

t total t theatre

The magazine for
mime, physical
theatre & visual
performance

Volume 5 Number 1 Spring 1993

Feature

Seeking Sponsorship?

— **Why Mime is close to
the heart of Derek Griffiths**

— **Training for tomorrow**

**The National Conference on Mime
and Physical Theatre Training**

— **Reviews ...**

**London International
Mime Festival**

mime action group

The UK
umbrella
organisation
for
mime
and
physical
theatre

Mime Action Group reports
on their current activities
and who's who in the
organisation

MAG was founded in 1984 by practitioners to advocate for greater recognition and status for Mime and Physical Theatre, providing opportunities to meet, share and bring together the views of the profession.

Since its inception MAG has grown and developed a crucial role in raising the public profile of Mime and Physical Theatre and is a source of information and advice for the public and practitioners.

MAG also works on targeted activities designed to support Mime and Physical Theatre development Regionally and Nationally.

MAG Annual General Meeting

November 1992, Lilian Baylis Theatre

Each year MAG holds an Annual General Meeting where the members come together, discuss MAG's activities and recommend ways in which the organisation could develop.

At this year's AGM the following points were highlighted.

MAG has a continuing and vital role in

- Advocating for Mime and Physical Theatre
- Raising the public profile of Mime and Physical Theatre
- Regional Mime Development
- Building up greater links with Regional Arts Boards
- Supporting development of Regional Showcases and events
- Increasing the infrastructure and networks for Mime and Physical Theatre
- Developing a Mime and Physical Theatre Data-Resource
- Developing production and distribution of *Total Theatre*
- Developing the provision of Mime and Physical Theatre Training in the UK
- Increasing the membership
- Developing the services available to Members

MAG Executive Committee

As a membership organisation MAG is steered by an elected committee drawn from the Membership. At the AGM in November the new 1992/93 Executive Committee elected in were: Magdalene Elwes, Turtle Key Arts Centre, London; Simon Henderson, Freelance practitioner, Newcastle; Mel Jennings, Talawa Theatre, London; Desmond Jones, School of Mime and Physical Theatre, London; Keith Lawrence, British Council; Sue Mitchell, Freelance practitioner, Banff and Buchan; Wayne Pritchett, Mimescope, London; Shani Solomons, Freelance practitioner, London; Alistair Spalding, Hawth Centre, Crawley; Jane Sutcliffe, Mime Theatre, Birmingham; Ris Widdecombe, Mimus Mundanus, London; Jac Wilkinson, Education Officer, Warwick Arts Centre.

MAG Sub-committees

The Executive Committee delegates work to Sub-Committees which are made up of Executive and non-Executive Members of Mime Action Group. All of the Committees report to the Executive. The four sub-committees are: Local Steering Group, Development Sub-committee, Training Sub-committee and the Editorial Sub-committee.

Local Steering Group

The LSG provides support for the day to day running of MAG and is responsible for making recommendations on business planning, strategic development, and legal and financial matters. They take on board the work of the three other sub-committees and are the focus for the areas of advocacy and profile raising.

Currently: Mel Jennings, Keith Lawrence, Alistair Spalding.

Development

Responsible for developing and implementing MAG's Development policy. They look at ways in which MAG can develop its profile, generate income and market the services that MAG has to offer. They particularly concentrate on the development of services to Members.

Currently: Simon Henderson, Mel Jennings, Sue Mitchell, Wayne Pritchett, Jane Sutcliffe.

Training

Responsible for developing and implementing MAG's Training Policy. They look at ways in which MAG can support the development of Mime and Physical Theatre Training in the UK. They are currently working on producing a report from the recent Mime and Physical Theatre Training Conference and developing the recommendations that arose from the Conference. They are also overseeing the Mime Mapping Research and the Feasibility Study into a British School of Mime and Physical Theatre. The Training Sub-Committee is also responsible for the Training Action Group and MAG's links with the AETC.

Currently: Magdalene Elwes, Desmond Jones, John Keefe, Lorna Marshall, Jane Sutcliffe, Ris Widdecombe, Jac Wilkinson, Denise Wong with support from Sue Mitchell and Simon Henderson.

Editorial Committee

Responsible for developing and producing *Total Theatre*, MAG's quarterly magazine for Mime, Physical Theatre and Visual Performance. They bring together the contents and are involved in the production as well as looking at distribution and income generation for the magazine.

Currently: Sarah Dawson, Kath Gorman, Desmond Jones, Shani Solomons, Brendan Stapleton and Paul Vates.

total theatre

The National specialist magazine for Mime, Physical Theatre and Visual Performance. *Total Theatre* reaches practitioners, performers, administrators, universities, colleges, students, trainers, venues, funding organisations and the public.

Total Theatre includes features, articles, interviews, news, reviews, opportunities and developments in training and includes information on Companies and their touring schedules.

Subscriptions

Subscribe to receive *Total Theatre* by becoming a Member of Mime Action Group.

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Company	£15.00
Corporate	£40.00

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(or fill in the Membership Form on the back of this issue of *Total Theatre*).

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Editorial

The beginning of Spring and new opportunities to see Mime and Physical Theatre grow and flourish? Well as usual in the Lottery of life its a bit of both!

We have the Northern International Festival of Mime, Dance and Visual Theatre and the Brighton International Festival in May to look forward to. Also congratulations to Theatre de Complicite and David Glass Mime for their successes in the recent funding round at the Arts Council and Trestle for their nomination for an Arthur Anderson ABSA Award.

However, as Local Authorities cut further back in their Arts Budgets and we see dramatic cuts in the Project and Schemes Budget at the Drama Department of the Arts Council, funding for projects is becoming harder and harder to obtain. In this issue our feature is on Sponsorship, not as an answer to the problems of finance but certainly as something not to dismiss.

Mime Action Group has been busy, and we report on the recent Training Conference held in January during the London International Mime Festival, and the launch of the Blueprint for Regional Mime Development in November 1992 at the Hawth Centre in Crawley.

Our *Focus On* this issue is from YORKSHIRE AND HUMBERSIDE REGION and we are pleased to have a plethora of reviews including performances at the recent London International Mime Festival.

As usual, we continue to welcome your letters or comments on Mime and Physical theatre, so please write in.

