Herts EN5 4BS Tel: 081 441 0349

Training Action Group

TAG run four administration courses yearly on behalf of MAG and Dance UK. The courses offered are targeted at the first time mime or dance administrator and are structured to give the participant an excellent basic grounding in essential admin skills. The courses are great value for money and are subsidised by the Arts Council of Great Britain.

June 27 Finance Made Simple £10 MAG/Dance UK Membs

£15 Non-Members

A basic introduction to finance structures any small company needs to know. Who says an artist cannot reconcile bank figures or work within budgets. This step by step course is designed to demystify finance for administrators and company members.

October (date t.b.c.) Time, stress and crisis management
Spring 1992 (date t.b.c.) Publicity Made Simple

Pat Keysell

Moray House College, Edinburgh, has now launched its new Certificate in Mime-in-Education Course in association with the Royal Society of Arts. Pat Keysell (who was Mime Artist in Residence in the college from 1985-1988) is the course tutor, and fifteen volunteers have come forward to work with her in its inaugural year.

The course is subsidised by grants from the Gulbenkian Foundation and the Carnegie UK Trust. Course members supply the remainder of the funding through fees payable at £30 per module or £120 per year. The course requires attendance for one evening per week across one calendar year, completing in early December with graduation taking place the following summer.

Contact Pat at 22 Clermiston Loan, Edinburgh EH4 7PE Tel: 031 312 8329

Pat will also be running the Mime in the Community course, "Actions Speak Louder" for the second year running at the Queen Margaret College, Edinburgh, from 9th to 13th September. This course is designed for community workers, carers, social workers, leaders - anyone who wishes to study the value of mime (and all forms of non-verbal communication) as a stimulating activity for young people and adults from all walks of life. The cost this year will be £90 for tuition. Accommodation is available in the college. Further information from June Pinkerton at Queen Margaret College, Clerwood Terrace, Edinburgh EH12 8TS. Tel: 031 317 3312.

TRAINING

Heads Together Physical Theatre

Performers Adrian Sinclair and Gerry Turvey will be running a five day course entitled "Movement, Rhythm and Performance" at Leeds Polytechnic open to anyone over 15 years old. The course will explore the unique style of theatre that Heads Together have developed over the past five years; a style based on movement, gesture and strong visual imagery - physical theatre.

Date: July 1-5

Venue: Leeds Polytechnic Studio Theatre

Fee: £20/£15

Another course from Heads Together is "Mind and Body - Video, Performance and Photography". This course will focus on the issues concerning women's bodies, how they affect our lives, our minds and how they are used and portrayed in the media.

Date: August 5-23

Venue: The Pavilion, 235 Woodhouse Lane, Leeds

Fee: £15

(Both venues have wheelchair access and sign language interpretation will be available on request.)

For info contact Heads Together (Training), 223 Hyde Park Road, Leeds LS6 1AH Tel: 0532 743974

Youth Moves Festival

The third Youth Moves Festival of Dance will be held at the Dukeries Complex, Ollerton, Nottinghamshire from Wednesday 31 July to Saturday 3 August.

Tutors will include Peter Badejo (Afrikan Dance), Louise Richards (New Dance), Piali Ray (Bharata Natyam) and Adele Thompson (Contemporary). For info contact Louise Bowley, Drama and Dance Department, East Midlands Arts, Mountfields House, Forest Road, Loughborough, Leics, LE11 3HU Tel: 0509 218292

Circus Space

Throughout July and August Circus Space will be operating its evening class programme. Contact them for full details on 071 700 0868. Circus Space is at United House, 39 North Road, London N7.

