

# **t total t theatre**

The magazine for  
mime, physical  
theatre & visual  
performance

Volume 4 Number 4 Winter 1992

**Feature**

## **per cept ions ?**

**In conversation with ...  
Peter Charlton**

**National Vocational  
Qualifications**

**Focus on NORTH WEST**



## Editorial

**P**erceptions of Mime and Physical Theatre in Britain often affect how successful companies are in presenting their work. Awareness of Mime and Physical Theatre is developing, but seemingly not fast enough for the new and exciting range of work emerging from companies and solo performers. We have devoted our Feature to looking more closely at this and have asked Jac Wilkinson and Sharon Kivity, Gavin Robertson (latterly of Mime Theatre Project), Richard Cumming and Yves MARC of Theatre de Movement to share their personal experiences with us, contrasting the British Experience with that of Europe and overseas. In Conversation with Peter Charlton, we look at how BBC Children's TV has supported Mime and Physical Theatre, and in our Focus on... NORTH WEST, Graeme Phillips of the Unity Theatre, Adrian Mealing of Circus Network North West and Chris Paul of Performance State International explain how the North West is taking off in terms of venue support, training, and practitioner networking.

We would also like to wish the London International Mime Festival a Happy 15th Anniversary. The Festival will be running in London from 18th January to 3rd February 1993. (Details are in the Festivals Listings)

We would welcome YOUR comments on any of the views expressed in this edition of Total Theatre, so please write in!

Also as we look to the Festive Season may we take this opportunity to wish all our readers a prosperous and successful 1993!

Editorial Group

**total theatre** is published quarterly by Mime Action Group, Sadler's Wells, Rosebery Avenue, London EC1R 4TN. Telephone 071 713 7944.

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Richard Cumming

**total theatre** is just one of the many services Mime Action Group provides for those working in Mime and Physical Theatre in the UK.

Membership is available to anyone who wants to know more or involve themselves in the physical theatre movement.

For details of membership please contact Mhora Samuel, Administrator, Mime Action Group, Sadler's Wells, Rosebery Avenue, London EC1R 4TN. Telephone 071 713 7944.

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### copy deadline

If you would like your news and views to be represented in *Total Theatre*, take note that the deadline for copy for the Spring Issue is 25th January 1992. This covers the period March to May 1993.

Total Theatre is the way in which Mime and Physical Theatre discusses, shares and informs. Keep your news and views coming!



# From the ...

**A** strange position to be in - writing a letter for *Total Theatre*, publication date 7th December, in mid October when so much is due to happen between now and then.

I'm obviously not in a position to tell people what happened at the AGM (for those members who were unable to attend) - a full report will be in the next issue.

Additionally, the Seminar at the Hawth in Crawley as part of the Beyond Words Festival discussing Regional Mime Development (one of MAG's three main strategic objectives for 1993/94) and launching the Blueprint for Regional Mime Development has come and gone. (Again a fuller report in the next *Total Theatre*.)

One thing I can say though is that we have appointed a new staff member, Tina Ellu, who is MAG's new P/T Assistant Administrator. Initially the post is only until the 31st of March 1993, but we have applied to the Arts Council for an increase in funding, allowing us to employ Tina beyond her initial contract. Tina's appointment will free up Mhora to concentrate on the recently identified, longer-term strategic objectives of MAG: Regional mime development, (as already mentioned); Increasing the advocacy role of Mime Action Group; and Increasing the public profile of MAG itself, in addition to Mime and Physical Theatre.

Lastly, let me just remind you of the Mime Action Group Training Conference, which will be part of the London International Mime Festival on the 30th and 31st January at the Holborn Centre for the Performing Arts, London.

## Executive

Keith Lawrence, Acting Chair

update

mime  
action  
group

## UK Mime and Physical Theatre Data Resource

As part of the process of developing the UK Mime and Physical Theatre Data Resource, MAG is carrying out a period of research to find out what practitioners, public and other interested groups feel would be the most useful information and advice to have in the Data Resource.

At the back of this issue of *Total Theatre* there is a short Survey Form which we would like to ask you to take 5 minutes to complete, and return to Mime Action Group.

Filling in this survey will ensure that MAG makes the most effective use of its resources to help you!

## Staffing



Tina Ellu

**T**ina Ellu, MAG's new Assistant Administrator, started at the beginning of November 1992. Educated in Nigeria, she returned to Britain last year and has just completed a training course at Greenwich Training Company and is a member of the Association of Accounting Technicians.

## Editorial Committee

The Editorial Committee are looking for people who would like to volunteer their time to work on *Total Theatre*.

If you have an interest or skills in writing, publishing, production, marketing & distribution, fundraising or advertising and would like to help please contact Mhora Samuel at the MAG Office on 071 713 7944.

## Mime Action Group Mime & Physical Theatre Training Conference

30th & 31st January 1993

Holborn Centre for the Performing Arts, London  
In association with the London International Mime Festival

**A** two day National Conference which will bring together Training Providers, Organisations, Practitioners and Educationalists to discuss and recommend the way forward for Physical Theatre Training in the UK.

**DAY ONE** will concentrate on identifying current provision and the ways in which this can be further supported and developed.

**DAY TWO** will focus on discussing the concepts of a National Mime and Physical Theatre Training Structure, a British School of Physical Theatre and drawing up recommendations that can guide Training Providers and Organisations in planning Mime and Physical Theatre Training Development.

**COST:** One Day £25/£20 concession  
Two Days £40/£35 concession

Booking and further details can be obtained from:

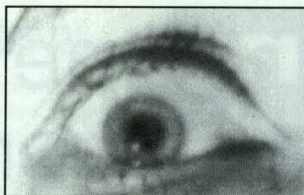
Mime Action Group, Sadler's Wells, Rosebery Avenue, London EC1R 4TN.  
Telephone 071 713 7944.

## Can you introduce someone to MAG?

As the organisation which nationally represents Mime and Physical Theatre, MAG needs to have a wide and representative membership. We need to have as many of the practitioners, organisations, and members of the public who are interested in the development of Mime and Physical Theatre join MAG.

If you know of someone who is not a member introduce them to MAG now!





# perceptions

of Mime and  
Physical Theatre  
in Britain and  
Overseas

**A**s we come to the close of 1992 and the beginning of the "New Europe", opportunities for British Companies to work overseas are destined to become easier. Companies will be able to move between the European States with greater ease, find it easier to produce work in other European Countries and new funding opportunities will open up. The production of the recent

**Bread and Circuses** publication by the Informal European Theatre Meeting has already identified ways in which it will be possible to obtain new funding in the context of the European culture.

However, this begs the question - In theory this sounds fine, but what will this really mean for British Mime and Physical Theatre Companies?

Many already tour and work in Europe and have close connections with the Festivals, Training Schools and Venues.

The key to successfully presenting work seems to lie in how Mime and Physical Theatre is identified and marketed in terms of the inherent culture of a Nation.

In this feature, we focus on how Mime and Physical Theatre are already

perceived by the audiences and promoters in Britain, Europe and other countries overseas. Through the four contributors, Jac Wilkinson & Sharon Kivity, Gavin Robertson (latterly of Mime Theatre Project), Richard Cumming and Yves MARC of Theatre du Mouvement we share their personal experiences in contrasting the British experience with that of Europe and Overseas.

## French Lessons

Jac Wilkinson & Sharon Kivity

**F**rench **H**ow come UK artists still see international festival work as a major target to aim for? What lessons can we learn from the rest of Europe when it comes to small-scale regional Physical Theatre festivals?

One way of examining this potent phenomenon, is by comparative study of Physical Theatre events abroad; such as MIMOS '92 in France. This is the annual festival in Perigueux, held in August, which celebrated its tenth birthday this year, and which I attended with Sharon Kivity as a means of beginning to address the above questions.

On arrival in the charming medieval town of Perigueux, situated at the gateway to the Dordogne, we were both treated graciously and efficiently as members of the press core.

This provided us with a colourful and informed insight to the festival, all of which was delivered with conviction and the belief that the artform is playing a key role in the future of the theatre.

This also extended to the local population, some of whom were present at every performance. They were most eager to discuss the performances and compare them to earlier years. Indeed, it was interesting for me - a newcomer to Mimos - that everyone

thought the material disappointing, especially in comparison to the previous year.

Each morning, the companies performing that evening attended the Press Conference. Here they were invited to introduce their work to the international press (to say nothing of the Grand Jury of invited personages who award the Grand Prix to one of the companies. This year it was Derevo from the former Soviet Union.

Following on from this, the press were able to pose questions to the artists, which often resulted in wider cultural debate on the theatrical influences, the role of the artist/creator and the numerous ways of conducting one's creative and administrative development.

In addition to these, there were several discussions and presentations by authors of books on Mime and Theatre in France where everyone was welcomed to contribute. Even we were asked to give a presentation on MAG and Mime in England (despite only being given half an hour's notice), which accompanied a similar talk on Mime in the USA.

The level and intensity of debate was much more advanced than one can expect to find here. There was no "So what's Mime anyway?" and "Is Mime the correct name for it?" stuff. Mime/Physical Theatre was being viewed as a vibrant artistic movement that was also succeeding in infiltrating and mixing with many other artforms.

One avenue where the UK is obviously progressing more rapidly - is Education and

Community work, using the artform as a tool and springboard for the whole spectrum of society, along with creating/encouraging new

audiences. Maybe the French feel that they already have their Mime audience singled out and don't need to try to discover any more potential punters and participants.

However, returning to my original questions, it is not difficult to see how enriched, fulfilled and encouraged the artist could feel (if they chose to involve themselves thus, and their work was well received). People genuinely wanted to discuss their work and to further their contribution towards the festival as a whole.

Festivals in this country need to be allowed to grow in their own distinctive way and succeed in attracting a wide enough range of financial and community support.

Unless things change "the trip abroad" will still throw England into scant relief; a poor relation with a lot to learn. But by all this, I do not mean, or believe, that the UK cannot attain similar standards and objectives in small-scale regional festivals. We must believe, and ensure that others do too. Only when the conviction and determination to offer Mime and Physical Theatre in this way is demonstrated enough, will the Doubting Thomas's truly take stock. ■

This article forms part of a larger comparative study of small-scale Physical Theatre and Puppetry Festivals in the UK and Europe. For further details and reviews contact: Sharon Kivity on 081 977 2961 or Jac Wilkinson on 0203 524252

Bread and Circuses, EC Programmes and Schemes open to the performing arts is available from the Arts Council and the ICA Bookshop, London. Other enquiries can be directed to the Informal European Theatre Meeting, 143 Boulevard Anspach, 1000, Brussels. Telephone 322 5145676.



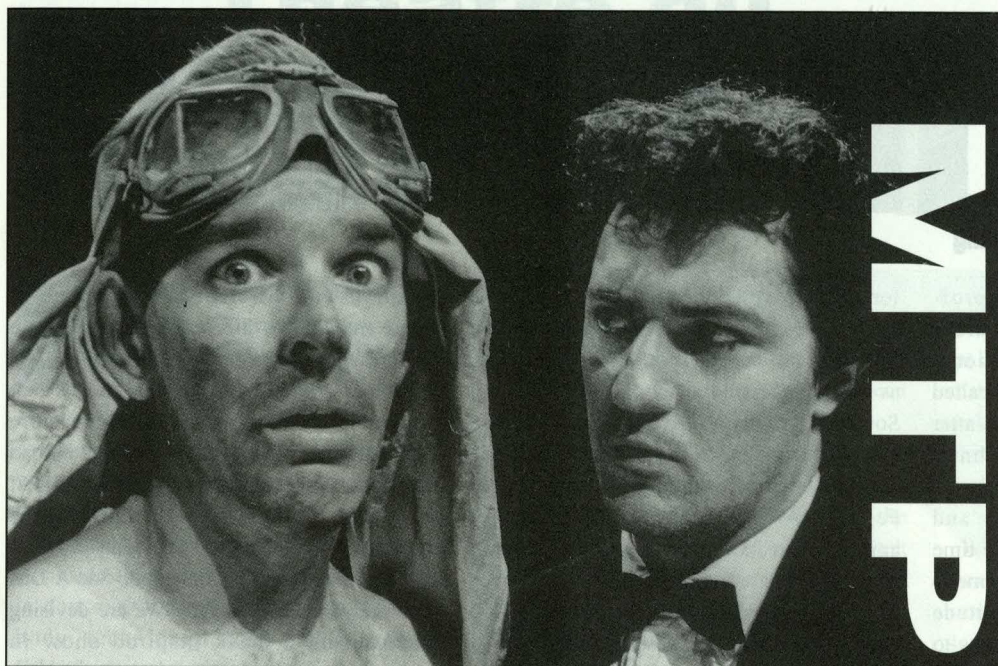


Photo: The Arncliffe Theatre, Bristol

Andrew Dawson and Gavin Robertson in Vertical Deserts

**S**ince 1988, Mime Theatre Project has travelled to five continents with its seven touring productions, visiting some places more than once. Since 1989, more and more of our work has been abroad, where in common with other companies we found we could earn more and seemingly be better appreciated than in the UK. Why this should be the case is another discussion in itself.

So how did this situation arise?

The answer is because of a combination of ambition and circumstance. Every company is only the sum total of its members; those people CARE about their work, WANT people to see it and can PLAN for some time ahead. For example, in January 1989 MTP decided to send me to Australia for three months in a gamble that the cost of going would ultimately be an investment in the future, and so it proved with a six month commercial tour (including New Zealand) in 1990. This is very different from being involved in a tour arranged via the British Council, or being invited by a Festival Director, both of which are perhaps more usual ways of travelling, and involve no risk to the company.