Editorial Group

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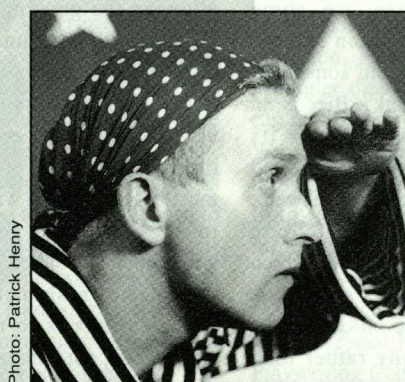


Photo: Patrick Henry

The Sea Stories
The Glee Club

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copy deadline

If you would like to submit news, views, letters or advertise in the next issue of *Total Theatre*, please note that the deadline for copy for the Summer Issue is 14th April 1993. The next issue will cover the period June to August 1993.

Taking a general view of the Arts Sponsorship arena,
KATH GORMAN points out some of the benefits

THE Association for Business Sponsorship of the Arts (ABSA) survey for 91/92 revealed that, despite the recession,

arts sponsorship totalled £65.5 million for the year. There had actually been an increase in the level of Corporate sponsorship from £44.6 million in 90/91 to £57.5 million in 91/92. These may seem surprising figures at a time when most companies are tightening their belts. One would have thought the last thing on the corporate agenda would be arts sponsorship.

Arts sponsorship is not a new phenomenon. Over the centuries the wealthy have been patrons of artists in order to bask in the reflected glow of their genius.

Victorian cities prided themselves on their civic buildings and statues which conveyed an impression of prosperity. However, the buzz word "sponsorship" is a relatively new addition to the job description of the already overworked arts administrator. Since 1979 the government has been intent on

reducing arts organisations' reliance on direct funding by encouraging them to increase their proportion of earned income and to expand their use of sponsorship and private contributions. The government has also encouraged local funding partnerships and various incentive schemes, along with the decentralisation of funding authorities. Local authorities have many burdens and because arts expenditure is discretionary it is one of the first areas to be cut when a local authority is threatened by government capping. A 1991 Labour Party survey reported that local authorities in London alone had reduced funding for arts and

libraries by £8.35 million in that year.

Balancing this, the European Committee for Business, Arts and Culture survey published in July 92 shows that British companies are leading the European league table of arts sponsors. "The survey of almost 120 companies shows that although the UK may still be trailing near the bottom of the league table of arts funding, our corporate backers are at the top, running and creating the most professional and successful sponsorship programmes... The success of the British model is put down to the... concept of plural arts funding, particularly the introduction of matching funding through the Business Sponsorship Incentive Scheme (BSIS) which is seen to have played a significant role."

The common lament amongst small arts organisations is that sponsorship monies are swallowed up by high profile names like the RSC and the Royal National Theatre. Another truism is that businesses will only sponsor "safe" art such as opera, ballet and classical music. Although while researching this article I could find no mention of Mime or Physical Theatre there are some enlightened businesses who can see the benefits of being associated with something outside the mainstream. Beck's Bier is an example of a company who knows its market - young, upwardly mobile - reflected in its sponsorship of two companies, Theatre de Complicite and Red Shift, which are known for exciting, innovative work which could hardly be defined as "safe". A business can often get more mileage from sponsoring a small company rather than competing for space on the crowded programme of, for example, the Royal Opera House. Sponsors have also been accused of being "London-centric". However recently many businesses have been looking to establish themselves within a particular town or region through a more community-based sponsorship.

Over the past few years there has been an explosion in the number of sponsorship awards such as Barclays New Stages,

Prudential Awards, Sainsburys Awards and the Digital Dance Awards. These serve the dual purpose of publicising the sponsor's name and supporting the arts. Playwriting competitions usually require a script for the panel of "experts" to examine, a problem for a mime and physical theatre company producing devised or non-verbal work. Wayne Pritchett of Mimescope solved this by submitting a narrative description of his work to the LWT Plays On Stage Competition. Although the work was not a finalist LWT were impressed by its originality. If mime and physical theatre were to move further into the mainstream the "experts" on the judging panels would be more familiar with these art forms.

Sponsorship will remain a growth industry as long as businesses perceive it is to their advantage. Gone are the days when arts organisations could soak up the money whilst providing very little in return. Sponsorship is now a business enterprise rather than an act of "goodwill". Sponsorship is a dirty word for some who associate it with losing artistic control and allowing the government to abdicate their responsibility to fund the arts. However, most sponsors do not wish to impose artistic terms upon a theatre company, in the same way they would not expect to be told how to run their business. The harsh fact that we must come to terms with in the 1990s is that in a world of rapidly diminishing government subsidies, sponsorship is here to stay. The responsibility of all arts organisations is to recognise this as an opportunity, not a threat.

A useful source of information is the Directory of Social Change, an independent charity which works to promote company giving in a variety of ways. It runs many courses for charities including how to raise money from industry, how to use the media and produces a range of guide and publications. ■

Directory of Social Change, Radius Works, Back Lane, London NW3 1HL.
Tel: 071 435 8171.



MATCH of the day

WHEN Edwin Shirley Trucking agreed to sponsor the production of 120 DAYS OF SODOM by the Marquis de Sade at the Battersea Arts Centre, Edwin Shirley himself had few clues as to the outcome of his gesture. Now, he has this years ABSA (Association for Business Sponsorship of the Arts) Award for Sponsorship by a Small Business.

So, what had the producer of the play asked for? Edwin Shirley explains with a shrug. "How many theatre companies have a need to borrow a truck this big?" He points to a line of them. They are big. No, it had, in this case, to be a request for a cash donation. "It was pure timing - I had the money when I was asked."

But this is an exception - not the rule. When requesting for money to stage a production, one ought to plan eighteen months ahead. Here we hit our first fundamental problem.

Most theatre companies do not - cannot - budget so far in advance. Only the larger companies can do this. So, theatre companies, most tending to be reactive to sudden bookings and short tours, should only enquire about very small sums of money. Or, as Edwin Shirley points out, is it money or a product or service that one needs? "If you need a van for touring, contact a hire company and borrow one." Is there necessarily a need to ask for the cash to purchase one?