Weekend Arts College

WAC holds classes on Saturdays and Sundays at the Interchange Centre, Kentish Town, North London, for mature teenagers who are thinking of a career in the arts. The classes offer pupils the chance of working with top professionals in the subjects of their choice, these include mime, drama improvisation, voice and text, dance and music. 80% of senior students have been accepted for full time degree and foundation courses in the arts. For more information contact WAC, Interchange Studios, 15 Wilkin Street, London NW5 3NG Tel: 071 267 9421

Independent Theatre Council

June 12 & 13 Finance Level 1 £75/£60

June 20 Starting a theatre company (Liverpool) £40/£35

June 26 Booking a tour £57/£39

June 27 Touring abroad £57/£39

July 3 Board of Directors £49/£37

July 4 Making marketing work for you £49/£37

July 9 & 10 Contracts £49/£37

July 16 Starting a theatre company £29.50/£23

July 17 & 18 Finance Level 2 £80/£65

Contact: ITC, Unit 129 West, Westminster Business Square, Durham Street, London SE11 5JH Tel: 071 820 1712

Philippe Gaulier Summer School

June 17-July 5 Le Jeu £240

July 6-7 Le Jeu £70

June 17-28 Neutral Mask £170

July 8-Aug 2 Direction £310

July 1-12 Bouffons £170

July 24-25 Devising a Show £70

July 15-Aug 2 Clown £240

Ecole Philippe Gaulier
September 30-15 May
Contact Paul Milican, PO Box 1815, London N5 1BG
Tel: 071 359 0982

Performance Exchange, Glasgow

Workshops are provided on a regular basis for all those involved in the performing arts in a professional capacity who wish to improve, expand and develop their range of skills.

Experienced Scots-based workshop leaders as well as visiting international artists provide a workshop programme encompassing a wide range of performance concepts, techniques and skills, attracting participants from all over Scotland.

Membership is open to anyone involved in the performing arts in a professional capacity, at an annual subscription of £10. For details on summer workshops contact Ms. Floyed Kennedy, Co-ordinator, Basement 5, 235 George Street, Glasgow G2 1DU Tel: 041 227 5557

The Desmond Jones School of Mime

Summer Courses in all aspects of physical theatre

July 6-27

Modern and classical mime, illusion techniques, verbal and physical improvisation, physical characterisation, commedia dell'arte, storytelling, the chimpanzee and other animals.

Brochures: The Registrar, The Desmond Jones School of Mime and Physical Theatre, 20 Thornton Avenue, London W4 1QG Tel: 081 747 3537 or 081 749 0331

Improvisation Technique

Guy Dartnell is available for workshops in Improvised Performance. The workshops will work towards developing people's ability to improvise both individually and in groups. To help with this the workshops will include exploration of the following: Breath, Voice, Movement, Listening and Seeing, Timing and Rhythm, Focus, Exaggeration, Mimicry, Diminishing and Building, Guided Group and Individual Improvisation. For further information contact Guy on 071 328 8055

Nihon Buyo Workshop

Japan 20-31 August

Nihon Buyo, the dance portion of the Kabuki repertory, was extracted and refined to create an independent traditional dance form. The instructors of this workshop in Tokyo will be Azuma Tokuhou, Hanayagi Toshinami and Azuma Katsuko.

Contact: Japanese Centre of ITI, c/o National Noh Theatre, Sendagaya 4-18-1, Shibuya-Ku, Tokyo 150 Tel: (3) 478 78 81

The Kyoto Performance Institute will be giving 6 weeks intensive training in noh, kyogen, nihon buyo, and noho. Contact the International Theatre Institute.

Ecole Internationale de Theatre Jacques Lecoq

The International Summer School will be held July 10 to 26. The theme is The Theatre of Human Nature. Places on the course are by application which must contain a recent photograph and a CV concerning the applicant's professional work. Last date for enrolling: 30 June
Fees: 7000.00 FF

Applications to Ecole Internationale de Theatre Jacques Lecoq, 57, rue du Faubourg Saint Denis - 75010 Paris.

Dancing the Masks of Women

A five day, intensively creative rest from everyday life. A chance to dance, sing, write, sculpt, paint and act.

Dates: 13-18 June

Venue: Beacon Centre (Nr. Exeter)

Fees: £150

Contact Brige Bidell, 14 Mornington Grove, Bow E3 4NS Tel: 081 980 4534

International Theatre School, Poland

Dates: July 15-27

or Aug 5-17

Fees: £350/£300

8 hours of classes daily culminating in a public performance by the group which will be videoed. Classes in physical work, acting, karate, dance, plastics, theory etc. For details contact Jupi Podlaszewski, Artistic Director Teatr Blik, Ul. Arty-stow 6, 75 656 Koszalin 3 Tel: 35 235

The Desmond Jones School of Mime and Physical Theatre

Britain's longest established school of mime and physical theatre.
Autumn term begins September 23rd.