It is encouraging to note that in fact, where MTP has actually taken the trouble to travel and meet promoters in whatever country, we have never failed to return at a

later date to perform. There is no substitute for meeting potential bookers face to face.

One element we feel we must comment on from our experience of being abroad is the old question of "mime" - the word. We have unquestionably suffered in our foreign touring by having the word in our company name. In fact during the last two years we have always travelled simply as "MTP" without explanation of the initials, or in the case of Japan (where we were told that the word had "dark and negative connotations"!) simply as Gavin Robertson and Andrew Dawson, and not as "a company" at all! Ultimately, throughout the debate, no matter what performers on the inside think, you are the victim of everybody else's preconceptions -

### Mime has connotations of silence, white faces and all the rest ...

including the public you are trying to reach in your publicity. A word in any language is defined by its use by the general populus in any given context (witness the change in meaning of the word "gay" for example). Mime has connotations of silence, white faces and all the rest. That much is irrefutable. So unless you perform in that style, DON'T use the word! Having in the past carried the mime banner and done our share of trying to re-educate people, we feel that frankly, there is little point! In the

1984-1992  
Gavin Robertson

UK, we believe the word is actually less of a problem, and that a certain amount of re-education has been successful. When abroad however, it is useful to remember that in countries where your publicity (or company name!) is open to interpretation by its translation into another language, misunderstanding is more likely than accuracy!

Finally then ... Why has MTP stopped producing work?

There is no one reason, but a combination of many. We would like to say that foremost we have NOT suffered from the theatre equivalent of "musical differences" - we could not be more in agreement. Essentially we feel that we have accomplished what we intended to do as a company. The work itself has changed and grown from show to show; we have experienced small-scale touring, middle-scale touring, foreign touring, sell-outs in the West End, performances in two-thousand seater concert halls, TV performances and interviews, re-directed our work onto other actors, AND above all, had control over everything from print design, copy and merchandise, to artistic policy, finance, and forward planning.

It would be too easy to keep going now that we understand what we do and how we do it. Even becoming a bigger company is not, for us, an end in itself. There is perhaps a certain relish in once accomplishing something, to smash it all up and see what happens next! Andrew and I will perform again - perhaps together, but absolutely NOT as Mime Theatre Project. In the short term, Andrew will continue his study of the Feldenkrais Method, whilst I seem to be scriptwriting corporate videos. "Thunderbirds F.A.B. - The Next Generation" (performed by Paul Kent and Wayne Forrester) continues its UK tour until Easter 1993.

Finally then, we would like, through these pages, to thank everyone who has supported us and our work. ■





# creating THE FOOL

Richard Cuming

I started my professional career with a traditional circus troupe called ZIPPO'S CIRCUS after training with Johnny Hutch, Carlo Boso, Barry Grantham and Jonathan Kay. My time with the circus led me to perform in a multitude of venues, from tents to colleges, arts centres to village halls. We toured throughout the U.K., Europe, Australia and America. As the circus became more traditional I felt that it was time to go my own way so I set up my own company, employed a manager and began to tour my solo shows.

The Company Policy is simple. To perform solo clown shows which are suitable for a wide age range, to perform shows which are

popular and accessible yet thought provoking, to explore neglected theatre forms, to work with other people on interesting projects and to share this knowledge with other interested parties.

My first solo show, THE PUZZLE, told the story of a contemporary clown, which created a character whose traits appear in my latest show BEFORE YOUR VERY EYES. I have worked on some very productive collaborations, with Sylvester McCoy in ZOO OF TRANQUILITY, with Brussels based artist Susan Yeates in DORIS AND DICKY and Alastair McMillan and Sue Mitchell in UNFINISHED BUSINESS, a Commedia show. Over the years I have utilised the talents of Bim Mason and John Lee for direction.

The company is funded by Southern Arts

for specific expenditure such as Director's fees, publicity etc. I have never received a project grant, but I do not work in that way, as a freelance solo artist I do not have to. Southern Arts have also helped with advice over the years and with the inclusion of the show in events such as their recent Mime Festival LARGER THAN LIFE. I have not applied for funding in Europe in the past although we are looking at various sources for 1993/94. Promotions outside England have always been fee based but we plan to expand our tours to include self promotions for future years.

I find the perception of the art form to be wholly different outside England. Here the difficulties seem to be based upon the two words "clown" and "mime" and the attempts NOT to use them, but suggest them. For example, the Southern Arts based LARGER THAN LIFE Festival was described on the publicity as a "New Theatre Festival", but was comprised of mime and movement based companies. During the research into the feasibility of the festival several venue managers stated that they could obtain larger houses for mime shows if they billed them as Theatre.

Is it better to present companies as Mime knowing that the mere mention of the word makes certain members of the potential audience immediately dismiss it from their list of things to see? Or do terms such as "New Theatre" work constructively to draw in these sceptical audience members. From talking with other physically based companies it seems that we are all out there trying to do our bit to raise the common perception of the art form.

While performing in venues and festivals in Europe I noted that there seems to be a greater understanding of what physical shows encompass in their work. The labels of "clown" and "mime" do not seem to provoke the same negative reaction and the level of appreciation is much higher. Each

country has a different understanding of Mime and Clown; different cultures perceive and present their own particular style.

From a marketing angle this means that our publicity here plays down the more physical angles of the show whereas abroad there is larger scope for a more honest approach. Of the shows currently in the pipeline, I am most excited about a collaboration with La Compagnie Sac A Dos who are based in Belgium. We are devising and touring a mask inspired show in

**The English habit of pouring scorn on anything which smacks of pretension is deeply ingrained within us**

Belgium, Holland and Switzerland during Spring 1993.

I find it fresh and invigorating to work within other cultures and to widen my own perception of the boundaries (or lack of them) through other performers. The English habit of pouring scorn on anything which smacks of pretension is deeply ingrained within us and there is something to be gained from leaving this behind. For me, part of my development in the next few years will be to assimilate and be open to cross-fertilisation whilst searching out and developing my own personal vision.

For touring details, contact: Verena Cornwall, 41 Hyde Abbey Road, Winchester, Hampshire. SO23 7DA. Telephone (0962) 864124 ■





# Theatre du Mouvement

Yves MARC

In 1993 Claire Heggen and myself celebrate the 20th anniversary of our first performance together and the first ten years of our company, 'Theatre du Mouvement'.

We have devised some fifteen works, which have been performed in over fifty countries.

We trained in corporal mime for four years alongside Etienne Decroux and also trained in dance, gymnastics, sports and diverse body techniques such as Alexander Feldenkrais and work with Odile Ronquet.

This training has enabled us to have a broad perspective on corporal movement. At the present time, when traditional vertical terminologies (dance, theatre, mime, puppetry) no longer really correspond to the aspirations of contemporary creators, who are attracted by the mixing of genres and the "poetry of budgets", Theatre du Mouvement freely places its artistic approach in the idea of "transversality" of gesture between the stage arts. The different types of research of the company are supported by themes such as: the human walk, animality, the musicality of movement – and most recently, the scenic environment of the body.

## French distributors seem less and less curious or inclined to promote tours which are different or outside the norm

As a company, we have been able to:

- create and tour shows for adults and young people.
- organise training sessions for actors at an international level (mimes, dancers, actors, puppeteers) in Paris, Berlin, London, Amsterdam, New York, and Lima.
- organise workshops aimed at pupils, teachers, arts trainers and amateur groups.
- create imaginative, documentary videos, some of which have been broadcast on television.

Each piece of research, leads to a different aesthetic, each creation brings into play new collaborations. The company created a new show last year called "BUGS". It was inspired by the theme of insects, and was the realisation of research on scenic environment, modular costumes, a sonorous universe created directly by the actors with a

fairly complex dramaturgical script.

Mime Action Group asked us about the impressions we have had of mime in the UK in comparison to France or other European countries.

Each country is distinct and Britain is very different to France, Holland, Belgium or Spain. Gradually becoming aware of the mime field in the UK, we have been struck by a certain number of factors:

- the amount of companies, and their vitality.
- the number of shows toured in Britain by English companies.
- the low level of grants.
- the selling price of shows, which is per company, far less than France.
- the short rehearsal period leading to a creation.
- on an aesthetic level, a pronounced taste for the human and comic mode, which is often popular.
- the interest of national criticism for this type of show (which unfortunately does not exist in France).
- an interested audience, and in the case of the London Mime Festival, an informed one.
- the existence of a dynamic umbrella group – Mime Action Group. All French initiatives to form such a group have failed.

The particular profile of mime in Britain appears to us to be inscribed in the social, economic and political context of the country: an out and out market economy –

which in the cultural domain makes artistic creation vulnerable and pushes creators to make their production first and foremost profitable. From this point of view, France may appear privileged.

On the other hand, French distributors seem less curious or inclined to promote tours which are different or outside the norm. In a country which has the greatest mime schools, it is sad to see how this genre doesn't have the right to be quoted and how many companies which either practise it or have been inspired by it, rarely use the name of mime for commercial reasons or those of image.

In this way, we believe more and more in a

Europe in which gesture can become a truly common theatrical language, on condition that each country leaves a window ajar to the creation of other countries. We are currently working on the organisation of a European event, "The Transversals", which will take place in 1994. I am also a founder member of the European Mime Federation.

We can only hope for more frequent crossings across the channel of British companies in the direction of Europe and vice versa. We have the impression that artistic European exchanges will provide our future nourishment. Geographic "transversality" should have an echo in the artistic transversality of gesture.

Through our different performances, tendencies and "obsessions" we gradually created the company style:

- the "strange familiar" and non realism.
- the precision and body control of the actors.
- risk-taking.
- bodily dissociation of one part and the actor's organisation of the other.
- musical organisation of the actor's gestural sequence.
- love of play – child's play as an imaginary support.
- the alternating of human, poetic and dramatic shows.
- a dramaturgy specific to gestural theatre.

Our work tends to develop over a long period of time. Research for a show can last several years and a show can take up to two years to see the light of day.

Theatre du Mouvement is therefore an atypical company in France, outside of the vogue of contemporary dance, set aside from the conservative fortress of text-based theatre. It pleases us to create a different sort of theatre and to develop the work with a permanent company.

The company also has institutional recognition: it is subsidised by the Ministry of Culture, having its home in the Parisian suburb of Pavillons Sous Bois and has recently subsidy from the Department of Seine Saint Denis for its creative activity and work in the school sector. We are also often assisted by the Ministry of Foreign Affairs for our overseas tours. ■

(Translated by Sue Mitchell)



# Peter Charlton



It goes without saying that people expect the Irish to drink Guinness, the Arts to be under-funded and the BBC very hard to get in to. Surprisingly, I managed the latter with little fuss from security and only got lost once before being offered a welcome cup of tea by Peter Charlton: producer and writer of children's television programmes. I was there mainly to talk about the genres of mime and physical theatre and television's apparent cold-shouldering of them.

Peter is a happy storyteller - obviously suited to his department very well. His imaginative and friendly style has led him to produce such recent programmes as *IS THAT A FACT?*, *BITSA*, currently into a third series, *THE ANTICS ROADSHOW* and *THE LITTLE GREEN PLANET SHOW*, which is currently into a second series and starring puppets - Peter is a keen puppeteer and a member of The British Puppet & Model Theatre Guild.

He was born in Lancaster and studied acting at Esme Church's Northern Theatre School in Bradford. Then, like so many struggling actors, ended up taking stage management work to survive. Various repertory companies around Britain saw his service until 1963, when he undertook the job where the producer insisted on an SM who also acted in the mime sketch as well - playing the waiter to Eddie Vitch's customer. This lasted for six months.

It was 1965, Peter was stage managing at the Prince Of Wales Theatre and the BBC advertised in 'The Stage' for Assistant Floor

## Producer, Children's Programmes, BBC Television

Managers. It seemed a natural career progression and he got the job. Promotion to Floor Manager then Production Assistant followed over the years. By 1970 he was working on *PLAY SCHOOL* and was soon writing and directing *PLAY AWAY*. From *PLAY AWAY* he saw the possibilities of a mime variety programme and in 1989 *BODYTALK* was transmitted. Hosted by Wayne Pritchett, the emphasis was on the human body with guest performers that had no need to speak - puppeteers, dancers, mimes, magicians and even an Origami expert to show the dexterity of the hands.

So why didn't *BODYTALK* open the floodgates to more mime programmes on our screens? Peter, who believes that today's programmes are just as good as they have always been, although he admits that the styles have changed, traces it to perhaps the British attitude to mime. In television terms, *BODYTALK* was criticised because the technology available in producing an exciting programme wasn't used. The whole point of a show without camera tricks was frowned upon! Even today - clowning and new circus is very hard to sell to television executives because of pre-conceived ideas of what these terms imply.

Peter mentioned that his visits to France, for instance, were revealing in the French

attitude to the physical arts. Mime is simply accepted, a part of theatre, of entertainment, nothing special. The whole family watches it - they are unafraid of it. He suggests that television executives are looking for a compelling approach to mime programme making. After all, mime is a world full of people who think in a visual way. One needs to write, therefore, specifically for the small screen and the effects that work on it. Something that Benny Hill, Kenny Everett and Rowan Atkinson managed to do - but few others have.