But maybe all this is just simple common sense. So what can be learned from it all? To answer that, theatre companies may have to objectively see themselves in scale and size compared to others. Then, if one sees our profession like the football league, one can see into which division each theatre company might fall. In the Premier League of companies to be sponsored are those such as the Royal Opera and the English National Ballet. In Division One come companies like Trestle and the late MTP, who reach a level of corporate sponsorship that caters for major national and international touring, plus

PAUL VATES talks to some of the Companies that were nominated for the recent Arthur Anderson ABSA AWARDS

a high-profile and the ability to plan future productions that priceless eighteen months in advance. Therefore, it follows that in Division Two exists middle-scale touring companies like Black Mime and Natural. Finally, the myriad of Third Division companies who strive for survival almost on a day to day basis.

Yet, without doubt, any kind of success relies these days very heavily on finding 'The Sponsor'. All businesses constantly receive requests for aid in many guises, but with only a finite amount of resources there are bound to be more losers than winners.

Problems occur for businesses when there is no such product to be given or lent. For instance, Reebok can supply footwear, Wrangler their jeans, but Mobil? Mobil Oil can hardly give a petrol station or Cable And Wireless a radar dish. Companies such as these look at arts sponsorship in a different light. Mobil, for example, supply a very informative booklet about their approach to sponsorship. They have initiated large schemes such as the Mobil Touring Theatre, the Liverpool Festival of Comedy and the Playwriting Competition in conjunction with the Royal Exchange Theatre in Manchester, stressing one point, that "Mobil have no artistic say in the choosing of material." Edwin Shirley agrees on this issue also.

Peter Eustace of Cable And Wireless, brought home the other major element not to be ignored. If a company is putting its name to your theatre product, what will it receive in return? Will it be profitable advertising whilst simultaneously supporting the

artform? He is not worried about stating that one reason for sponsoring the English National Ballet tour to Hungary was deeply motivated by the company's desire to expand into Eastern Europe. And why not? Business is business. But isn't the danger here that Premier League companies might take most of the available resources?

Michael McGann of WHSmith explained how his company deeply involves itself in the arts. Last year alone, WH Smith supported twelve major arts events. Plus their successful InterAct Project, which puts professionals in contact with those in need. One instance being a small company without the resources required a choreographed stage fight. InterAct, on the successful application, sponsored the activity by employing a leading practitioner to complete the job. So, this project appears to cater specifically for Third Division companies.

Business in general has a dilemma. On one hand there is a need to be seen to be successfully working alongside the arts, sponsoring companies and tours and helping innovative productions. This tends to involve the Premier League companies because they are already of high-profile status with the public. On the other hand, the corporate sponsors are fully aware of the importance of supporting the small-scale projects that may not be high-profile. These projects usually stem from the lower divisions - but I would hope that the sponsors note one point: the commercial successes of tomorrow, the Premier League companies, always come from the lower divisions. Working together achieves successful promotion in more ways than one and creates an ideal match between business and the live arts. ■

■ S sponsorship for the arts a quest to save the sinking ship of funding, or is it merely re-arranging deck chairs on the Titanic? We all know that at present, financial support for the arts in this country has reached crisis point. Can sponsorship help? What are its consequences? And most importantly, how can we get it?

Fundamentally, money gained via sponsorship can never be viewed as a sole means of financial support for a theatre company. As Penny Mayes of Trestle Theatre (sponsored by Turner Kenneth Brown, Isopon, Citroen and Sainsburys) explains, sponsorship should be "the icing on the cake" to a company's funding, rather than its main source of income. For a start, it is far too difficult and time consuming for a business to become completely reliant upon. Most companies wait for at least two years before any sort of tangible monetary results

sponsorship for one particular event or project. It gives some support whilst providing an opportunity to learn the ropes, and move towards a more long-term arrangement. Once a sponsor is achieved for a short-term project, Denise continues, it becomes easier to "network", to find new potential sponsors via those who have sponsored you already. Having a "personal contact" she adds, within the prospective organisation/business, makes the sponsorship deal a lot easier to clinch.

Indeed, the notion of a "deal", seems crucial in achieving successful sponsorship. Adrian Mealing of Talking Pictures (sponsors including NatWest and Helvetica banks) suggests that what a company should



Lee Beagley & Paulk Simms, Kaboodle Productions

most obvious gain is advertising. From logos on posters and vans through to media coverage on tv and radio, publicity is the main return a sponsor will be looking for. For the sponsored company, the money is of course the best reward. Equally important is the increased profile and credibility both sponsor and sponsored achieve: sponsors appearing to be "in touch" culturally and therefore heightening an up to the minute image, and the sponsored being supported by such companies. A mutual gain deal, is one which forwards both the development of company and sponsor, where the art and business are given a chance to "work together" to develop in their respective areas.

It is however, the smaller scale companies which seem to get the roughest deal with sponsorship. Because it is such a time consuming business and requires a specific language and knowledge, the companies that do best are those who already have the resources to appoint a fundraiser in the first place. It is the more reputable, well-known companies who find it easier to achieve sponsorship from the larger national companies, merely because of their immediate prestige. Such a situation we are already far too familiar with; as the ship of financial support for the arts begins to sink, our national companies, soaked in heritage, are guided to shore, as the rest of us are left to gulp in yet another mouthful of salt water. Continual funding reductions in the arts means that some companies may have to see sponsorship more and more as a sole alternative to government funding, which is in many ways a self-destructive task. The constant worry is that the more marginal companies will slip through the net completely. If things continue to worsen in this way, smaller scale/experimental companies may be faced with what seems like the only REAL alternatives to the present situation; that is either to get on the first boat out of here, or to jump overboard completely. ■

SINK or SWIM?

Talking to Mime and Physical Theatre Companies, SARAH DAWSON finds out how you can be successful when looking for Sponsorship

are achieved. Secondly, sponsorship is also incredibly risky. Sponsors may withdraw their money at any point: they may become bankrupt themselves or simply change their minds. No matter what the size, stature or artistic capabilities of the sponsored company, the sponsor can leave their client high and dry at any chosen moment.

So where to start? Much is dependent on the size and location of the company. First steps can include approaching prominent local businesses and organisations, before attempting larger national companies. As Denise Evans of Kaboodle explains, having gained successful sponsorship from The Granada Foundation, "although the larger businesses may be sympathetic to your needs, the most they can offer is help in kind." Independent organisations it seems, give more immediate practical help more readily.