Beginners
Three month intensive Foundation Course.
Mornings 9.30-12.30, Monday to Friday

Advanced Class Fourth Term
Afternoons 2-5pm. Open to those who have completed the 1 year course.

The school encompasses all the disciplines of a Visual and Physical Theatre.
Including: Corporeal Mime, Mime Acting, Verbal and Physical Improvisation, Acrobatics, Masks, Commedia, Voice, Movement Dynamics, Stage Dynamics.

Foundation Courses enrol for terms beginning in: September, January, April

Specialist courses run throughout the year.

The school is situated in Shepherd's Bush.

For further information and brochures contact:
The Registrar, 20 Thornton Avenue, London W4 1QG
Tel: 081 747 3537 or 081 749 0331

Station House Opera present

"Black Works"

Pits the traditional black marks of language, words written on paper, against another universal set of black marks - the visual world of drawings, footprints, tracing, impressions of bodies, body outlines, scratches, sketches and shadows.

18-30 June ICA, London
Contact: Artsadmin 071 482 3631

Nola Rae presents

"Elizabeth's Last Stand"

15 July Cheltenham Festival
24 July Stafford Festival
26 July Sudbury Quay Theatre

Contact Valerie West on 071 833 3454

Rowan Tolley

presents
"A fistful of characters"

A shrewd and compassionate observation of real life characters in real life situations.

For information on performances contact Rowan Tolley on 0274 882365 or 0484 712119.

Ra Ra Zoo present

"Fabulous Beasts"

June 6-7 Swan, Worcester
June 9-10 Burnley Festival
July 18-21 Galway Festival
July and August The Swan Project. A co-production with Green Candle community dance company.
Contact: 071 487 4823

Circus Space present

Flying Trapeze rig-gigs at the following venues:

June 12-15 Hackney Show, Hackney Downs
June 30 Cally Market Festival, Islington
July 7 Pinewood Studios
July 21 Big gig at South Bank Carnival
Aug 5-7 Coram's Fields; Gala Sports Day
Aug 8-10 Coram's Fields; Camden Festival
Aug 22-24 Waterlow Park; Camden Festival
Aug 26 Big gig at Chertsey
End of Aug Highbury Fields, Islington

Contact: The Circus Space, United House, 39 North Road, N7 Tel: 071700 0868

Triangle Projects present

"Married Blitz"
July 29 Eurocross Festival, Leicester
Workshops until 1 August.
Contact 0203 362210

PERFORMANCE UPDATE

The International Workshop Festival

is compiling a Register of all performers, directors, designers, choreographers, puppeteers, teachers, indeed anyone interested in hearing about International Workshop activities happening in the British Isles. Anyone on the Register will receive a free newsletter twice yearly with information about What's On, Where, Who, When, and How Much? If you want to be included write to Deborah de Moll, IWF, 1 Lever Street, London EC1V 3QU or call 071 490 8746

Centre for the Expressive Arts

June 8-9 Physical Theatre
Freda O'Byrne £50
June 15-16 African Movement Expression
Peter Badejo £60
June 13-21 Archetypal Mask, Movement, Voice, Text
John Wright, Bert van Dijk, Barbara McCrea, Merle van den Bosch £297 (this is a residential course based in Dorset)
June 21-23 Archetypal Mask
John Wright £80
June 26-30 Feldenkrais
Barbara McCrea and Merle van den Bosch £160
July 13-14 African Trad. and Mod. Dance
Germaine Acogny £80
July 13-14 Senegalese Drumming
Arona N'Diaye £70

Contact 22a Topsfield Parade, London N8 8PP
Tel: 081 340 4988

3rd Myth and Theatre Week

19-24 August

"The Greed of Dionysos" A series of workshops on theatre, dance, dramaturgy, and voice will begin on 8 August leading up to the festival week. There will be 5 or 6 performances including Pantheatre, Julia Varley of the Odin Teatret and the Societas Raffaello Sanzio (Italy). Organised by Pantheatre (Enrique Pardo, Elizabeth Mayer, and Linda Wise) in collaboration with La Chartreuse and with the Roy Hart International Arts Centre in France.
Contact: Peggy Koob-Grandry, La Chartreuse BP30, 30400 Villeneuve lez Avignon Tel: 90.25.05.46.