Peter is open to suggestions - being a keen supporter of mime. He sees mime acceptable in television in terms, but at the moment only in small doses: as speciality acts and brief appearances. I suggest that perhaps mime is just misunderstood and doesn't present itself very well. It loses something in translation when explained to programme-makers. Peter's eyes light up and he remembers the time when *PLAY AWAY* was nominated for the 15th International Television Festival held in Monte Carlo in 1975, but had to be translated into French. The caller was asking why this joke didn't work:

Have you heard the one about  
the ten-ton budgie?  
No, how does it go?  
Tweet Tweet.

The fact that the punchline couldn't be translated properly wasn't a help, but in written form it needs to have "deep, heavy voice" emphasised for it to work. It needs to be seen ...

Yet, like the joke, mime needs to be seen to be fully understood too. So, in order to be successful in this medium, mime needs to find a way of translating itself into television terms - to start writing purely for television, not trying to adapt theatre pieces and ideas. After all, isn't mime supposed to be a universal language? And, as the majority of people watch television rather than go to the theatre, shouldn't mime be thrusting itself into people's living rooms? Wouldn't that boost theatre audiences? Well, the television producers are waiting for our calls ... ■

Paul Yates



# National Vocational Qualifications for the

## Performing Arts

**T**he Arts and Entertainment Training Council (AETC) was set up in 1989 to take a lead on training for the arts and entertainment. Its long term aims are to improve the quality, relevance and accessibility of training for all people who work in this area but the first step, and one which is being funded by the Department of Employment, is to develop a clear framework of National Standards for Training. These standards may be developed into National Vocational Qualifications (and Scottish Vocational Qualifications or SVQ's) but even on their own they should have considerable value for training and at work. They will cover performers, production, and arts management.

Standards describe in detail what is required in a particular area of work and describe it in a way that can be assessed. They provide a written benchmark against which a person's ability to do their job can be assessed. On the principle that the best people to ask about what is required in a particular area of work are those people who currently work in it, standards are developed in close consultation with experienced practitioners and employers.

In terms of AETC's work this means that standards are being developed through consultation with performers, directors, managers, choreographers and musicians from all areas of the arts and entertainment world, including subsidised and commercial organisations, representatives of traditional and emerging arts practice and numerous freelance practitioners. AETC is also consulting with employers and training providers, since they too have a view on what it takes to be competent in a particular area of work. Draft standards will be published for consultation towards the end

of 1992 and we would like as many arts organisations and individual performers to respond to the draft standards during the consultation process.

Once they have been developed the Standards should assist training providers in devising courses that are relevant to employment. The need for vocational training in all areas of the arts and

**Once they have been developed the Standards should assist training providers in devising courses that are relevant to employment**

entertainments industry is urgent. The speed of technological change and the growth of the media and of international markets mean that arts organisations and individual practitioners need an increasing range and level of expertise. Acquiring these skills in a haphazard, piecemeal way is not effective. For example, the actor who turns up for a TV part and can't perform to camera may not be offered TV work again. The practitioner who has no understanding of their legal rights and obligations may find themselves committed for years to a contract that is not in their best interests. In an increasingly competitive environment learning by mistake is simply too expensive.

But standards are not just useful for training. If they are developed into

qualifications which are relevant at work they will enable people to prove their suitability for a job not only to personal contacts in the business but to a much wider range of employers in this country and abroad. NVQ's will not only have national status (important when it comes to grants) but a recent EEC directive has given them recognition across the Community.

If you would like to find out more about the development of the National Vocational Qualifications for the arts or if you would like to see a copy of the draft Standards for actors and other performers which will include Mime and Physical Theatre to be published at the end of this year, contact Rachel Fox, AETC, 3 St Peters Buildings, York Street, Leeds LS9 8AJ. ■

**Jo Pinsett**

**Arts & Entertainments Training Council**



# A thriving

**L**iverpool's Unity Theatre promotes a fair amount of Physical Theatre over a year, to such an extent now that it has become a cornerstone of our programme.

I sometimes wonder why as we once again flick through the thesaurus for user friendly synonyms for "mime", a term that surveys and on occasion our own box-office returns have proved largely resistable to audiences.

I think that it is true to say that to the general theatre-going public, the genre is still considered un-British and totally alien to the text orientated, sweet-voiced traditions of "English theatrical".

Some years ago I tuned into a late-night BBC 2 programme called "Turns". It was inexpensive television, a compilation film from the B.F.I. vaults of music hall acts from the 20's, 30's and 40's. Amongst the tap dancing ballet dancers, contortionists and balloon benders, one "turn" caught my eye. Two comics, who had never made it further up the variety bill than warm-up for the interval performed a simple sketch that probably kept them in stout and hot pies for the most of their lives.

The setting; a door flat on which was pinned a notice announcing "Storeman wanted-apply within". The comics arrive at the door simultaneously. What then ensues is a non-verbal, acrobatic confrontation as each one tries to be the first through the door. The routine centres around a jacket which in the confusion of the fray swiftly transfers from one man to the other, is worn by both at the same time, is turned inside out, upside down and every whichway without once being taken off! In ten minutes of stage time there was superb clowning, a compact story, great laughs and even social comment!

Sometime later, at the Kendal Mime Festival, watching The Right Size for the

first time a shortened version of the same routine cropped up in the show. Talking to the company afterwards they told me that Johnny Hutch, whilst watching some of their early rehearsals, had commented on how much of their show used routines he was familiar with from his days in Music Hall.

Where is this anecdotal perambulation taking me? A reminder that the recent resurgence of interest in physical theatre and cutting edge work has a popular foundation that our grandparents would have found familiar on any Saturday night at their local variety theatre. A pity then that today's companies and artists have to cross the Channel to rediscover these traditions and we promoters have a difficult time convincing audiences that "mime" is

accessible and a great deal more than two hours of white faced, walking against the wind of silence.

In the North West we have a healthy group of individuals, companies and organisations developing work deeply rooted in the "forgotten" traditions of physical theatre and actively breaking down the barriers of mime, live art, dance and puppetry.

The region is the base for Talking Pictures, a company with a truly

international outlook who employ artists from around the world. In particular they are pursuing a policy of engaging foreign directors such as Pierre Byland and Andrei Kritenko who bring with them a vast catalogue of styles developed from the all too recent necessity of inventing visual ambiguities that circumnavigate the prying eyes of their old political masters.

Doo Cot and Third Estate work out of Manchester and are typical of the high quality companies pushing the frontiers of physical work expanding out of puppetry

and dance/music theatre.

Merseyside also has its treasures. Loudmouth were in the forefront of the physical theatre revival in the region. Although no longer producing they have left behind a rich legacy through training or company members joining Kaboodle, a group now based at Unity, who have their own traditions of work informed by clowning, masks and music hall.

A new company, Rejects Revenge have to some extent picked up the Loudmouth torch. They have recently been awarded a North West Arts Board company development grant, which gives them modest financial security for three years. Comprehensive national tours are now possible so watch out for them as they start treading the circuit.

Unique to the region are two training organisations both of which have placed a special emphasis on providing courses for performers who want to develop their skills beyond the fruity voice and audition technique.

Physical State International is based in Manchester. The brain child of choreographer/ performer Rivca Ruben, the organisation has developed from annual summer schools at The Green Room to a virtual all year round provider of training and performance opportunities from a host of national and international specialists now based at the Zion Institute.

Liverpool has the Everyman Hope Street Actor's Centre. Bringing young actors into contact, through workshops, with the likes of Mime Theatre Project, Bim Mason, DV8, Black Mime Theatre to name a few has gradually opened people's eyes to the vast horizons beyond the sanctity of text and cerebral interpretation.

So we have a potentially rich and exciting fabric not only concerned with performance but with that all essential training and experimentation.

What of the future? In the last few weeks the region has been awarded an Arts Council feasibility study into the possible development of a National Dance Agency. The scheme is ambitious and would turn the entire North West into an N.D.A. with each region concentrating on its particular strengths. It would consist of Cheshire

**In the North West  
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of physical theatre**



# picture!

Graeme Phillips  
Unity Theatre

Dance Workshop in the south and LUDUS in the north with their emphasis on performance, training and education; Merseyside as a centre for youth dance and Manchester for performance.

However there is a dichotomy. In terms of the Arts Council, mime and physical theatre has been absorbed into the drama department whilst in the regions it remains the responsibility of individual dance officers. Paula Murray, NWAB's Dance Officer, does not see any conflict should the agency status eventually be granted. She would see it as NWAB's particular responsibility to see that through arts board

funds, mime and physical theatre is given profile and status as part of the agency.

From Unity's point of view and that of other promoters in the region who have put their diminishing funds where their mouths are in support of this work this is to be welcomed, especially as it means that presenting this area of performance becomes less precarious.

It is a slow process affected through staying committed but hopefully the day will come when the ambitious full length physical theatre productions of today will be as popular with audiences as the ten minute "turns" that delighted our grandparents. ■

## Contacts:

Unity Theatre, Graeme Phillips  
(051 709 6502)  
Everyman Hope Street Project,  
Peter Ward (051 708 0338)  
Rejects Revenge, Tracy Aston  
(051 708 8480)  
Kaboodle Productions,  
Denise Evans (051 709 2818)  
Physical State International,  
Rivca Ruben (061 272 2723)  
Third Estate Music and Dance,  
Helena Rudd (061 227 9346)  
Doo Cot, Nenagh Watson  
(061 226 8592)  
The Green Room,  
Bush Hartshorn (061 236 1677)  
Adrian Mealing (Talking Pictures)  
0684 40366

Talking Pictures Photo: Polly Barland

# North West CIRCUS Network

**H**ere in the North West - home of the next but one Olympics, Britain's newest tram system and several notable soaps - we like a bit of a circus.

NW Circus Network is in touch with around 700 circus practitioners - those who use circus in performance, teaching or play-related activity - from Merseyside through Greater Manchester to West Yorkshire.

That should tell you two things. Firstly, NWCN has a helluva constituency and responsibility to deliver. And secondly, that's an awful lot of people in one region throwing things in the air and catching them on the way down.

## Community performance groups

Community circus groups like Bezircus, Quircus and Manchester CC flourish; they're packed out. Then there's the full-time professional companies such as Swamp, Skylight and the late lamented, no longer tented Snapdragon Circus from Hebden

Bridge. (Why, Mr & Mrs ACGB Drama Panel, did you fund circus training projects but not productions in 1992/93? It's at least irrational and is a tension that's been there for 4 years at least.)

Plus a host of juggling groups get into it for leisure, for the innate pleasure of tumbling, acro, unicycle and rope stunts.

The majority of circus bods are concerned however to make drama out of the form, to devise performances and get them seen in very public spaces. My own group used to treat highly politicised sagas in circus, like the French and Russian Revolutions, the Silentnight Beds dispute in Barnoldswick (one of Maggie's favourite factories), all topical stuff.

## Checkpoint Jimmy

The border between circus and physical theatre has always been a low-key affair; like crossing from Lancashire into Yorkshire, it just sort of comes over you but you still feel OK about yourself. Circus still relies upon

clowns, for instance. That's why there's so much interest in the lazzi of Commedia, the fools of Bolek Polivka and Pierre Byland, and all the European traditions of clown. Clown teachers like John Lee are nipping in and out of the region like yo-yos to lead workshops.

Take a company like Ra Ra Zoo and you'd be hard pressed to locate its starting point. Was it circus, visual theatre, comedy or what? And what does it bloody matter anyhow? Just about the only technical skill we couldn't teach ourselves in the region was aerial work. A few lucky souls attended Helen Crocker and Deborah Pope's Aerial Taster in Manchester some while back and then earlier this year NWCN promoted an aerial residency by Cathie Sprague and Lynn Carroll of Chimaera, with follow-up by the internationally acclaimed Pauline Palacy. Now every group in the region has its own ropes and rigs; Skylight would be the first to admit that the residency explains the major use of trapeze in its spring '93 show.



## Training

NWCN is concerned to provide training in response to members' needs. That training often focuses on devising and performance skills, not circus at all. That explains the line-up's for the Schools for Fools, the like of Fortunati, Les Bubb, Mick Wall & Alan Heap, Guy Dartnell, Franki Anderson, Rick Zoltowski, John Lee, Loudmouth Mime, Peta Lily and John Mowat. If they ain't physical... Our next residency looks set to offer a director to community groups working on their current productions and improving approach to structure and form.

The Network also encourages Mini-Conventions, huge swap shops, symposiums on the street and performances in try-out.

## Ways of working

Whilst being an autonomous beast with varying levels of energy - like we don't have a worker at the moment - we do try to establish pilots which influence practice nationally.

**Circus World** - see fab offer below - was a magnificent 3-month project in tandem with Stockport MBC which provided access sessions, intermediate training and a live production to finish.

Not one but two new community groups emerged from that and Stockport continues to cherish and foster both! The resulting Report and Video do much to extol the virtues - and dangers - of community circus projects. (This documentation was distributed to local authority leisure departments around the UK as stimulus and encouragement.) Cheap, fun and accessible on one hand - well, there isn't another hand unless it's a bad performance.

Juggling alone doth not a credible show make. ■

**Adrian Mealing**

### FAB FREE OFFER TO ALL total theatre READERS:

#### \*\* Circus World full colour report and video \*\*

But only if you promise to nail a Local Authority Officer with it for 5 minutes. You promise? Write to the address below enclosing a video jiffy bag with a £1 stamp.

Adrian Mealing, NW Circus Network, 165 Ainsworth Road, Bury, Lancashire BL8 2RT. Telephone 061-764 6137.

# PHYSICAL STATE International Manchester

**M**anchester based, Physical State International (PSI) has grown quickly to offer a broad programme of arts training - originally concentrated in dance and theatre but now with increasing coverage of other forms and of innovative multi-disciplinary work.