It is easier to start by trying to gain

be looking for when approaching a potential sponsor, is to "find a commercial partner." It is important to think not only in terms of what you have to gain via the sponsor but how they will benefit by sponsoring you; clarify what you as a company have to offer, identifying what is specific to your work alone. Many mime and physical theatre companies, although underplaying the word mime itself, stress the physical and visual aspects of their work to set them apart from wholly text-based companies.

As Denise Wong of Black Mime Theatre (sponsored by BT) suggests, trying to achieve sponsorship for a small-scale company need not be a humiliating time. It is rather, a chance to "raise the profile of the company", by furthering its objectives, aims and goals, and presenting them as accessibly as possible. So what at first may feel frighteningly like a competition to come up with the glossiest publicity package possible, is thankfully not the whole picture. The most successful proposal, it appears, is one which outlines a sense of "mutual gain" for both sponsor and sponsored.

But what exactly is it that the companies are mutually gaining? For the sponsors, the

The Icing on the Cake

MARAH WINN-MOON from the Association for Business Sponsorship of the Arts outlines some of the things to look out for when thinking about Sponsorship

It is glaringly apparent that examples of Mime and Physical Theatre companies finding sponsorship are few and far between. Trestle Theatre Company has been sponsored by Turner Kenneth Brown the solicitors, and has won an award under the Government's Business Sponsorship Incentive Scheme. This sponsorship has given Turner Kenneth Brown a modern avant garde image in a business not known for innovation. Trestle's example should be followed.

The roots of sponsorship can be traced all the way back to the Athenian Festival of Dionysus in Ancient Greece, where patrons would lend their support to the production of plays. They would pay for costumes, music and actors, while the state supported the festivals and subsidised ticket prices. Patrons would naturally be seen as "community-minded" and there was the added bonus that if they had supported the winning play they would receive tax breaks for one year.

Obviously things have changed considerably since the days of Ancient Greece, but the idea of private support for the arts is in evidence more than ever. In 1976 business sponsorship of the arts was estimated at £600,000. In a recent survey published by the Association for Business Sponsorship of the Arts (ABSA) business support was calculated to be £65.5 million in the year 1991/92. This is a dramatic increase since the 70's and reflects the changes in business attitudes to the concept of sponsorship.

Sponsorship used to be seen as a purely philanthropic gesture, based often on the whim of a Chairman. However, businesses are now more aware of how vital a role sponsorship can play in an overall marketing mix. It can sit alongside advertising and promotions, enhancing the corporate message, and often reaching new audiences.

The main reasons businesses sponsor are:

- Corporate image
- Product placement
- Corporate entertainment
- Employee relations

- Association with excellence
- Access to target audiences
- Community relations

Arts groups are well advised to research companies before they approach them for sponsorship. Any proposal should be tailored to meet the needs of the business to whom it is sent and should describe specific benefits for that company's particular objectives. ABSA produces a range of specialist publications for arts groups outlining exactly how to go about putting together a proposal / tax implications/guidelines on good practice etc. These can be obtained from any of the ABSA offices, and are most economically obtained by joining ABSA's Mailing List.

In 1984 the Business Sponsorship Incentive Scheme (BSIS) was launched. This scheme is run by ABSA on behalf of the Department for National Heritage and acts as an incentive to business either to sponsor the arts for the first time or to increase their commitment to the arts. The Scheme offers both Government endorsement and financial support, which is paid to the arts organisation to be used to provide extra benefits for the sponsor, while being mutually beneficial to both parties. A BSIS award offers an arts organisation between £1000 and £50000 of extra money, which must be used in part to enhance the sponsorship, i.e. the extension of a tour/advertising. BSIS will match pound for pound any money gained from a business that has never sponsored the arts before. ABSA's 1990/91 survey of 620 arts organisations showed that 94% of businesses involved were first-time sponsors. Plural funding is the future for the Arts, and this scheme shows how successfully Government and the private sector can work together. Since the scheme began £59

million in new money has been generated for the arts - £39.7 million in business sponsorship to which the Government has added £19.3 million.

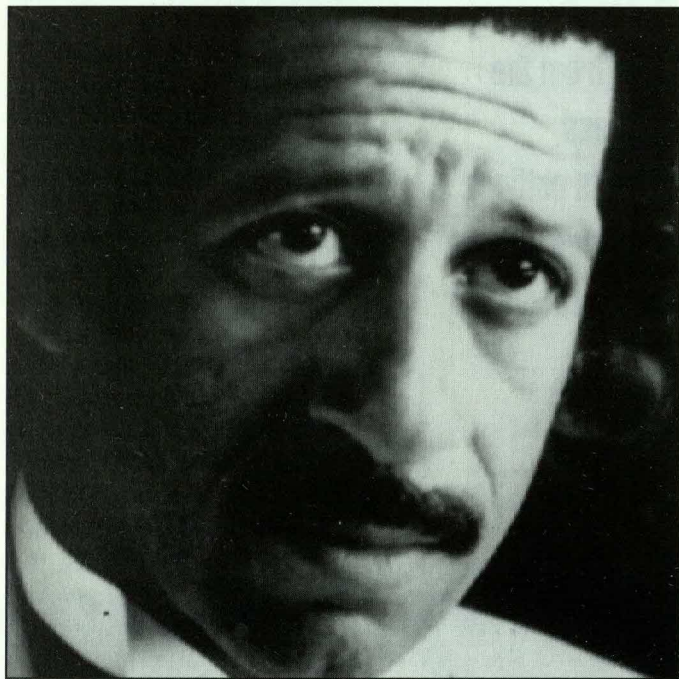
There are other ways in which businesses can support the arts, apart from sponsorship. Business in the Arts is an ABSA initiative which has grown considerably over the last few years. It has two main thrusts, the Placement Scheme and Training Bursaries. The Placement Scheme involves sending high flying business people on a part-time voluntary basis into arts groups to advise on specific projects. For example a Manager from the Accountants, Coopers & Lybrand, has been helping Circus Space (London's centre for Circus Arts providing practice, training, rehearsal and performance facilities) to produce a three year business plan to oversee the company's move to a new site in 1994. The Head of Communications from Wolff Olins has been working with Molecule Theatre (Theatre of Science for Children) to undertake a marketing review. The objectives are to raise the profile of the organisation and be more effective in their targeting. This kind of "support" lays stable foundations for the future of arts groups and also plays a role in developing the skills of the business advisor.