Arts Training Programme

12-13 June Fundraising (Birmingham) £85
Contact ATP, Leicester Polytechnic, Scraftoft, Leicester LE7 9PZ Tel: 0533 577804

Booster Cushion Theatre present

"Never judge a book by its cover"

A show designed to encourage children to read, to create an awareness of our environment and to present a positive image of disability.

17-23 June Dublin
8 July The Crucible, Sheffield
6-15 Aug Lewisham libraries
7 Aug Isle of Dogs Library
27 Aug Holland Park
28 Aug Happa Playground, Chelsea
For more details contact 081 889 8533

Kaboodle Productions Ltd. present

"Threepenny Story"

The European inheritance of Brecht is taken back to the folk origins of John Gay's "Beggar's Opera" and developed into a theatre for the 1990's.

June 20-22 British Premiere, Everyman Theatre, Liverpool
Contact Denise Evans on 051 709 2818

Snapdragon Circus

The UK's top non-animal circus greases its axles and polishes its trapeze for a fourth tour of Britain. With not a dumb beast in sight. A gaspworthy mix of storytelling, colour, visual surprises, mechanical sculptures and powerful live music, plus technical skills guaranteed to astound.

For details on where the big top will be contact Adrian Mealing on 061 764 6137.

Talking Pictures present two shows for 91/92

"Europeans"
Delegates from twelve nations discuss fishing quotas, share home truths over cappuccinos and dance the night away in the Euro-conga. Available Oct 91 to Jan 92.

"A Beautiful Life"

Five people squeezed together in a car, full of holiday expectations. Time passes with sandwiches and karaoke - individual's niggles, pleasures and flirtations become the concern of all.

Enquiries, cultural exchange and car maintenance: Adrian Mealing 061 764 6137.

J.Geoffrey Stevenson is touring

"The Idiot"

An exciting and innovative interpretation of Dostoyevsky's novel.

Contact 0904 470033

The Arnolfini Gallery

June 6-8 "A Little Theatre"

A black comedy about the power of fantasy in the era of safe sex. A sumptuously visual and atmospheric new show by writer/director Steve Shill.

June 13-14 "Can't take Johnny to the funeral"
Goat Island Performance Group from Chicago present one of the most physically exhausting, provocative and disturbing performances to be staged in the UK since Pina Bausch and the Wooster Group.

July 5-6 "Flying Costumes, Floating Tombs"
Devised and directed by Keith Kahn, choreographed by H. Patten.
A free public outdoor performance combining dance, sculpture, costume and music derived from the East Indian ceremony of Hosay and Carnival of Trinidad.

The Arnolfini Gallery, 16 Narrow Quay, Bristol Tel:

Black Swan present new productions for 1991/92

"Weaving Rainbows"

A company devised piece using humour, music, physical theatre and circus skills to explore the role of work in women's lives.

also
"A Labour of Love"
Available for bookings Feb-July 1992. The play will look at the reality of community care, examining what caring for the chronically sick at home means and why women do it.
Contact Meg Reid on 0206 823 723

Baron von Nasty presents

"Baron von Nasty"

A wild surreal journey into a minefield of exploding businessmen and manic comic characters.

Booking for festivals, arts centres, ethnic minority arts events and multicultural festivals. Contact the Baron on 071 274 6186.

Brouhaha Theatre present

"Happily ever after"

Three women work, dance and play in a restaurant kitchen which becomes a burlesque world, swinging between cruelty and joy.

May 20-26 Springfield Theatre Club (081 881 2471)
Company contact: 071 326 1635

Tottering Bipeds present

"The Chairs"

For info on forthcoming performances contact Katie London on 071 794 2413.