Artistic Director Rivca Rubin is clear about the value of training: "I think you have an incredible impact when you provide training. It becomes clear to me when I look back at my training how much it influences what I do now."

That training takes in Munich and Berlin State Academies, and courses with leading practitioners in Holland, Spain, Germany and England, with a research visit to New York's live art community planned for winter and ongoing study with choreographer Julen Hamilton and others.

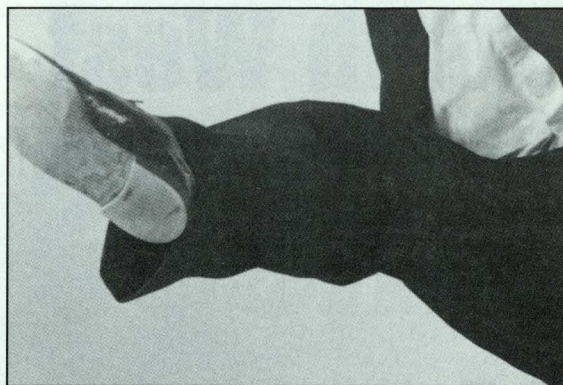
The resulting work has included performing and creating work with companies including Theatre Totale, Foundation, Rivca Rubin Co, Alison Andrews Co and Le Grand Jeu (France).

Internationalism and eclecticism informs PSI's programming, drawing together

artists and participants from all over the world, and provides the Company's mission - "Performing and Visual Arts Training - Manchester and Worldwide".

PSI works in three main areas: firstly, intensive workshops with international and UK artists with reputations for excellence as practitioners and as educators - these being both for professionals and for people with little or no arts experience; secondly, unique participatory projects leading to performances live or on video; thirdly, collaborative productions between artists of international renown and base.

PSI is responding to the demand for training and performance projects across the spectrum of the arts, from theatre to new writing, from dance to video production. And while programming of workshops in these areas continues to be the backbone of PSI's activity this is being fleshed out with training projects leading to productions, and with international collaborative productions



planned with little or no formal training element.

PSI plans continued devotion to the North West in both training and production, along with expansion through Britain, into Europe and ultimately worldwide.

The supreme quality of work has been recognised through a substantial increase in funding and in 1992, PSI has offered its most exciting and comprehensive programme of events to date.

For 1993 and 1994 further developments can be expected - including a New York New Work strand in 1993 and extensive programme as part of Manchester's Year of Drama in 1994. Join the free mailing list to get ahead of the game! ■

**Chris Paul**

PSI, 60 Charles Street,  
Manchester M1 7DF  
Tel: 061-272 7273  
Fax: 061-274 4633



# Third Estate

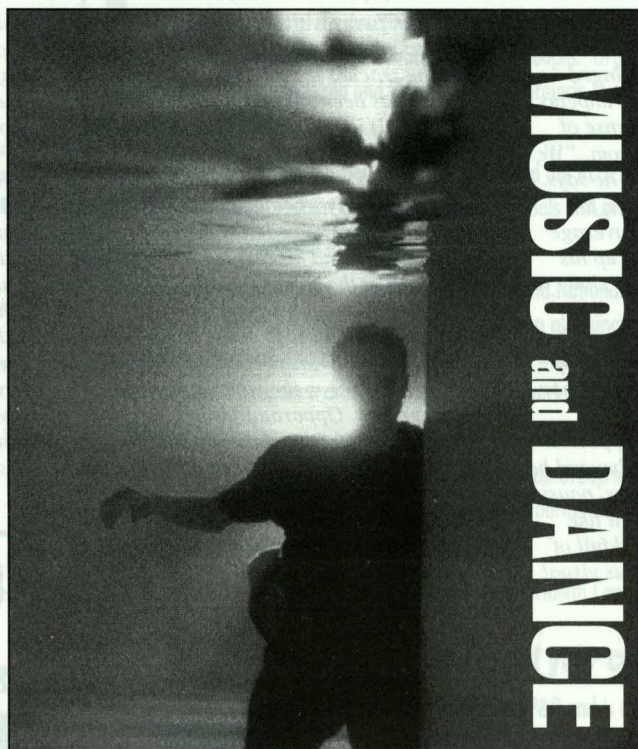
**“**What is the Third Estate? Everything. What has it been until now? Nothing. What does it demand? To be something.” So said the clergyman Emmanuel Sayres during the French Revolution in 1789. His pamphlet is the source for the name of this company. Founded and based in Manchester by Ruth Jones in March 1990, Third Estate has extensively toured the North West region, as well as reaching out to other areas of Britain.

Formed by drawing together what appeared to be the only three professional dancers hanging about Manchester and a sprinkling of musicians, Third Estate productions (BURNING ISSUE, THE FINAL PLUG and DEEP SIX - currently touring) combine music, dance, set and slides and film. Performances have been made at The Royal Festival Hall and, as part of the ‘Spring Loaded’ season, The Place in London. The Whitworth Art Gallery in Manchester has seen a production, so have public bars: the Dry 201 performance actually getting a review in ‘Uptown’. In fact, one of the policies of Third Estate is to actively pursue all venues - even those popular with the public which would not ordinarily promote live music and dance.

Sometimes this policy to take dance “to the people” using alternative spaces has nearly got the better of the performers. The Manchester Craft Centre is a good example. The designated area within which to dance was no bigger than the average living room rug!

This determination and spirit has led to

**A focus on  
theatre  
companies that  
have been  
performing for  
more than two  
years in the  
world of  
physical  
theatre**



**MUSIC  
and  
DANCE**

media coverage including appearances on Granada and Scottish Television, plus various mentions in national newspapers.

Third Estate is a registered limited co-op and originally only received funding from the North West Arts Board. These funds just allowed the company to survive - but they could not have done so without business sponsorship. Usually, due to shortage of cash, imaginative planning to create costumes and props had led successful approaches to companies such as Dr.Martens, Reebok, Akai, Buxton Mineral Water and Miss Selfridge. Special affection, though, goes to Salford Arts and Leisure who have supported the company with free rehearsal space in the Phoenix Theatre in Salford for the last two years.

Today, thanks mainly to a major grant from The Arts Council's National Dance Agency funds, the North West Arts Board and the Cheshire Dance Workshop, the next production is being planned - and the dancers finally getting paid respectable wages. They have been commissioned to

create their new work **WALL TO WALL** and premiere it in Winsford, home of the Cheshire Dance Workshop. This will happen in February 1993.

With a reputation for strong publicity on a shoestring, achieved ingeniously by having underwater photographs taken in a local swimming pool for the posters for **DEEP SIX**, exhilarating performances and the constant striving for business support for projects, Third Estate can only keep going from strength to

strength. Long may they do so and may they soon achieve what they demand - to be something.

For details of future performances, workshops and residencies contact:

Ruth Jones, Third Estate Music and Dance, The Garden Flat, 54 Wood Road, Whalley Range, Manchester M16 8BL or call 061-860 6512. ■

If your company has been performing for more than two years, you have existed without being in the limelight and you would like to be featured, speak to Mhora at MAG-HQ



# BAC Festival of Visual Theatre ... 1992

## Fallen Arches

BIM MASON  
BAC 26 & 27 September 1992

*Bim Mason suffers of very flat feet and really, they do make him suffer. Unsurprisingly, he longs for the winged heels of Hermes. This provides the impetus for an allegorical tale about the sense of imperfection we surely all suffer from. "We all have our little imperfections," he says. "Some people have big noses... you, for example," pointing at a perfectly average proboscis in the audience. Rolling up his trouser legs he adds, "I'm going to show you mine."*

*Whereupon his wanderlusting size 10's hijack him upon a masochistic journey of remembrance illustrating how such minor blemishes can become dominating obsessions, impediments to our happiness. From the cradle to the gutter and beyond he is carried by his recalcitrant hooves, pausing occasionally to ruminate in a bedsit like Alan Bennett on Crack. In a world full of awful puns, playful prose, ingenious visual*

*invention, funny walks and pratfalls he only wants to get a foot on the ladder. However, when he reaches the top he realises that what he has been striving for is merely an (Theatrical) illusion. This precipitates his descent into a down at heel alcoholic nightmare, in which, finally, his feet pack up altogether. Only when he knocks his image of perfection off its pedestal does he achieve peace of mind and his feet leave the ground. As he says at the outset, "Eugh, it's a clown show," and although he is a funny clown and has a genuine ability to enlist an audience's sympathies Bim Mason sometimes seemed to have to run to keep up with his text and choreography. Opportunities to improvise were plainly refreshment stops. Sweating and looking footsore long before he hit the gutter one wondered, "Were his glasses really meant to fall off so often?" Of course this confusion of the suffering of performer and character is*

*traditionally one of the fascinations of clowns, but it can be worrying. More unfortunately, in conception also, the show seemed reluctant to transfer the limelight from the Struggling Artist onto the Suffering of Mankind where the interest of FALLEN ARCHES mostly lay. Consequently, as too often happens, what we got was an entertaining vehicle for previously acquired skills strung sometimes tenuously together and a performer working too hard to please, while only scratching at the surface of his subject. Bim Mason's undeniable charm and the show's lack of pretentiousness were its saving graces but it is disappointing it didn't provide the genuine revelations promised early on by "Close your eyes. Can you move just the little piggy that had none?"*

Jonathon Megaw

## The Promise

MIGHT & MAIN  
BAC 4th October 1992

THE PROMISE is the fifth production from Might & Main. The five actors, all on-stage throughout, create the atmosphere of the North Amazonian forests with their bodies and voices only. Once the setting is complete, we are shown explicit ceremonies of the Aztecs.

The actors work extremely well together and very effectively show the cultural differences between the indigenous peoples and the conquistadors - unfortunately, though, it is those very differences which seem to be the main downfall of the ninety-minute production. It seemed that the more abstract the action, the better the company handled it. With total conviction, the Aztec scenes, from the sacrifice and sharing of a woman's slain body to the witch's prediction of Cortes' arrival to the ritual dances, were all full of precision and imagination. Yet somehow the Spanish scenes, especially the drunk scene, veered downwards in conviction and came across

weak and modern for their context.

Basic costumes matching the colours of the forests, the Aztecs and the Spanish created the ensemble feeling from the beginning. Excellent use of the haunting, solo female song contributed to the atmosphere. What Might & Main have to their advantage in THE PROMISE, compared to many other companies touring physical plays, is a clean and intriguing story - an achievement in itself when so many productions rely heavily on the actors' technique rather more than the implementation of technique and good storytelling, as in this case.

Overall one is left with the impression that the previous four Might & Main productions should not have been missed as this was stunning in its conception, accuracy of culture portrayal and theatricality. Without dropping pace the company of Christopher Oades, Katharine Ratcliffe, Lucius Robinson, Gail Ghislaine

## Perigueux

MIMOS: Festival International du Mime  
3rd - 12th August 1992



Compagnie B, 'Le Banc

Sixsmith and Miltos Yerolemou sustained a speedy and exciting evening of theatre right to the end. Direction from Nick Teare and the company has made The Promise a play of moments that most certainly leave the audience looking forward to the sixth play from Might & Main Productions.

Paul Vates

## Le Banc

COMPAGNIE B, France

*Girl meets and leaves boy! The only set is a parkbench where the painfully funny rite is enacted by Herve Lebeau and Marthe-Helene Raulin. Raulin's performance is sensational and Lebeau's new company one to watch. The acute observation of everyday gesture, the use of repetition and accumulation, frenetic activity contrasted with touching moments of stillness, made for enthralling theatre.*

Photo: Pascal Couillaud



# Perigueux

MIMOS: Festival  
International du Mime  
3rd - 12th August 1992

## Uniformes

IOTA, Poland

Man meets woman. They unite and separate. The couple are swathed from head to toe in bandages and an initially interesting contrast between lyrical/balletic and harsh/robotic movement is set up. However, in a very literal - and insulting - portrayal of the power struggle between female castrator and male victim, movement ideas are undeveloped and tediously repeated. The man slowly bleeds to death; a womblike semi-circle of white cloth encircles the performance area and on it a vein or arterial-like design fills up gradually with red, yellow and blue paint, echoing the male's deterioration. The piece ends with vein-patterns complete, male writhing on the floor spattered in red paint and female ripping open her bandages to reveal bloodied breasts. It is hard to see what the point of UNIFORMES was.

## Le Divan

THE SOFA TRIO, Hungary

Two characters on a huge sofa, a third plummets down from the ceiling and bounces on the sofa/trampoline. The promise of this visually arresting start is fulfilled by many other magic moments in a show based loosely around the journey of the three wise men. The Sofa Trio consists of an ex-footballer, a 120 kilograms ex-journalist and an ex-dancer, a combination which has resulted in a humorous, energetic performance mixing buffoonery and some very tight choreography. The three men are both virtuosic and individual, and a refreshing, childlike delight in their mutual sense of play is readily transmitted to the audience. The show is charming, wistful, occasionally breathtaking but left one somehow wanting a little more.

## Face a Face

MALABAR, France

Perigueux by night. Amid the narrow, medieval streets, huge white gargoyles on stilts shriek and taunt their way through the crowd, brandishing flame torches. Motorbikes from hell burst into the beautiful flood-lit cathedral square; searing rock music and brilliant pyrotechnics complete the picture. Theatre as both ancient and lively spectacle. A memorable ending to MIMOS.

Jac Wilkinson & Sharon Kivity

With thanks to Tanz Affiche, Vienna for permission to reproduce the MIMOS reviews.