In this rather bleak economic climate, businesses are acutely aware that now is the time to be in the public eye more than ever, and sponsorship is increasingly seen as a highly effective way of raising their profile. ABSA advocates sponsorship as a supplement to, not a substitute for, public funding - the icing on the cake... Long may such partnerships flourish.

Association for Business Sponsorship of the Arts (ABSA) is the national independent organisation which promotes and encourages partnerships between the private sector and the arts to their mutual benefit and that of the community at large. ■

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Tel: 071 378 8143.
ABSA also has regional offices in Scotland, Northern Ireland, Wales and Halifax.

Derek Griffiths



**A familiar face
from theatre and
television,
Derek Griffiths
talks to PAUL VATES
about why Mime is
so dear to his heart**

derek Griffiths is one of this country's most renowned faces through his many television appearances in the 1970s and 80s, and is usually remembered affectionately for programmes like *CABBAGES AND KINGS* and *PLAY AWAY* plus many more. Today, he is becoming an accomplished composer in television and theatre and also directs. I met him near the end of the run of *SNOW WHITE AND THE SEVEN DWARFS* at the Richmond Theatre; a production he directed.

A confessed self-taught mime, he has only ever had one lesson. "This lady came out in her black leotard, and what with the others looking like little green fat ladies in mourning, I couldn't take it seriously, and they started doing all these exercises. Then

she said 'thank you, that's the end'. I said 'Hang on! Hang on! Where's the mime?!' - 'Oh, you'll have to wait for that'. I said 'Bugger that! Show me the mime walk'. So she showed me and I left. I worked on my external technique just literally in front of a mirror."

Mime's effectiveness in aiding actors is undeniable. Derek notices this when working with actors. "It's a very, very advantageous thing to have, because it's body language."

So shouldn't mime productions be much more thrilling visually and emotionally because of this? They tend not to be. Derek has his own opinions about mime theatre and what is lacking. "Soul." And what about story? "Yes, that's right. The most important thing is to tell a story and the times I go and see shows and I'm saying 'yes, that's great - but you've lost me'. Anybody that's inexplicit is actually doing more harm than good... In mime there's a beauty in simplicity. Keep it simple. Keep it basic. And then it's explicit. And the audience loves no more than to be able to follow your story from beginning to end. Whether it be funny, serious, sad, whatever. I mean, to be explicit is the ingenious tool of the mime artist."

He quite rightly has a bee in his bonnet. "I think the biggest danger in mime is

indulgence. That's the biggest cancer of all. It's lovely for an audience to be able to sit there, use their brains, use their acumen, build the scenery and props around an artist and translate what they feel."

From his work in children's television he provided today's young artists their first glimpses of mime and was perhaps an inspiration to many. I wondered what his were. And why. "I think Marceau in the 60s and 70s was a clever man.

"I love Chaplin's technique. I used to go back to see his films again and again to see how he timed certain things. As a mime, he could extract pathos and laughter at the change of a frame through the gate. And that's the whole object, the whole essence of mime, to be able to grab the audience and make them watch an identifiable situation.

"Very early Jerry Lewis was exceptional. I remember getting bronchitis in a cinema in the Lake District watching a movie of his. *THE BELLBOY*. I stayed through and watched it again. People would tell me to be quiet, I was just howling!

"Jacques Tati was very clever because he did locked-off shots. Lock the camera, put him in front of it and it's a pros-arch ... It's very difficult to put mime on film unless you have a locked-off shot. As soon as you get some arty-farty director who wants to cut here, cut there, cut there, you've lost the flow of body."

So why hasn't mime conquered the realms of television and film? "When you think how international Marceau was - and is, still - there's been nobody to take him from his plinth and I find that a tragedy. Mime technique is an expansive piece of elastic and should be seen as such, not this rigid, religious form of Marcel Marceau."

Derek Griffiths has "been there and tried" to take his mime into the mass audiences of the small and large screens. Anyone who wishes to try in future has his best wishes. I asked the question: Is the word the problem? "Yes... Mime is a dirty word, commercially... It's like Review. Review will come back with a vengeance. I promise you. And I hope Mime will - especially for mime because it's so dear to my heart." ■

Rudolph Laban

1879-1958

born in Austro-Hungary, Rudolph Laban was a dancer, choreographer and dance theoretician. A pioneer of European modern dance his influence and legacy being extended by famous pupils Mary Wigman, Kurt Joos and Sigurd Leeder.

One of the original initiators of dance scholarship, he raised the status of dance as an art form by establishing the discipline of dance study (choreology). He also developed community dance which originally utilised MIME techniques for dance in education.

However, when Laban originally observed ritualised dance, it was the MOVEMENT motivation that was his particular fascination. The original motives and objectives have since become obscured, somewhat

edited (though not necessarily by deliberate misinterpretation). For example what is now The Laban Centre for Movement and Dance was originally The Laban Art of Movement Studio.

More important however, one of Laban's greatest inventions is considered to be the most accurate form of movement notation. This almost belittles his genius. The notation (Laban Notation or Kinetography Laban) is more than that, it is not JUST a dance notation articulated for dancers, by dancers, like Benesh notation, used by the Royal Ballet, it is a movement notation that the researcher can initiate without necessarily being an expert in dance. It articulates the way people move in their personal space, their "Kinesphere" and in relation to rhythm, time and space.

I believe it is important to point this out, to put Rudolph Laban's views on mime into context and so understand this man's beliefs about The Art of Movement, the objects of his research, and their brilliant innovations, although they are now seen in the context of dance. Hence his thoughts on Mime I find accurate, definitive, perceptive and strangely prophetic.

What is Mime?

Laban believed that the art of the stage developed from Mime, "the stem of the tree", of which dance and drama are the branches. Mime therefore is the powerful foundation upon which these two emerge. The former being accompanied by music, and the latter by speech. Laban redefines the dictionary definition of mime "dramatic acting through movement" as the "representation of inner movements by visible outer motions". To take this further he explained that "music and speech are produced by movements that have become audible".