Festivals

International Movement Theatre Festival

USA 17 June - 13 July
Performers include Dimitri Clown, Bolek Polivka, Topeng Balinese Clowns, Pierre Byland and Magic Dances of Zaire.
Contact: Movement Theatre International, Westminster House, 3700 Chestnut Street, Philadelphia, PA 29204 Tel: (215) 382 0600

Theatre of the World

Essen, Germany 28 June - 14 July
Japanese, Latin-American, dance and cross artform theatre plus a workshop with Latin-American and European young theatre practitioners.

Holland Festival

Amsterdam 1-30 June
Nederlands Dans Teater, Randy Warshaw and Tere O'Conner from New York and Theatre du Soleil's cycle of Greek tragedies "Les Atrides".

3rd International Theatre in a Suitcase Festival

Bulgaria 1-10 October
Contact: Bulgarian International Theatre Institute, rue Pop Andrei 1, Sofia.

Coastal Fringe - The National Youth Arts Festival

29 June - 5 July
Join hundreds of other young people by the sea this Summer for the country's leading youth arts event.
Coastal Fringe is for you whether you are interested in performances, visual arts, technical skills or 'creative camping'.
Contact: Penny Jackson, Eberley House, Avenue Road, Ilfracombe, Devon EX34 9PR 0271 862 419.

London New Play Festival

22 May - 9 June
Old Red Lion, St. Johns Street, London, EC1
Five Plays Every Day
Week Three
Gabriel and Gabriel by Julie Balloo Directed by Tom Hunsinger
Ballard of the Limehouse Rat by Tim Newton Directed by Ruth Ben-Tovim
Assets by Paul Bishop Directed by Ben Yeger
The Heart of Saturday Night by Trevor Miller Directed by David Banks

The plays run from Noon last show at 8pm
Contact 071 837 7816 for details.

In Memoriam

The mime community throughout Europe and the United States will be deeply saddened by the passing away of Etienne Decroux on Tuesday, March 12 at his home in Boulogne-Billancourt, on the outskirts of Paris.

Perhaps one of the greatest luminaries of the theatre world, with one foot planted firmly in the 19th century and the other in the 20th, Decroux brought modern mime fully into being. His inspiration and influence on several generations of actors and teachers of movement theatre has been nothing short of seminal.

Born at the very end of the last century, Decroux began his career as an actor of stage and screen from 1923-1945 under such eminent directors as Jacques Copeau, Gaston Baty, Louis Jouvet, Charles Dullin, Antonin Artaud and Marcel Herrand. His earliest means of earning a living were rooted in much humbler, manual trades - where he was anything from a painter, bricklayer, plumber to butcher, dishwasher and nurse. Without such experiences, he would say, how could anyone make theatre?

It was his passion in the physical world, inspired by his detailed analysis of plant and animal life, as much as his fascination with the world of work, sport and cultural expression of a civilisation through its painting, sculpture, poetry and music which drove Decroux all of his active life and which led him to found a "mime laboratory" - L'Ecole de Mime Corporeale Etienne Decroux" in 1940.

This school thrived for well over 40 years and influenced mainstream theatre with Jean-Louis Barrault's interpretation at the Comedie-Francaise in 1945 of "Le combat antique" of Antony and Cleopatra.

This creative period also gave rise to some of his most memorable works: *Le passage des hommes sur la terre*, *L'Usine*, *Les Arbres*, and *L'Esprit Malin*.

From 1959 onwards, Decroux spent a period of about five years in the United States with his company giving lecture demonstrations and performing his work.

His explorations also led him to Italy and, throughout his teaching

life, he was never happier than when demonstrating his silent art through a mixture of French, English and Italian. His school attracted an international group of students and a fierce loyalty to his ideas.

An impossible man, driven by an *idée fixe*, inhabited by a creative passion which did not lessen as he advanced in years.

It was during one of his last conferences at the school in 1984 that Decroux spoke of *L'Homme de Songe* - the musing man - and pointedly asked the pupils present "But what do you do with your silences?" Needless to say he was met with a blank response.