# BLUEPRINT

## for Regional Mime Development

Researched and written by Jac Wilkinson

In the last 5 years mime and physical theatre in Britain has taken off. There has been an explosion of interest in the work of the practitioners, the companies, and the use to which the skills inherent in Mime and Physical Theatre can be embraced by many people. Organisations and individuals have become interested in developing Mime and Physical Theatre projects in community and educational settings both regionally and nationally.

To support this work *Mime Action Group* has published the BLUEPRINT FOR REGIONAL MIME DEVELOPMENT which gives practical support and guidance to individuals and groups interested in setting up mime and physical theatre projects in their area.

The Blueprint contains information on the Regional and National Funding and Support Infrastructure, gives a guide to developing networking, and gives advice on planning projects. It also describes in detail the South East Arts MIME DEVELOPMENT PROJECT 1991 which, both as a case study and as a model of good practice gives the reader a practical example of the work involved in undertaking a Regional Mime Development Project.

The BLUEPRINT has been commissioned by *Mime Action Group* with funds from the Arts Council of Great Britain. The research for the project was undertaken during the Mime Development Project, commissioned and funded by South East Arts.

The BLUEPRINT was launched with the support of the Hawth Centre, Crawley in November 1992.

### How to get your copy

The BLUEPRINT costs £5.00 plus P&P and is available on order from:  
MIME ACTION GROUP, SADLER'S WELLS, ROSEBERY AVENUE, LONDON EC1R 4TN

For your copy fill in the Order Form below and send it to MAG with the appropriate payment.

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Please return completed forms to:

Mime Action Group, Sadler's Wells, Rosebery Avenue, London EC1R 4TN.

You can also place your order by phone on 071 713 7944.



SOUTH-EAST ARTS





# Management News & Awards

## Management News

### Proposed Delegation of Arts Council Projects and Schemes

The Arts Council and the Regional Arts Boards met on the 23rd November to discuss the principles and criteria for delegating clients and PROJECTS and SCHEMES to the Regional Arts Boards. Many lobbying groups have raised alarm bells as arts groups have not been informed about the delegation of Projects and Schemes. Many feel the small amount of money available is most effectively administered at National level through the Arts Council. It is unclear whether the RAB's will be in a position to support risk-taking work which currently benefits from the expertise and pooling of resources at the ACPB. At the time of writing, this meeting is yet to be held, we suggest that if you would like further information contact your Regional Arts Board Officer or the Drama Department at the ACPB. The Arts Council can be contacted on 071 333 0100, and they can give you the telephone number of your RAB.

### New Arts Minister

Peter Brooke was appointed as the new Secretary of State for National Heritage on 25th Sept 1992. He has been the MP for the City of London and Westminster South since 1977.

### Live Art and New Collaborations Officer

From January 4th, Joanna Scanlan will take up appointment as the Live Art and New Collaborations Officer at the ACPB. She has come from Du Montfort University where she was in the Performing Arts Department.

### London Arts Alliance

Formed in September 1992 this new organisation brings together the established training and networking functions of London Arts Forum and the information and lobbying of CILAF, Crisis in London Arts Funding, to form a broader independent membership organisation for London's arts groups and workers. For Details contact Chris Bilton, Westminster Arts Council on 071 798 1017.

## Awards

### Arts Council Live Art and Research Fund 1992/93

£2500 from the Arts Council Combined Arts unit is available to artists and

promoters/producers working in the Live Arts sector to travel, attend performances or events, undertake informed research on potential projects, network with British or International colleagues or liaise directly with collaborative partners. Application deadline is January 11th 1993. More details Combined Arts Unit, Arts Council, 14 Grot Peter Street, London. SW1P 3NQ.

### Towards a National Dance Agency

The Arts Council has agreed seven awards from a fund to help organisations work towards developing as National Dance Agencies. The awards went to Brighton Dance Agency (£10000), Chisenhale Dance Space, London (£10000), Humberside Dance Agency (£9000), London Borough of Greenwich (£5000), North West Region (£20,000) (See Focus on North West), Salongo, Bristol and Bath Dance Consortium (£10000) and the University of Surrey (£5600).

### London Arts Board

Recently announced grants made under the New Talent in Dance and Creative Developments in Dance schemes. Awards for New Talent went to: CandoCo, Henrietta Esiri and Louisa Norster, Miranda Pennell, Nightshift, Prakash Yaddagudde and Susan Lewis. Funding was for first time applicants of public funding - the awards totalling £8,000. A welcome initiative from the LAB; here's to them taking the same outlook for new Mime Companies.

### London Arts Board

The LAB is now inviting applications for the following training funds (a brief resume)  
1. PLACEMENTS; to cover administrative or management skills, technical or artistic development in the area of a work placement in a company or organisation.  
2. ART SKILLS; For groups or individual artists who have identified a skills gap in their field. International work is applicable.  
3. SHORT COURSES; To provide small grants for short course training fees, or to bring in trainers in arts admin, etc. Contact Kathy O'Brien at the LAB office on 071 240 131 ext 17.

### West Midland Arts

Have recently launched the "Village Arts Fund" for small scale new arts initiatives in the region. Details: West Midlands Arts, 82 Granville Street, Birmingham, B1 2LH. Tel: 021 631 3121.

### Troubleshooters

The Independent Theatre Council have received funding from the Gulbenkian Foundation to support young companies with consultancy advice. Companies can apply to the ITC for a consultant to work with their company for up to three days on an administration project of their choice. It costs only £65 for ITC members. Contact Deb Durrant on 071 403 1743 for more information.

### Charity Annual Report Award

If you're a registered charity, try your hand at netting a grand in the Charity Annual Report Award by contacting, Charity Annual Report and Accounts Award, c/o Charities Aid Foundation, 48 Pembury Road, Tonbridge, Kent TN9 2JD, Telephone 0732 771333 for a full guide and entry form.

### European Curriculum Award

If you have put together a project in co-operation with a school, you may be eligible for a European Curriculum Award. Available to schools developing the "European Dimension in the Arts," entries describing collaborative projects are eligible. Further info from: The Schools Unit, Central Bureau for Educational Visits and Exchanges, Seymour Mews House, Seymour Mews, London W1H 9PE. Tel: 071 486 5101.

### Publication Grants

The "Prince's Trust" are now offering publications and grants under their "Partners in Europe" scheme. Information from The Prince's Trust, 8 Bedford Row, London WC1R 4BA.

### Theatre Research Awards

Awards amounting to £5000 are expected to be available in May 1993 for those engaged in research concerned with the history and practice of the British theatre, including publishing projects, training in research techniques and completion of a work in progress. Contact: Society for Theatre Research, c/o The Theatre Museum, 1e Tavistock St, London WC2E 7PA.

### Richard Mills Travel Fellowships for the Community Arts

For community artists to visit mainland European Countries, visit projects and learn more about the arts in local communities. There are three fellowships of £1000 available to be used from April 1993. Applicants must be between 18-35 years. Information from Anne Engel at the Prince's Trust on 071 405 5799. Closing date 14 January 1993.

### Lisa Ullman Travelling Scholarship Fund

This fund helps with work-related travelling expenses and is still open to applications up until Jan 25th 1993. Information and application forms from: Mary Wilkinson, 56 Salisbury Road, Carshalton Beeches, Surrey SM5 3HD.

### Launch LIFT

London International Festival of Theatre is offering £2500 for a "performance, installation, staged action or symbolic act" to open the Festival in 1993. A further £2500 will be made available to realise the project which will then form part of the Festival. Closing date for applications is 22nd December 1992. For details contact LIFT on 071 836 7433.

### Northern Telecom Arts Europe

Awards up to £50000 are being offered under a new European partnership initiative for the Arts. Project applications are welcomed for artistic collaborations, co-productions, commissions, festivals and touring partnerships that develop collaboration between artists in the UK, France and Germany. Applicants must be a client of or in receipt of revenue funding from a recognised funding body or be a registered charity. Deadlines for applications for the 1993/94 NTAE Programme is 29th January 1993. For further information contact NTAE, Spero Communications Ltd., Grampian House, Meridian Gate, Marsh Wall, London E14 9XT. Telephone 071 538 9946.

### UK2000 Environment Grants

Any "Environmentally Friendly Mimes" (!) intending to collaborate on projects with any established "green" organisations may like to give the UK 2000 Environment Grants a try. Arts projects coming under this category will be considered. Details: Jane Leek, UK2000 projects Grant Fund Manager, Civic Trust, 43 Canning Street, Liverpool L8 7NN. Tel: 051 708 6864.

## Administration Services

Former West End manager with marketing degree and Arts Administration training available as Company Administrator. Phone Aileen McEwan on 071 720 1996.

Jane Martin, ex-director of the Hawks Well Theatre, Silgo, Ireland seeks employment as an administrator, marketing and publicity officer, company or tour manager. Contact 071 435 8078.



## The Scottish Mime Forum

The SMF have been awarded £1000 by the Scottish Arts Council towards developing their Newsletter and running an Action Day in Spring 1993. SMF has been set up by Scottish based mime-trained physical actors as a pressure group with the aim of dispelling the old image of mime by making links with all cross-art forms in the performing arts, identifying the work that they do and taking more art to more people.

Contact: Pat Keysall, 22 Clermiston Loan, Edinburgh EH4 7PE. Tel: 031 3128329.

## Sprung Floor

If you would like to be on the free mailing list for Southern Arts Dance and Mime newsletter, Sprung Floor drop a line to Yacov Silkin, Administrative Assistant, Southern Arts, 13 St Clement Street, Winchester, Hampshire. SO23 9DQ. Telephone 0962 855099.

## Circus Space : Circus Cabarets

Circus Space will be running fortnightly cabarets from January 16th to April 24th 1993. They are keen to show good quality, innovative contemporary circus/variety acts. If you would like to perform, or would like further information contact Charlie Holland, The Circus Space, United House, 39-41 North Road, London. N7 9DP. Telephone 071 700 0868.

## R.U.N. (Rapid Unlimited Network) Denmark

R.U.N. is an independent multi-media group of young artists working in the fields of video, music, and the live arts. Via sponsorship they have built up a database of events, performers, projects, and education possibilities in Denmark and are interested in exchanging information in this country and elsewhere, with other organisations or groups. They can be contacted at R.U.N. MultiMedia Productions, Abel Catherinesgade 23, Baghuset, Denmark/ 1654 Copenhagen V. Tel/Fax +45 31 21 05 39.

## The British Juggling Foundation

Has been set up primarily to help the organisers of future British juggling conventions, and other smaller conventions as appropriate. The next AGM will be in Birmingham in April 1993 (date to be finalised) where participants will have the opportunity to join the B.J.F and elect board members.

Further details: Ann Nicholls, 23 St. Leonards Road, Gillington, Bradford BD8 9QE.

## Mind Research Laboratories

Are looking for a second Camera Operator/ Technician with experience and equipment to work as part of a team on their new production, COLONISING CYBERSPACE. Contact Stuart Luis on 081 669 3581.

## Reflective Theatre

Are looking for someone who can help them with raising funding their new show, WHEN DID YOU DO THAT? They are also interested in hearing from companies or individuals that would be interested in working with them on productions. Contact Gari Jones on 071 483 1465.

## Chisenhale Dance Space appoints new Artistic Directors

Henrietta Esiri and Siobhan O'Neil have been appointed as the Joint Artistic Directors of Chisenhale Dance Space, London. This is a new venture for Chisenhale Dance Space and marks a new beginning for the centre that continues to promote artist-led policy making and programming. The two directors took up their posts at the end of November.

## Finchley Youth Theatre Festival

Finchley Youth Theatre are looking for young people (15-25 years) who are interested in showing their work during their Festival. The dates run from 8-25th February. Details: Theo Bryer on 081 883 9957.

## Theatrtr Instituut Nederland

On January 1st 1993 the Netherlands Theatre Institute, the Netherlands Dance Institute, the Netherlands Mime Centre and the Netherlands Puppetry Institute will be merging to form the Theater Instituut Nederland. The Instituut will continue to support and promote the development of theatre in all disciplines : dramatic theatre, dance, mime, puppetry and object theatre, opera, and operetta, stage entertainment and young people's theatre. For further information contact Dr Dragan Klaić on +31 20 62 35 104.

## Phillipe Genty London Auditions

On Sadler's Wells 27-30th January 1993. He is looking for performers for his Company (aged 22-32) with professional experience in Dance/Mime/Physical Theatre. Applications should be made in writing with CV & Photo to : The Genty Auditions, c/o The Programming Manager, Sadler's Wells, Rosebery Avenue, London. EC1R 4TN by the 25th December 1992. Applications will be shortlisted by Phillipe Genty. Successful applicants will be invited to attend a 2 hour workshop in a group of 6 and to present a short (up to 5 mins) piece of work. Those selected from the London Auditions will go forward to an extended workshop audition in Paris.

# Conferences

## A Future for the Arts in Education

National Foundation for Arts Education  
Royal Festival Hall, The Chelsfield Room  
December 2nd 1992

A conference for artists, teachers and others to support the campaign to secure adequate funding for arts in education.

Further details: NFAE, The Spenlove Centre, Enstone Road, Charlbury, Oxford OX7 3PQ.

## Young People on the Move

4th National Conference of the  
Community Dance & Mime Foundation  
Cheshire Dance Workshop, Winsford  
4th-6th December 1992

Focusing on Dance, Mime and Movement for with and by Young People, the three day conference will feature training workshops, presentations by guest speakers, discussion seminars, a showcase

performance and the chance to meet up with friends and colleagues.