Mime is the theatrical art in which bodily movement is all important and Laban writing in the early to mid-20th Century exclaimed that it was almost unknown in

our time (strangely prophetic) to the general public. He did feel however after a long period of reflection, Mime's real sense and meaning will become acquired by society because it is fundamental to the creativity of man and therefore be an important factor of civilised progress.

The use of Mime

Mime uses a differentiated language of gesture, this language can be linguistically translated. The bare essentials of mimed dialogues or soliloquies can therefore be understood and verbally described. Laban believed that the value of characterisation through dance-like mime movements, lies in the avoidance of simple imitation of external movement peculiarities. This echoes Etienne Decroux who felt dances should not rejoice in a "hollowness of pretence" when they imitated mime on stage. Such imitation does not penetrate to the hidden recesses of man's inner effort.

What The Mime does

The human carriage has only been properly utilised in the 20th C. through the innovation of modern dance and recognition of Mime, "the fundamental expressive core". The



Photo: Courtesy of The Laban Centre

Mime transmits to the spectator the kind of inner strength his/her character is going through; just as in everyday life the person will see his/her inner thoughts and feelings. The task for the mime is to draw the spectator into the world of his/her drama by bodily expression and identifiable gestures so the spectator will empathise with the action on stage because it reflects truths about the human condition.

Mime in Context

The mime is an artist who draws his/her creation on real life situations, feelings and actions. These do not have to be directly depicted in the stage action but are given significant form out of his/her own imagination and vision. The mime like any performer has to be a great giver of their own self, a mediator between the solitary self of the spectator and the world of values.

A competent actor, mime or dancer, Laban believed revealed the possibility of action. The ERROR most people make is to regard theatre as make believe, and therefore see actions and ideas as stylised and false.

Mime and the theatre introduce the spectator to the realities of the inner life and the unseen world of values. Life exists by the chemistry of human effort and its struggle for values. As Laban said, "even if the spectator visits the theatre just to be entertained he will be dissatisfied if he does not glimpse the realities of the world of values". ■

Brendan Stapleton

Training for Tomorrow

Mime Action Group's National Conference on MIME AND PHYSICAL THEATRE TRAINING

January 1993 • London International Mime Festival

Chair KENNETH REA

Over two days during the Mime Festival, delegates and speakers looked at the issues and development of training provision as well as considering the recommendation by Naseem Kahn in her 1990 Mime Training Report for a British School of Mime and Physical Theatre. What follows is drawn from the final plenary session and closing summary of the Conference. These and other points from the Conference will be formed into Recommendations and included in a full report to be published by Mime Action Group later in the year.

Training Networks

Mime Action Group should help funding bodies identify what is needed, how training networks can be strengthened and help them draw up priorities.

At the same time the network of existing training opportunities should be strengthened and there should be co-ordination so that the profession and the education sector is put in touch with these.

Mime Action Group should lobby parliament and the media to raise the profile and status of courses.

Accredited Vocational Training

The profession, through Mime Action Group, must set up a dialogue with the education sector (Department of Education, Universities and Drama Schools) to determine the way forward to accredited vocational training.

An accreditation body should be set up to accredit courses. It is important to note the distinction between training and education, skills and philosophy.

Drama Schools

Drama schools should be made aware of the vital importance of physical theatre techniques and encouraged to give this work a higher status.

Access

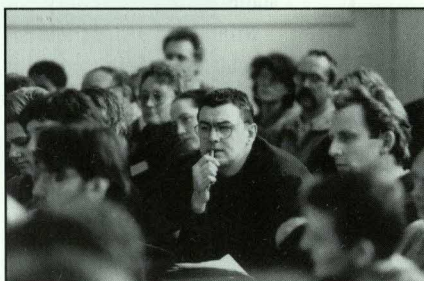
Any training must give careful consideration to the issue of access including deaf, disabled, community, class and inter-cultural representation and must ensure that these groups are not placed at a disadvantage.

Critical Debate

The profession through Mime Action Group must give due consideration to theory as well as practice. There is not enough critical



Photos: Nick Liseiko



debate from practitioners.

Director training and writers

The profession through Mime Action Group must address the problems of director training, and developing writers for this work.

Research and Development

Practitioner training and development calls for more space to be given to promote research and development.

Mime Action Group should encourage development of space, resources and training for practitioners throughout the UK.

British School of Mime and Physical Theatre

There is a need for a three year full time training course in mime and physical theatre. It was questioned whether it should be called the "British" School of Mime and Physical Theatre and if it should be under

one roof. It should probably not be in London. It should have adequate funding, and satisfactory access. Steps should be taken to develop this as soon as possible.

Training should identify what is unique about the British perspective and exploit these strengths. It is likely that training will draw on diverse cultural traditions.

In any feasibility study of a full-time course, relevant models should be studied carefully. It is recommended that someone from Mime Action Group and from the profession spends time at the Dutch Mime School and compiles a report.

The setting up of any full time course should be done in dialogue with major existing courses - e.g. Desmond Jones, Phillippe Gaulier, so that it is seen as complimentary, not as a replacement or a threat.

Before any major training systems are set up, it must be clear that there are people with vision, knowledge and commitment who are able to teach mime and physical theatre at the highest level. It must be training of international standard.

It should be recognised that the initial number of students might be quite small and there should be a clear idea of the market before proceeding with a full-time school.

Discussions should take place as soon as possible to identify those people who might be likely candidates for running such a school. It is likely that at least some of the teaching staff will be from abroad. ■

The Mime and Physical Theatre Training Conference was presented in association with the London International Mime Festival and was made possible with funds from the Arts Council of Great Britain Training Department and the Paul Hamlyn Foundation. Thanks also to the Working Group: Magdalene Elwes, Desmond Jones, John Keefe, Lorna Marshall and Denise Wong and all others who gave their voluntary support.

BLUEPRINT

for Regional Mime Development

MAG launched their Blueprint for Regional Mime Development in November 1992 at the Hawth Centre in Crawley. SHANI SOLOMONS reports

Last November as part of the Hawth Centre's Beyond Words Festival, Mime Action Group launched their new publication - the Blueprint for Regional Mime Development. The day consisted of practical examples of Mime (in workshop and performance) and a Seminar which looked more closely at the Blueprint and the issues connected with it.