And it is perhaps this astonishing capacity of his; that of articulate and eloquent silence, the ability to render what is ordinary, extraordinary; what is invisible, visible that has given life and breath to the art of mime and inspired so profoundly all those who have come into contact with not only the man, but also his ideas. *L'Homme de Songe* has finally joined his muse, but what a legacy his spirit has left us with.

Sue Mitchell, April 1991

Decroux the speaking

Anne Dennis Interprets Decroux's Technique

As my work in theatre has moved through a variety of audiences and cultures, it has often seemed to me that one 'constant' appears in every situation: the need for the physically articulate actor. The actor impudently with the acting craft which frees him/her to move from theatre style to theatre style, able to fulfil the demands of the theatrical event. The training of such an actor is where Decroux's research is based.

Decroux always spoke to his students of the role and task of the actor. He perceived the actor to be a communicator of ideas:

"To be on stage you must have something to say."

As communicator the actor has a responsibility to be as clear as possible at all times. The actor informs through his physicality. Decroux was fond of describing the moment when lights go up, the actor takes the space and theatre begins. An image, a dramatic moment is created; a response is immediate in the minds of the audience. Communication has begun. You cannot have theatre without the actor; his presence, in fact, defines the theatre.

Decroux often spoke of his work at the Vieux Columbiere school. Students, stripped of costumes, props, text, their faces veiled, their backs perhaps turned to the audience, were required to make clear theatrical statements. There was to be no doubt in the minds of the audience as to what the character was thinking or feeling, where he/she had come from and where he/she was going to. The actor's instrument was the body.

Working with Decroux it became clear to me that the actor's and the mime/actor's task was one and the same. There is no place for the haphazard physicality of the theatre space. Everything an actor does is seen and interpreted by the audience. Decroux's work was therefore relevant to all actors. Physicality is the primary source of an actor's expression - whether the language be silent or vocal, whether the image be moving or still.

I believe that what has often been seen as Decroux's contempt for the "speaking theatre" has been misinterpreted. I remember, with wonderful clarity, Decroux's "readings" of Victor Hugo, done as only a physically masterful actor could do. It is true that he was always saddened when a fine actor would leave his studios to return to the speaking theatre, uninterested or unable to take the time to study and master the form of mime theatre.

Unfortunately, what Decroux didn't perceive was the change taking place in theatre. The visual image was no longer an afterthought - actors were beginning to understand and make use of their instrument.

At one time most French actors, both minor and major, passed through his studios, taking with them an understanding of the actor's need to be physically clear and precise. Decroux understood that the actor needed a vocabulary, a "grammar" of movement, not another movement "technique". The actor must have the ability to respond to and produce clear dramatic statements. This was for me the primary motivation behind Decroux's work.

All actors must return to the questions of intention and motivation. This is basic to the acting craft and paramount in Decroux's work. "An idea must materialize itself. Then it is material for the theatre."

Decroux was clear. The event is what is interesting. There is no room for generalities, clichés or pathos. The actor must listen, react and respond. His struggle was to find a method to express this "event" in its essential form. "To make the ordinary extraordinary, in order to see better the ordinary."

An action must be seen to come from human behaviour. Movement in itself is not an "instrument to express" (as it is sometimes said to be in dance) but rather comes out of and responds to a "need" to move, a motivation. The movement is the result. The body is the instrument. What we keep or discard - our decisions and choices - is the question of creativity.

To this end Decroux studied everyday occurrences. He was in search of the intrinsic nature of his subjects. He was looking for a methodology, a language which allowed the actor, through movement, to achieve this moment. He depersonalized it, searching for an actor's process.

Decroux wanted the actor to be alive, explicit, articulate. The basis of an actor's craft was to make what was happening inside, the emotions and the thoughts, visible: "to make the invisible visible".

For Decroux the actor's body must be a "well-tuned resonator". What he meant by this was that all which is happening inside must resonate outwards, through every part of the body - the trunk, the limbs, the hands, the face, the eyes. Such a prepared body, sensitive and

capable, will provide the actor with the physical possibilities to communicate and make clear statements in the theatre space.