Details: Community Dance and Mime Foundation, School of Arts, De Montfort University, Scraptoft Campus, Leicester LE7 9SU. Tel: 0533 418517.

## The Dancers Charter

Amidst the many "charters" now being collated up and down the country, Sunday 13th December is the chance for Dance U.K. to hear YOUR views on "The Dancers Charter".

The meeting will be held at 2pm, Chelsfield Room, Royal Festival Hall, South Bank, London SE1; this date also heralds the 10th Anniversary of Dance U.K. Happy Birthday to them!

Further details: Dance U.K., 9 Rosedale Road, London SW15 1AD, 081 788 6905.

## Mime Action Group

Mime and Physical Theatre  
Training Conference

Holborn Centre for the Performing Arts, London  
30th & 31st January 1993

If you are interested in the future of Mime and Physical Theatre Training in the UK then this is a conference you should not miss. Full information on the MAG Update Page.

## Performance Ritual and Shamanism

Points Of Contact 4  
Centre for Performance Research, Cardiff  
8 - 10th January 1993

This two day conference will investigate the theatre in relation to ritual and shamanism - drawing particularly on anthropological and ethnological research.

Further details : CPR, Market Road, Canton, Cardiff CF5 1QE. Tel 0222 354174.



# Performers & Company Update

## David Glass

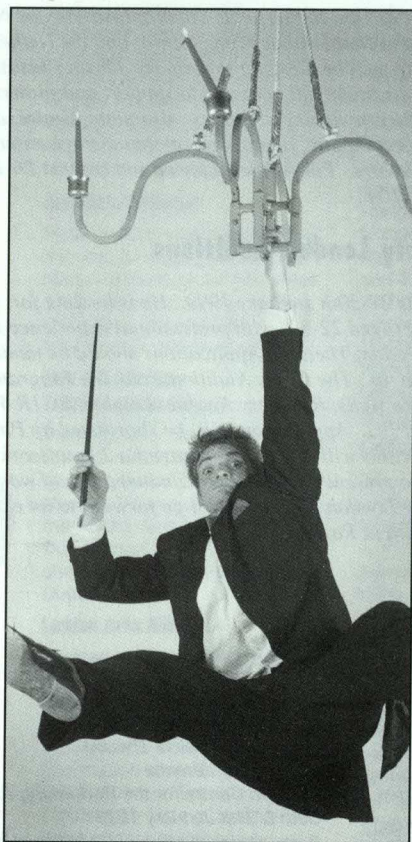
After 5 years David Glass is returning to his roots as a solo performer in "Glassparts" which will be on tour until the 4th April 1993. It consists of two parts which have been directed by Leah Hausman and Peta Lily, the first part is full of visual puns, trickery and optical illusion and the second is a provocative love story about a love sick Pierrot driven by enchantment and jealousy.

## The E-Team

This summer's street entertainers seen working outside Mme Tussaud's have joined together to form the E-Team: protecting society from sudden attacks of gluminess.

Maj, Miim, Ravioli, Rudolf and Skinny Bean are otherwise known as Lee Thompson, Richard Naughton, Gareth Rowan, Paul Vates and Tim Eagle.

Specialising in street, conference and pre-cabaret entertainment, the E-Team can be contacted on 081 444 7940.



Le La Les

## Gamboling Guizers

John Haynes, Keith Barlow, musician Isabel Jones and designer Janet Newton have just completed a 5 day residential project in November with a range of special needs and mainstream student groups and staff at Grafham Water Centre in Cambridgeshire. The project was

designed in conjunction with Sadie Tibbett, Social and Compensatory Education Tutor at Peterborough Regional College and funded by Eastern Arts. Following on from residency work at Littlehey Prison in the Summer the residential project culminated in a showing at the Littlehey Prison. Contact Rosemary Bennett on 0537 56325 for further information.

## Jonathan Kay

After a successful 2 months at the Canadian Fringe Festival of Theatre, performing his one man show, Jonathan Kay on a Minatour, he has just returned from Seville where he was teaching his personal brand of Fooling to Spanish theatre students. He was drawing on skills developed in his Who's Fooling Who workshops. He is now back and touring the UK. Contact Attic Theatre on 0962 863966.

## The Kosh

The Kosh have recently returned from touring in South America. They are currently performing a new version of *ENDANGERED SPECIES* inspired by the life and experiences of Johnny Hutch. Directed by Michael Merwitzer and Johnny Hutch, choreographed by Sian Williams and Johnny Hutch, performed by Sian Williams and Mark Hopkins and music by Peter Brewis and Howard J. Davidson.

## Le La Les

Comedy vaudevillians, Le La Les are currently touring their show "The Maestro" in cabarets and theatres this Winter. A chaotic conductor attempts to orchestrate the surreal activities of the fixture and fittings with the rantings of the hysterical diva as she plays a variety of instruments using every available orifice. Contact: Mark Digby on 0263 732523.

## Peta Lily

From January 18th to March 6th 1993, Peta will be in a training period, shadowing Mike Alfred directing Philip Osment's new play *THE DEARLY BELOVED* for the Cambridge Theatre Company, made possible by a New Horizons Award from the Calouste Gulbenkian Foundation.

The Spring also sees Peta touring *BEG!* with Phillip Pellew, directed by David Glass. She has also been busy directing Moving East Dance Company in *SOUP* which is on tour in February and March and a new dance theatre piece for *Nightshift* which will premiere in January.

## Mind Research Laboratories

Are an audio visual arts company formed in 1991 who experiment using contemporary art and science and

integration of artforms. They are working on their first major production, *COLONISING CYBERSPACE*, a short film combining mime, dance, art and music, specifically designed for Film and TV. Contact Stuart Luis on 081 669 3581.

## Ophaboom Theatre

Are organising the Antonio Fava workshop on *Commedia Dell'Arte* in February 1993 and are preparing their next show, one of Chaucer's *Canterbury Tales*. Co-founder Howard Gayton is currently working with Norwich Puppet Theatre on *THE DRAGONS HEAD*.

## Reflective Theatre

Are back! After the success of *DRIVEN TO DROP* last summer they are now on the road with their new show *WHEN DID YOU DO THAT?* new wave, hardcore, physical theatre with a difference. Visual imagery, movement, mime and music explore mans relationships in society, with himself and religion. They will be performing at the Man in the Moon, London in Dec. and at the Place Theatre, London in Jan. 1993.

For information contact Gari Jones on 071 483 1465.

## The People Show

In 1993 they will be developing a revue show devised by Johnny Hutch and the Hackney Empire, a large scale spectacular for an underground site in London and a co-production of *THE GHOST SONATA* with three UK theatres and the Hebbel Theatre, Berlin.

Contact Lester McGrath on 071 729 1841.

## Triangle

Triangle presented their new production *THE DIG* performed by Carren Waterfield and directed by Ian Cameron at this years Edinburgh Festival winning a Fringe First and a nomination for the Independent Theatre Award. In November they performed by special invitation at the Odin Teatret in Denmark where Carren trained in 1990 through receiving an International training Award from West Midlands Arts. *THE DIG* will be on tour from Jan. to Sept. 1993.

## Mick Wall

Currently known to 4 million younger viewers on BBC1's *DIZZY HEIGHTS* (the fourth series of which will be shown next February/March) is returning to solo work in 1993. Heap and Wall will continue to work on projects together but Mick will above all be concentrating on mime and movement. He will be touring a new show *HEAD OVER HEELS*, which is directed by Bim Mason during 1993. For further information contact Angela Wall on 0905 360461.



# Performance & Festivals

## Performance

### Antic Hay Productions: CALIGULA

December  
1-12 Turtle Keys Arts Centre, London  
Details: Contact Turtle Keys on 071 386 4905

### Change in Speak: COLLECTING THE TWENTIETH CENTURY

January  
13-16 Battersea Arts Centre, London  
Details: Contact BAC on 071 223 2223

### Compass: HAMLET & KING LEAR

December  
7-19 Lilian Baylis Theatre, London  
Details: Contact Lilian Baylis on 071 837 4104

### Kaboodle Productions Ltd: KING LEAR

January  
18&19 Warwick Arts Centre, Coventry  
21&22 Horsham Arts Centre, Horsham  
23 Harlequin Theatre, Redhill  
28 Brewery Arts Centre, Kendal  
29-30 Stanwick Theatre, Carlisle  
February  
1-6 Belfast Arts Centre, Belfast  
10&11 Riverside Theatre, Coleraine  
12&13 Ardhowen Theatre, Enniskillen  
17&18 Taliesin Theatre, Swansea  
25-27 Havron Theatre, Newtown  
March  
3 University of Essex Theatre, Colchester  
4-6 Merlin Theatre, Frome  
8&9 The Hawth Centre, Crawley  
12&13 Gulbenkian Theatre, Canterbury  
Details: Kaboodle Productions on 051 709 2818

### The Kosh: ENDANGERED SPECIES

December  
1-5 Tricycle Theatre, London  
Details: The Kosh on 0608 661198

### Peta Lily: BEGI

December  
1-6 Battersea Arts Centre  
Details: Peta Lily on 071 636 6226

### Louder than Words: THE BALLAD OF THE LIMEHOUSE RAT

December  
1-3 The Pelican Inn, Stroud  
9 Angles Centre, Wisbech  
11-12 Midlands Arts Centre, Birmingham  
January  
14-16 Watermans Arts Centre, London  
22 Old Town Hall Arts Centre, Hemel Hempstead  
27 University of Essex, Colchester  
30 Bowen West Community Theatre, Bedford  
February  
3 21 South Street, Reading  
4 The Mill, Banbury  
5 Forest Arts Centre  
11 Wolverhampton Arena Theatre  
Details: Contact Louder Than Words on 071 713 7843

### Moving Picture Mime Show: HANDLE WITH CARE & CREATURES FROM THE SWAMP

February  
3 Unity Theatre, Liverpool  
Details: Contact Unity Theatre on 051 709 4988

### Natural Theatre Company: NUTCRACKERS

December  
9&10 Leigh Drama Centre, Leigh  
11&12 Burnley Mechanics, Burnley  
15&16 Centre Stage, Stockport  
17 Trinity Arts Centre, Gainsborough  
Details: Contact Natural Theatre Co. on 0225 469131

### Ra Ra Zoo: CABINET OF CURIOSITIES

December  
11-16 Phoenix Arts Centre, Leicester  
19-22 Jacksons Lane Community Centre, London  
28-29 Jan The Music Hall, Shrewsbury  
January  
7 & 8 Guildhall Arts Centre, Gloucester  
9 Garage Arts & Media Centre, Walsall  
22 Christ's Hospital Theatre, Horsham  
29 & 30 Theatre Royal, Winchester

February  
5 & 6 Burnley Mechanics, Burnley  
27 Bowen West Community Theatre, Bedford  
Details: Contact Ra Ra Zoo, The Diorama, 18 Park Square East, London NW1 4DT.

### Talking Pictures: GO WEST

January  
9 Hemel Hempstead, Old Town Hall  
10 Gainsborough, Trinity Arts Centre  
11 Alsager, Arts Centre  
13 Ballachulish, Village Hall  
14 Skye, Sleat Community Hall  
15 Skye, Portree, An Tuireann  
16 Poolewe, Village Hall  
19 NW Arts  
20 Skerry, Village Hall  
21 Thurso, Old Mill  
22 Aberdeen, Lemon Tree  
23 Berwick, Maltings Arts Centre  
25 Carlisle, Stanwyx Theatre  
26 Ashton-Under-Lyne, Tameside College  
27 Hereford, College of Art and Design  
29-31 London BAC, International Mime Festival  
March  
6 Unity Theatre, Liverpool  
Details: Contact Unity Theatre on 051 709 4988

### Triangle: THE DIG & BLITZ

January  
6-8 The Harris School, Rugby  
11 St Thomas More School, Nuneaton  
14 Lyng Hall School, Coventry  
February  
8-9 Sturminster Newton School, Dorset  
12-13 New Victoria Theatre, Newcastle under Lyme  
24-27 Chapter Arts Centre, Cardiff  
March  
3-4 Midlands Arts Centre, Birmingham  
5-6 Theatre in the Mill, Bradford

### Trestle Theatre Company

8-14 Jersey Arts Centre  
18&19 Phoenix Arts, Leicester

February  
1-3 David Glass(UK): GLASSEYE & PIERROT IN LOVE  
QUEEN ELIZABETH HALL

January  
22 Moving Picture Mime Show(UK): HANDLE WITH CARE & CREATURES FROM THE SWAMP  
23 Bolek Polivka Company(INT): MICKY MOUSE, DON QUIXOTE AND OTHERS  
24 15 YEARS IN THE GLASS BOX: A celebration of 15 years of the Mime Festival

### ROYAL FESTIVAL HALL FOYER

January  
22-24 Flying Dutchmen(NL)  
23-24 Paul Wilbaum(Can)  
ICA  
January  
19-24 Insomniac Productions(UK): l'ASCENSORE  
25-27 Faulty Optic(UK): DARWIN'S DEAD HERRING  
29-31 Lackaall Duckric(F): LE MUSEE D'HISTOIRE SURNATURELLE

### FRENCH INSTITUTE

January  
28-31 Les Nouveaux Nez(F): CINQ FOLIES EN CIRQUE MINEUR

### COCHRANE THEATRE

January  
19-6 Feb Trestle Theatre Company(UK): STATE OF BEWILDERMENT  
YOUNG VIC STUDIO

January  
11-30 Black Mime Theatre(UK): HEART

BAC  
January  
19-21 Brouhaha(UK): WHATEVER THE WEATHER  
19&20 Parti-pris(UK): HATCHETT PLAN  
20-27 Latin American Association: POPOL VOH  
21-24 Comecon(UK): URO BORUS  
22-24 Theatre Smith-Gilmour (Can): TO CRY IS NOT SO



David Glass, London International Mime Festival

Photo: Douglas Robertson

January  
19-6 Feb Cochrane Theatre, London  
Details: Trestle Theatre on 081 441 0349

## Festivals

### London International Mime Festival

18 January - 3 February 1993  
Now in its 15th Year, LIMF celebrates with over 100 performances featuring artists from the US, Italy, France, Argentina, Brazil, Canada, Czechoslovakia, as well as a strong British contingent.