The morning began with a colourful show from Gambolling Guizers, followed by a workshop for young people where participants were encouraged to work together and be inventive with their body movement and creativity.

BLUEPRINT presented by Jac Wilkinson

In the seminar, the Blueprint was outlined by its author, Jac Wilkinson. "Originally conceived to aid and develop Regional work, the document explores existing structures and is designed to enable new practitioners and individuals to develop the use of Mime."

"The Blueprint puts forward the case that Mime needs to recognise and activate the existing funding organisations and structures in order to develop."

Jac Wilkinson then went on to explain that MAG has a clear role to play in this by developing its work with artists, venues, funders and the new Regional Arts Boards; providing information, advice and opportunities for information exchange; through Total Theatre and as a focus for support.

Toby Wilsher Trestle Theatre

Giving an insight into the workings of one of Britain's most popular and long established companies, Toby Wilsher spoke about Trestle's background and working methods. Formed in 1981, the company members wanted to have the opportunity to create their own work and to encourage people to look at Mime in new ways. Their early work

was designed to be popular and commercially viable. Their system of touring, workshops and residencies helped to build audiences and enabled the company to learn from the students and develop new ways of presenting narrative and ideas. The company have up to three groups touring at any one time and as they tour they undertake residencies. These include:

- Workshop based residencies for 10 year olds and upwards, often linked with a regionally focused tour, which aim to raise the company's profile and develop a local audience.
- Performance based workshops aimed at older students and latent professionals usually leading to a production.
- Teachers workshops focussed on helping individuals and groups devise and develop their own work.

The Beyond Words Festival and the role of Venues

Alistair Spalding, arts programmer at The Hawth Centre then spoke about how the Festival had developed from the recommendations of the South East Arts Mime Development Project in 1991. Condensing the Festival into a week gave it a focus. The variety of participating companies coming under the umbrella of Mime and Physical Theatre had resulted in the attraction of a large and diverse audience. Local Authority Community and Education departments were involved in the planning and leaflet distribution. This resulted in the marketing of the Festival being very effective and publicity going to a widely targeted audience.

In terms of the role that venues could have in developing Mime in their region, Alistair put forward that he would be very interested in the Hawth being able to commission and provide space for new performance work.

Associating this with an Annual Festival of Mime and Physical Theatre would provide a real focus for development. He also wanted to see more involvement from practitioners and wanted a Festival to be a meeting place for artists as well as the public.

Maureen Salmon, SEA Dance and Mime Officer, discussed South East Arts Boards' role and announced that they wish to initiate plans to appoint a Mime Development worker for the Region.

A general discussion then followed covering:

- Development of Regional Mime Forums throughout the UK
- Networking through Mime Action Group
- Mime Action Groups' relationship with RAB Officers
- Artist-led groups
- Initiating dialogues with potential partners
- Promotion of role models
- Venue support
- Workshops with adults
- Accessibility of the Artform
- Reviewing Mime
- Distribution of Total Theatre
- European interest

The seminar was well attended by a broad mix of the profession and was accepted as a positive format for collective thinking and suggesting ways that the profession could go forward.

It was proposed that Mime Action Group should consider holding an annual Regional Mime Development Meeting, to keep the issues of Regional Mime Development at the top of the agenda and bring together the views of practitioners and those involved in Mime and Physical Theatre.

The day finished with a packed foyer performance of Inside Out Theatre Company which preceded Trestle Theatre Company's performance of a "State of Bewilderment" in the Main House. Many thanks go to Alistair Spalding and the staff at the Hawth for all their hard work during the day.

The Blueprint was made possible with funds and support from the ACGB and South East Arts. ■

The YORKSHIRE Connection

We have four practitioner networks or forums: The Dance and Mime Forum co-ordinated by Errol Barrows in Kirkless; a new venues linked Circus and Physical Theatre forum based in south Yorkshire (Sheffield/Rotherham); The Forum for Performers and Dancers (FFPD) run by Stephen Long from Yorkshire Dance Centre, which runs professional classes for resident performers in the region and holds regular monthly meetings; and the Mime and Physical Theatre Forum initiated by Sue Harrison in 87/88 which meets on a regular basis to discuss national and regional needs and concerns.

We also have over twenty venues, the latest being Square Chapel Arts Centre, Halifax, that actively promote international, national and regional performers as well as premiering new work. Recently we have

RETURNING to Yorkshire after completing my training in Paris in 1984, I found Mime within the region was in its' developmental infancy. In March of that year there was the first "Yorkshire Mime" Festival; seven major companies performing, teaching and converting the general public, in over ten town centres; a handful of practitioners; the start of regular workshops and courses at the Yorkshire Arts Association.

Today, nearly ten years on, the opportunity, provision and facilitation has greatly increased. The national and regional funding, the life blood of any art form, for projects, new work and development is a constant problem, but briefly there over thirty mime, physical theatre and new circus individuals currently resident in Yorkshire and Humberside.

seen David Glass Ensemble's adaptation of "Gormenghast" at the Alhambra Studio, Bradford and Gerry Turvey's "In at the Deep End", at Huddersfield Art Gallery.

Tragically the Yorkshire Mime Festival has never happened again through lack of funding, but there is the Northern International Festival of Mime, Dance and Visual Theatre at Kendal in Cumbria, the highly acclaimed Bradford Festival which services the art form from street to main house theatre, and the Humberside Youth Festival, which has a performance and workshop programme.

The Yorkshire Dance Centre along with other regional venues offers workshops, courses, summer schools with visiting and regional artists, and weekly classes run by the aforementioned Leeds based forum. For a few years Heads Together also ran a very successful training programme at YDC until the money dried up. Various Higher and Further Education courses in Leeds, Bretton Hall, and Huddersfield are now available and contain a strong element of physical theatre. We also have a magazine called Dancescene, Dance and Mime in Yorkshire and Humberside, edited by Ramsey Burt and published three times a year.

Mileva Drljaca, the Dance and Mime Officer at Yorkshire and Humberside Arts, continually tries to develop mime, physical

theatre and new circus within the constraints of an ever changing and uncertain funding and RAB structure.

Sounds like the Garden of Eden...

Well... it is often littered with hidden mine fields, encased in barbed wire, all too often it becomes a "secret" garden - a place where you try to survive while you battle against the pressures, the deadlines and the cold bare reality of the "arts" world.