Decroux developed a method from which the actor could build. An actor did not simply project his/her mannerisms, rhythms, charisma, but rather began from a neutral state to build the character out of its inner and outer influences. "An actor must take on the body of the character and not the character take on the body of the actor."

The body must be prepared to project clearly, with precision and detail. Everything is seen and serves as part of the dramatic statement. The actor must be in control and able to exercise choice. His language, like any language, has precise rules of diction and a grammar of physical expression. It is a language which must be learned and mastered. Articulate bodies are more than fit and playful bodies. To be useful to the actor they must be instruments to be relied upon. The actor must learn to understand the possibilities of physical expression and how to prepare himself for such work. "Everything is right as long as you do it on purpose"

Each movement has a value and is done on purpose as a result of dramatic need. A flicker of the fingers or a wandering of the eyes reflects a thought or emotion specific to the given moment. "The essential aspect of my work is articulation"

A well-tuned body was, however, not enough. Decroux understood that it was necessary to know how to use this instrument with imagination and skill.

Decroux's methods of work involved stripping believable, real characters in order to uncover their passion and humanity. Through the essence of everyday reality the inner state could become visible. Decroux valued humour and, perhaps most of all, passion as a means to make the mundane action become open to new interpretation and further understanding. We see in his work, for example, the hesitation before declared passion, or the inner monologue or dialogue which is in contradiction to the outward gesture.

Decroux always spoke of the need mime had to give spirit to material things and carry reality to its ends. It was not enough "to represent work, but the spirit of the person doing it". In these words there seems to me so much which is relevant to all actors of all theatre. All too

Hommage á Decroux

The following is the text from a mime piece by "The Mime Project", a San Francisco based mime company of the mid-70's, entitled "Hommage á Decroux". The words are based on our notes from Decroux's classes in the early 60's - early 70's.

1. Mime is immobility...
2. Living immobility; it breathes.
3. When man was born, he arose and looked about and found the stars, the moon, the ocean, the trees, but he never saw when they began.
4. To be is to have weight.
5. Knowing when to act is the question of art.
6. Body movement is a violin, a piano, and sometimes a cloud.
7. Everything is beautiful as long as you do it on purpose.
8. A man and a woman. They are seated on a beach at the turn of the century. They are shaded by an old-fashioned canopy. She is sewing peacefully. He is close by watching her. Suddenly, with no sign of wind, the canopy rises and slowly falls. His eyes catch hers. "Je vous aimez, Madame".
9. Mime is a representation of work.
10. Work is the measure of man. Man is the measure of dance.
11. A dancer is a bird, flapping his wings, striving to reach the heavens. A mime is the bird sweeping down to earth.
12. One must find the just distance.
13. A horse is more beautiful held by reins. Drama is conflict.
14. Drama is always being on a precipice.
15. Security is "bourgeoise".
16. No one knows when the thief will come.
17. He judged himself because he was surprised.
18. Most men try to make life rhythmical, concise, to get things to depart and arrive on time. Artists try to put accident into this rhythm.
19. Rhythm in movement equals verse in poetry.
20. Poetry troubles. Things reassure.
21. The enemies of art are utility, laziness and fear.
22. It is easier to go away from the truth.
23. A mime is both subject and object; like a surgeon who opens his stomach.
24. Man cannot see what he is able to touch, nor touch what he sees...(at the moment of embrace).
25. A polite man is altruistic; he would never stab the eyes of space.
26. He is straight. Reason is straight. Passion is round. It is with squares that you make circles.
27. Classicism exists in not showing everything. Everything in little; little in everything.
28. Meditation, thought, hesitation, petrification, doubt...
29. There is nothing new under the sun...
30. Beauty breathes. Black in painting, holes in sculpture, silence in music, and rest in mime.
31. Rest is a gentle thing, like the fall of night.

The words are out of context. They belong to a piece of visual theatre. They are the words selected by a group of people in a specific period of time. But perhaps today they offer a basis for theatre workers to discard, or adopt and expand.

Sincerely,
Anne Dennis