#### PURCELL ROOM

January  
18-22 Tag Theatre(I): LA ZINCANA  
23-26 Les Cousins(F): NOT SO EASY  
27-31 Cotillard Company(F): ALL MEN ARE THE SAME

25-28 Talking Pictures(UK): LIARS, FAKERS AND PEOPLE BEING HONEST  
25-27 Commotion(UK): NO MATTER WHAT  
28 Ghaffar Pourazar(UK): COMPUTER ANIMATION  
28-31 Paul Wildbaum(UK): AN EVENING OF ME  
29-31 dA dA dUMB(UK): CHANCE AND RIPENESS  
29-31 Talking Pictures(UK): GO WEST

For further details and full programme contact the London International Mime Festival on 071 637 5661.

### The International Puppet Festival of Bilbao

December 8-20, Spain  
The theme will be on Latin America and education.  
Contact: Concha de la Casca, c/Di'ro Amateur del Club Deportivo 2 480004, Bilbao (Vizcaya) Spain.



## Performance

### Circus Space

MIXED CIRCUS SKILLS FOR ADULTS  
Sunday 13th Dec 1992

10am-5pm

For beginners and experienced.

Early booking advised.

SPRING 1993

Their programme of regular weekly classes in juggling, to flying trapeze will be running as usual as well as courses in ECCENTRIC SKILLS, an AERIAL INTENSIVE, and HOW TO RUN A CIRCUS SKILLS WORKSHOP.

Their full programme will be out in December. To receive a copy contact The Circus Space on 071 700 0868.

### School of the Science of Acting

Will be running open introductory seminars on December 7th & 14th 1992, January 25th 1993 and February 8th & 22nd 1993. Further details: Sam Kogan on 071 272 0027.

### Ecole Philippe Gaulier, London

BOUFFONS

4th-29th January 1993

MASKED PLAY

5th-19th February 1993 (Mornings)

MELODRAMA

5th-19th February 1993 (Afternoons)

CLOWN

22nd February-19th March 1993

For details contact Paul Millican, Ecole Philippe Gaulier, P.O. Box 1815, London. N5 1AP

### London International Mime Festival Workshops

23-31st January 1993

MOVING PICTURE MIME SHOW

Saturday 23rd January

10am-5pm

TRESTLE THEATRE

Sunday 24th January

Saturday 30th January

10am-5pm

DAVID GLASS

Sunday 31st January

10am-5pm

All workshops £15/£12 concession  
Book through the Holborn Centre on 071 405 533

### Movement and Voice

THE BUNRAKU-STYLE PUPPET

Norwich Arts Centre

Jan 18th-21st 1993

Will include sessions on exploration of the abstract sound and the specific meaning of the word. Contact: Christine Willison on 0603 6155564.

### The Desmond Jones School of Mime and Physical Theatre

Spring Term begins

January 18 1993

Intensive Foundation Course

Three months : Afternoons

Advanced Course

Four Term : Mornings

Students should complete the foundation course prior to starting the Advanced Course.

Courses will cover Mime technique, Mime Acting, Verbal & Physical Improvisation, Voice, Masks, Commedia Dell'Arte, Story Telling, Timing, Acrobatics, Stage & Movement Dynamics, Caricatures and Chimpanzee to provide a thorough grounding in all aspects and creative techniques of exciting modern physical

theatre.

Foundation courses will also enrol in April and September and short specialised courses are held throughout the year.

Brochures and further information from The Registrar, 20 Thornton Ave, London W4 1QG on 081 747 3537.

### Centre for Performance Research, Cardiff

DEVISING AND DOCUMENTING  
Phase 1: 25th-28th February 1993

Phase 2: 20-23rd May 1993

Looking at devising and documenting the making of performance, particularly focussing on work that does not employ "the dramatist" in its creation.

Details CPR, Market Road, Canton, Cardiff CF5 1QE. Tel: 0222 345174

### Commedia Dell'Arte, London

Led by Antonio Fava

1st-28th February 1993

The course will cover use of the Mask, study of the main characters, the function of and physical behaviour of the characters, the jests (physical and verbal), theatrical acrobatics, and improvisation on "Canovaccio". There will be a showing at the end of the course. Cost £350

Applications and details: Geoff Beale, Ophaboom Theatre, 337a Forest Rd, Walthamstow, London E17 5JR on 081 527 8334.

### Chisenhale Dance Space

KALLARI MARTIAL ARTS

from South India

Led by John Cassie

Thursday evenings 7-9pm

4th February - 1st April 1993

ACROBATICS

Led by Deborah Pope

Wednesday evenings 6-9pm

17th, 24th & 31st March 1993

This course will concentrate on partner work.

NEUTRAL MASK

Led by Marcello Magni

Sunday 21st March 1993

2-5pm

For performers interested in developing their skills in the neutral mask.

MASK MAKING

Led by Jeff Higley

26th, 27th & 28th March 1993

For details of cost and more information on the full range of courses on offer contact Chisenhale Dance Space on 081 981 6617

### Something from Nothing Workshop

Coventry Centre for The

Performing Arts

Spring 1993

A weekend workshop exploring the creation of material for performance using the skills and imagination of participants. The workshop will be led by an experienced performer in the field of devised performance. Cost: £20/Concs £15

Details: CCPA on 0203 418868

### Mime Theatre Workshop & Masks of the World

City Literary Institute

Spring 1993

The Mime Theatre Workshop will use movement, text, and masks and the Masks of the World Course will examine a wide variety of masks from

classical to commedia, grotesque to abstract. Details: 16 Stukeley St, London WC2B 5LJ.

### Holborn Centre for the Performing Arts

INTRODUCTION TO MIME

Led by Wayne Pritchett

Thursday, 7-9pm

11 sessions 21st January - 25th March

The basic theory and techniques of mime are developed over ten weeks, culminating in the 11th week with a performance by students and Wayne. Cost £60/£50

Advanced booking is essential  
IMPROVISED COMEDY CLASSES

Led by London Theatresports

Classes run all year on Mondays,

Tuesdays & Wednesdays.

Foundation 1: Classes are open to all

Foundation 2: Intermediate and

Advanced Classes

Booking only on 071 490 2707

THE ARTIST WITHIN

Run by the Centre for Expressive Arts

Led by Merle Van den Bosch & Guest

Teachers

An integrated programme of Dance,

Drama, Feldenkais Movement,

Physical Theatre, Voice, Visual Art

Archetypal Mask & Black Dance

Thursday evenings and Saturdays

3rd March-16th June

Bookings only through Merle Van den

Bosch on 081 340 4988

IMPROVISATION

Led by Simon Whitehead

Fridays, 7-9pm

Starting 8th January

Focussing on an exploration of the physical, structural and compositional aspects of improvisation. Starting with the use of the Body "as laboratory" and moving into structures where improvisation can develop as a performance tool.

Cost £25. Booking in advance

essential.

Details on these and other courses from the Holborn Centre, Three Cups Yard, Sandland St, London WC1R 4PZ. Tel: 071 405 5334.

## Management and Administration

### Training Action Group

TAG is a joint initiative by Dance UK and Mime Action Group to provide low cost, basic introductory courses. MAG members are eligible for reduced cost. Supported by London Arts Board.

SPRAINS AND STRAINS

Thursday 4th February 1993

A new course offering an introduction to good health care practice for physical performers.

Details from: Dick Matchett, Upper Flat, 60 Yeldham Rd, London W6 8JG on 081 741 8288.

### Independent Theatre Council

ITC will be running a number of courses in Arts Management over the winter and spring.

For details refer to inserted sheet and contact Deb Durrant on 071 403 1727.

### Marketing

The Arts Management Centre in Newcastle is offering a one-day intensive course on December 16th for

marketing personnel who are looking for new ideas and marketing techniques. The course will explore current marketing theory and practice to enable arts organisations to reassess their marketing strategies.

Details: The Administrator, Arts Management Centre, Newcastle Polytechnic, Squires Building, Newcastle-upon-Tyne, NE1 8ST or call Adrienne Thompson on 091 235 8920.

## Education

### Community Dance and Mime Foundation

Spring 1993

CDMF will be running two series of Training courses in the Spring for community dance & mime workers. FUNDRAISING FOR COMMUNITY DANCE & MIME

To give practitioners new skills & ideas for developing a fundraising strategy, drawing up and targetting applications and selling your project.

EQUAL OPPORTUNITIES IN COMMUNITY DANCE & MIME

Following CDMF's EO policy development this course will look at developing policy and practice; how to implement a policy within financial constraints; and a particular look at some of the issues facing practitioners, such as dance and disability.

For further information contact CDMF on 0533 418517.

## Training News

### Desmond Jones School of Mime

For the third year running, pupils from the Advanced class have won both the Mime and Story telling Sections of the Alternative Arts Street Entertainer of the Year Competition in July and performed at the Palladium.

Sadly after several years of incredible success MTP have disbanded. With THUNDERBIRDS, Andy and Gavin broke Box office records in the West End and toured the world. Other successful shows followed. Latterly they were joined by Robert Thirtle. After two years successful collaboration, including the last Mime Festival, Boi de Mammo have dispersed to Brazil, Israel and Spain.

On the plus side, a new group from the school, Mimis Mundanus, has been performing their first show URUCABACA and Steve Metz is performing in the latest successful Complicite show STREET OF CROCODILES at the National Theatre on the South Bank.

Desmond Jones researched the movement for Jean-Jaques Annaud's controversial movie "The Lover" which appeared in the Summer. His input, so to speak, will be apparent to the truly discerning!

### London School of Puppetry

Plans are in force for the London School of Puppetry. Courses will be designed to meet the requirements of the National Vocational Qualifications. Details: Caroline Astell Burt, Legard Rd, London N5 1DE.



# UK MIME AND PHYSICAL THEATRE

## Data Resource Survey

**M**IME ACTION GROUP is in the process of developing a Data Resource that will provide a focus for Information on Mime and Physical Theatre. The intention is to make the Data Resource as accessible as possible and contain information that will be most useful to its users. As part of the process MAG is undertaking a period of research to ensure that its resources are used most effectively.

The following survey is the first part of that research and your support in taking five minutes to fill it in, tearing out the page and returning the Survey form to MAG would be greatly appreciated. If MAG is fully aware of the information YOU require, they will be able to develop the Data Resource with YOU in mind.

THIS SURVEY SHOULD ONLY TAKE YOU ABOUT 5 MINUTES TO COMPLETE.

*When you have finished, please return the form by return of post to the address overleaf. THANK YOU.*

### ABOUT YOU

#### Your age

19 + under ☐ 20-24 ☐ 25-29 ☐  
30-39 ☐ 40-49 ☐ 50 + over ☐

#### How would you describe yourself

(Please feel free to tick more than one box)

- ☐ Performer ☐ Company/Performer Administrator  
☐ Company/Performer ☐ Producer ☐ Company Director  
☐ Community Artist ☐ Education provider ☐ Trainer/Teacher  
☐ Training School Director ☐ Venue Administrator  
☐ Venue Director  
☐ Regional Arts Board/Arts Council Employee  
☐ Performance Attender ☐ Workshop Attender  
☐ Performing Arts Student ☐ Non-Performing Arts Student  
☐ Umbrella Arts Organisation Employee  
☐ Local Authority Employee ☐ Publicist/Marketeer  
☐ Arts Consultant ☐ Stage Manager ☐ Visual/Film Artist  
☐ Other .....

#### Your personal annual turnover

☐ Under £5000 ☐ £5000 – £10,000 ☐ £10,000 – 20,000  
☐ £25,000 – £40,000 ☐ Over £40,000

#### Work Employment

(Please feel free to tick more than one box)

- ☐ F/T income  
☐ Regular income but on a contract/project basis  
☐ Practising F/T but generating no income  
☐ Practising P/T but generating no income  
☐ Employed in work outside your professional area  
☐ Other .....

#### Which Regional and National areas do you work in

(Please feel free to tick more than one box)

- ☐ All ☐ North West ☐ Northern  
☐ Yorkshire and Humberside ☐ West Midlands  
☐ East Midlands ☐ Eastern ☐ South West  
☐ Southern ☐ South East ☐ London ☐ Scotland  
☐ Wales ☐ Northern Ireland ☐ Eire

#### Are you funded by any Regional Arts Board

☐ yes ☐ no

Please give details .....

#### Training

Give a brief description as to how your career has progressed:  
(Attach an extra sheet if needed)

1. Training .....

2. Work Experience .....

3. Places of Abode .....

Do you feel computer literate ☐ Yes ☐ Partially ☐ No

### WHAT INFORMATION WOULD YOU LIKE TO SEE IN THE DATA RESOURCE

(Please tick boxes as appropriate)

#### Training

- ☐ F/T Courses  
☐ P/T Courses  
☐ Weekend Courses  
☐ One off Courses  
☐ Workshops  
☐ Trainers/Teachers  
☐ Universities/Colleges/Training Schools  
☐ Training Organisations and Establishments  
☐ Publications  
☐ Other .....

#### Education/Community Education

- ☐ Local Education Authority Contacts  
☐ Lists of Schools in all sectors  
☐ UK Adult Education provision  
☐ UK Youth Service provision  
☐ Dance and Mime Animateurs  
☐ Theatre/Mime and Physical Theatre/  
Dance in Education Companies  
☐ Publications  
☐ Other .....

#### Administration and Management

- ☐ Support Organisations  
☐ Training Organisations  
☐ Training Courses  
☐ Government Contacts  
☐ ACGB/SAC/WAC/NIAC/RAB Contacts  
☐ Local Authority Contacts  
☐ Publications  
☐ Other .....

#### Fundraising & Financial

- ☐ Support Organisations  
☐ Funding Bodies  
☐ Sponsorship Opportunities  
☐ Grant making Trusts  
☐ Publications  
☐ Other .....

#### Press and Marketing

- ☐ PR companies  
☐ Freelance Press and Marketeers  
☐ Useful Organisations  
☐ Press and Media Contacts

#### Production

- ☐ Rehearsal Spaces  
☐ Prop/Lighting and Sound Hire Companies  
☐ Van Hire

(continued overleaf)



# UK MIME AND PHYSICAL THEATRE

## Data Resource Survey

(continued from overleaf)

### Practitioners

Contact Lists of

- ☐ Performers  
☐ Solo Performers  
☐ Companies  
☐ Directors  
☐ Choreographers  
☐ Musicians  
☐ Film and Video Artists and Makers  
☐ Community-based Practitioners  
☐ Writers

Up to date information on

- ☐ Performers  
☐ Solo Performers  
☐ Companies  
☐ Directors  
☐ Choreographers  
☐ Musicians  
☐ Film and Video Artists and Makers  
☐ Community-based Practitioners  
☐ Writers

### Performing

Contact Lists of

- ☐ UK Venues ☐ European Venues ☐ Other

Information on

- ☐ UK Venues ☐ European Venues ☐ Other

Contact Lists of

- ☐ UK Festivals ☐ European Festivals ☐ Other

Information on

- ☐ UK Festivals ☐ European Festivals ☐ Other

### HOW WOULD YOU MOST LIKE TO HAVE ACCESS TO THE INFORMATION

(Please feel free to tick more than one box but indicate your preferences)

- ☐ Talking to someone  
☐ Ordering information over the phone  
☐ Ordering Information by letter  
☐ Going to the London MAG Office  
☐ Going to a centre based in your Region

### HOW WOULD YOU PREFER THE INFORMATION TO BE PRESENTED

- ☐ Verbally  
☐ In written form (i.e. paper/book)  
☐ Audio Tape  
☐ Training Course  
☐ Floppy Disk IBM Compatible  
☐ Floppy Disk Apple MAC Compatible  
☐ Video Tape  
☐ Interactive Computer Technology  
(ie Cash Dispensers)

### HOW OFTEN DO YOU THINK YOU WOULD USE THE DATA RESOURCE

(Assume that all of the previously listed information is available and the Data Resource is accessible)

Number of Times per year

- ☐ 1-5 ☐ 5-10 ☐ 10-15 ☐ 15-20

- ☐ 20-40 ☐ 40-80 ☐ 80-160

- ☐ Other .....

### WHAT INFORMATION DO YOU THINK YOU WOULD HAVE WANTED FROM THE DATA RESOURCE

In the last 6 months

1) What kind of Information or Advice have you needed

a) .....

b) .....

c) .....

d) .....

e) .....

f) .....

2) Where did you go to find that information

a) .....

b) .....

c) .....

d) .....

e) .....

f) .....

3) Were you happy with the quality of the information you received and if not, why not

a) .....

b) .....

c) .....

d) .....

e) .....

f) .....

This survey was filled in on ..... (Please enter the date)

and was received by ☐ Magazine ..... (Please indicate title)

☐ Post

☐ Organisation ..... (Please give name)

THANK YOU VERY MUCH FOR PARTICIPATING IN THIS SURVEY.

Please now tear out this form and return it to:

UK MIME AND PHYSICAL THEATRE DATA RESOURCE SURVEY, MIME ACTION GROUP, SADLER'S WELLS, ROSEBERY AVENUE, LONDON EC1R 4TN



## Mime

### Blueprint for Regional Mime Development

A practical guide to setting up Mime Projects in the Community. It is aimed at Community Arts Workers, Educationalists and Mime/Physical Theatre Companies.

Cost £5

Available from Mime Action Group, Sadler's Wells, Rosebery Avenue, London EC1R 4TN.

Telephone 071 713 7944.

### Belgium Mime Guide

Currently available in Flemish and French this guide contains useful addresses and an overview of Mime in Belgium. It also contains details of Mime Groups based in Belgium and the authors hope that it will be used by companies to build up UK-Belgium contacts.

Available from International Mimme Associatie, Lange Leemstraat 368, 2018 Antwerpen.

Telephone 00/32 - 03/239 07 69

## Journals

### Hybrid

A new magazine for multi-disciplinary arts will be issued bi-monthly from February 1993. Each issue will contain features, interviews, reviews, co. updates and job opportunities. Contact: PO Box 347, London WC1R 4BR or call Editor David Hughes on 071 831 5143.

### New Theatre Quarterly

Has established itself as the leading journal in the field of theatre studies. Combining theatrical scholarship and practice, it aims to question prevailing assumptions in the theatre world and provides an international forum for debate. Copies available from Marketing Department, Cambridge University Press, FREEPOST, The Edinburgh Building, Shaftesbury Road, Cambridge CB2 1BR. Tel 0223 325806.

### The Catch

A new magazine for Jugglers, New Circus and Street performers. Containing features, reports from the conventions and festivals, new books, training, and information, it's essential and a jolly good read. Copies available from Diabolo, Moorledge Farm Cottage, Knowle Hill, Chew Magna, Bristol BS18 8TL

## Reports

### "On The Brink of Belonging"

A national enquiry into puppetry is a publication on the history, training, funding, organisations and other "puppet-friendly" information, including the

findings of the survey of puppeteers and comprehensive appendices.

Researched and written by Keith Allen and Phyllida Shaw, available from; Turnaround Distribution Ltd, 27 Horsell Rd, London N5 1XL. £8.50 inc p&p.

### "Disability Arts and Culture Papers"

An anthology of writings on disability culture and arts is now available from: Shape Publications, SHAPE London, 1 Thorpe Close, London W10 5XL. Tel: 081 960 9245. Cost £5.00 + 40p p&p. The publication is also available on tape.

### Arts and Communities

The Report of the National Enquiry into Arts and the Community.

The review and summary of the Launch Conference into the report held on 27th March 1992 is now available from The Community Development Foundation, 60 Highbury Grove, London N5 2AG.

## Management & Administration

### CILAF Newsletter

Published approximately 6 monthly, the CILAF newsletter provides excellent, informed, clear and up-to-date information on changes in current legislation and funding at Government, ACGB/RAB and Local Authority levels. It focuses mainly on London issues but much of the information is of national interest. It is also currently free. To receive a copy contact Russell Gilderson, 26 Top House Rise, Chingford, London E4 7EE.

### "A Manifesto for the Arts"

Includes detailed policies on all fields of the arts, rights of artists and developments of international organisations. Available from the National Campaign for the Arts, Francis House, Francis Street, London SW1P 1DE,

### "Briefing Designers"

A useful booklet for anyone who employs graphic designers to produce publicity material; includes information on choosing a designer and a glossary of technical terms.

Contact Jacqui Barker at the ACGB Marketing and Research Unit on 071 333 0100.

### Bums on Seats

How to publicise your show by Helen Sharman  
Contents include advice on how to set up your publicity machine, getting the best

from posters, handbills, and leaflets, how to win sponsorship and sell advertising space, how to improve your coverage in the local press and front of house: tickets and programmes.

Copies available from A & C Black, Sales Department, PO Box 19 Huntingdon, Cambs PE19 3SF. Tel 0480 212666.

### London Grants Guide 1992-93

Edited by Lucy Stubbs  
Now fully revised and updated, this book provides readers with information on the funding available for London based organisations and projects. Published and available from the directory of Social Change on 071 284 4364.

### Network Brochure

Community Dance and Mime Foundation (CDMF) have issued their updated Network Brochure. It contains full listings of Community Dance & Mime workers nationally plus regional arts boards, arts councils, national dance agencies and other useful organisations. Cost £3.30 (inc p&p). Copies available from CDMF on 0533 418517.

### Consultant Listings

Looking for a fund-raising consultant but don't know where to start? Look no further - a listings publication by the NCVO lists over 40 consultants with information on services and general guidance on fundraising. Cost £3.75 NCVO members and £5.00 to non-members.

Details: Advice Development Team, National Council for Voluntary Organisations, 26 Bedford Square, London WC1B 3HU.

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Performers and Company Update,  
Performance & Festivals,  
Workshops and Training, Publications

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# mag

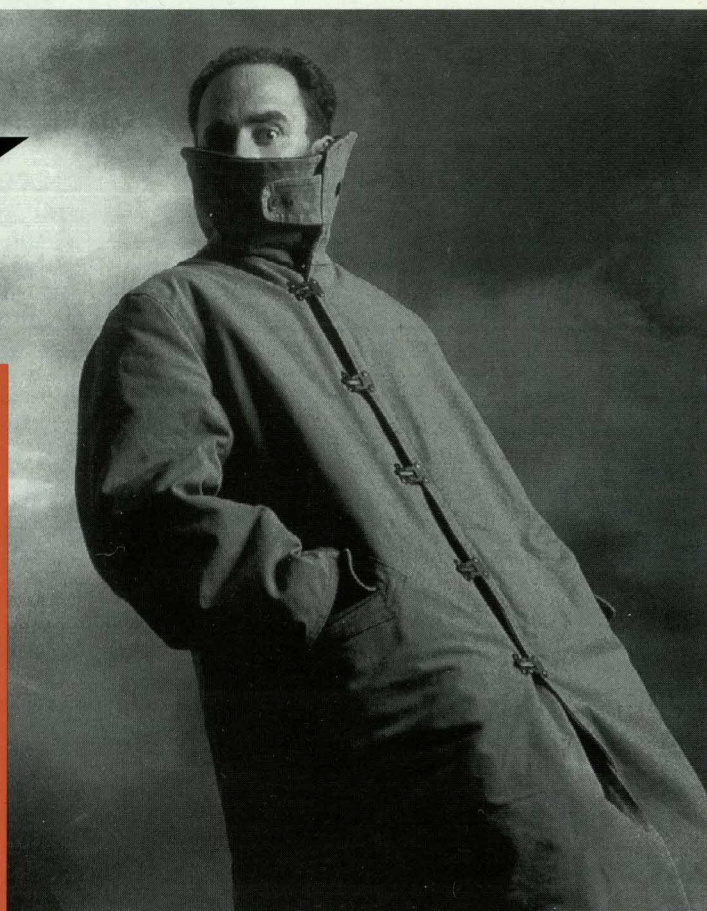
representation? opportunities?  
profile raising? campaigning?  
information?  
publishing?

## mag...

- is the UK Umbrella Organisation for Mime and Physical Theatre.
- represents performers, technicians, administrators, directors, writers, companies, venues and mime audiences.
- seeks to widen and develop training, educational marketing and funding opportunities for the Mime profession.
- seeks to raise the public and professional profile of mime, physical theatre and related arts.
- campaigns and lobbies on behalf of its membership, provides information on Mime, Physical Theatre and related disciplines.
- produces publications and research.
- maintains an up to date Mime mailing list and is developing a Data-Resource for Mime and Physical Theatre.
- publishes the quarterly magazine **total theatre**.

**mag** can only provide these services and support if we are supported by you.

**SUBSCRIBE NOW** and play an active part in the development of theatre.



Tottering Bipedes



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**a**ction  
**g**roup



## Application for Membership

(Photocopy this form to keep your **total theatre** intact)

NAME \_\_\_\_\_ ADDRESS \_\_\_\_\_

TELEPHONE (day) \_\_\_\_\_ (evening) \_\_\_\_\_

ORGANISATION (if applicable) \_\_\_\_\_ POSITION / ROLE (if applicable) \_\_\_\_\_

Type of Membership required: (Please tick)

Individual £11.50 ☐ Company £15.00 ☐ Corporate £40.00 ☐

Involvement / Interest in Mime \_\_\_\_\_

I enclose a cheque/postal order/international money order for £ \_\_\_\_\_. Payable to MIME ACTION GROUP.

Signature \_\_\_\_\_ Date \_\_\_\_\_

Individual Membership — for individuals, earning their living partially or entirely in the profession (but not a trading company); those just starting in the profession, students, low waged, unwaged, supporters of those who work in the profession and members of the public £11.50 per year (abroad £15.00).

Company Membership — for trading Mime and Physical Theatre companies and soloists £15.00 per year (abroad £20.00).

Corporate Membership — for larger organisations such as RAB's, Local Authorities, Colleges, Venues, National Organisations, and Libraries £40.00 per year (abroad £50.00).

Post, enclosing monies, to: MAG, Sadlers Wells, Rosebery Avenue, London. EC1R 4TN

If undelivered please return to: Mime Action Group, Sadler's Wells, 179 Rosebery Avenue, London EC1R 4TN