For example...

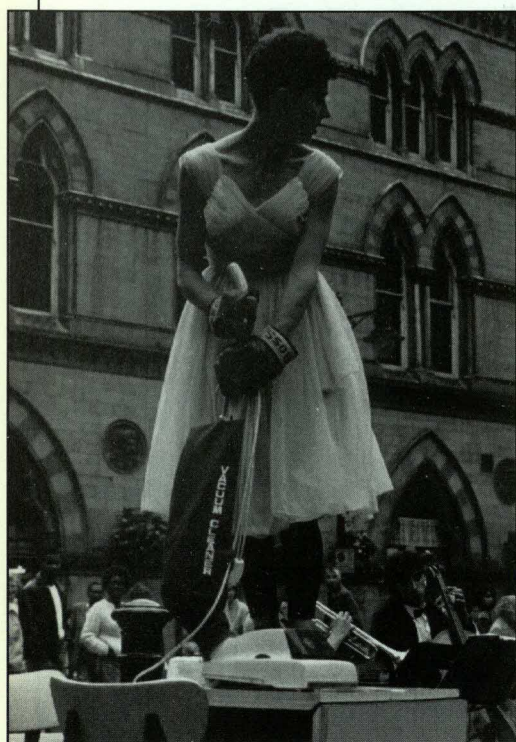
"We are still looking for funding - application to Yorkshire and Humberside arts pending - so we go where the work is. There is not sufficient work in the region to pay the bills". Beverly Adams - The Faceless Company.

"Unfortunately the growth of physical theatre in Sheffield has coincided with Sheffield Council's slide to poverty, with resulting financial consequences". Bret Jackson - Swamp Circus.

"The 'Total Theatre' sector exists through the enthusiasm of the performers dedicated to their work. There is no doubt that the biggest subsidy for the work comes from the artists involved - underpaid and undervalued. It can be wonderful work, immensely satisfying and challenging. In a meeting in Yorkshire a couple of months ago I was called cynical for the first time in my life. Maybe just a little more realistic!" Adrian Sinclair - Heads Together.

Yorkshire is a region that is alive and kicking with an abundance of in house companies and individuals all appearing under the mime, physical theatre, and new circus umbrella and speaking in different tongues, offering different products and servicing different market sectors. There is naturally cross fertilisation, collaboration and co-operation and an overall objective... to turn the intenders into attenders... it's not the projects you dreamed of, it's the ones which really happen. ■

Rowan Tolley



Gerry Turvey

Challenged and ACTING

IN a region which has the strongest infrastructure outside of London for dance and drama, it may be easy to overlook the challenging work being undertaken by the mime, physical theatre and new circus practitioners in Yorkshire and Humberside.

Slowly but surely these people are beginning to make an impact on budgets within Yorkshire and Humberside Arts (not only dance and mime, but also drama, performing arts and combined arts), and on dance organisations who receive annual or franchise funding.

A small but significant breakthrough came in April 1992 when Mimika Theatre became one of the five dance and mime franchise clients.

Although the numerous dance worker/animateur posts no longer include mime (Rowan Tolley's post as mime animateur came to an end prematurely due to massive over spends in one of the key partner local authorities), such work has been promoted through their posts and project budgets, and is actively encouraged by Yorkshire and Humberside Arts. Many of the dance animateurs are also involved in advising on programming of venues and it is interesting to note that all the key dance venues programme some (perhaps not enough) mime, physical theatre and new circus work. The new Yorkshire and Humberside Arts touring strategy will facilitate and encourage the broadening of a venues programme and enable co-commissioning of new work.

Various dance and mime schemes exist to encourage and promote new work. The new work commission enables franchise clients to bring in an outside director/choreographer and this year for the first time project companies can also apply for this award to create their own work rather having to bring in an outsider. A scheme runs for young people who want to bring in any kind of

professional artist to enhance their work - mime, musician, video crew etc. The regional dance and mime magazine - Dancescene - and the regions arts magazine - Artscene - always feature some mime/physical theatre. The project funding in 1992 was spent predominately (75%) on originating artists (all mime/physical theatre based), creating and premiere-ing work in the Yorkshire and Humberside region, the rest on education and community projects (25%). This shows a significant shift in the last four years when only 33% was spent on originating artists. In 1993/94 a new scheme will come into existence - New Beginnings - which provides a chance for new devisers/choreographers to apply for an award aimed at nurturing, in a safe environment, new talent.

Project funding will always be in great demand (about six times greater than the amount available on average) which means that many people are going to be disappointed. A clear development plan helps to make some of the decisions, but it is never easy. At a time when local authority funding is being reduced, and when overall increases to the regional arts board are only 2%, clearly a strategy has to be devised which protects the infrastructure. One could say that the Yorkshire and Humberside region is a victim of its own success - excellent work is created, clients move from project to annual or franchise status, taking the funding with them and leaving less for new artists.

With regards to professional training, although it is a small sum, from April 1993 there will once again be a training budget to allow dance and mime workers and artists to undertake personal development. The Yorkshire Dance Centre has been specifically grant-aided to co-ordinate training for dance animateurs and freelance workers in the Yorkshire and Humberside

region. To date sessions have been organised with a number of artists. Further classes (including professional level classes) on a regular basis in a wide range of styles happen through Jabadao, Northern School of Contemporary Dance, Yorkshire Dance Centre, Humberside Dance Agency, Theatre In The Mill, The Leadmill and others. Still on the theme of professional development, a new system introduced to encourage more show reports is beginning to work. These are not only sent to the company but report writers are being encouraged to meet up with companies to discuss the written assessment and to be "attached" to a particular company to follow through and discuss developments.

Yorkshire and Humberside Arts co-ordinates regular but infrequent forums for practitioners in mime, physical theatre and new circus to share ideas and discuss policy. The next meeting is set for Tuesday 20th April at 3pm at Yorkshire and Humberside Arts. For further details or information on any of the above schemes outlined, please contact: Mileva Drljaca, Dance and Mime Officer on 0924 455555. ■

Mileva Drljaca Yorkshire and Humberside Arts

Contacts

Ramsey Burt	0924-455555
Heads Together	0532-629223
Yorkshire Dance Centre	0532-426066
The Faceless Company	0924-830170
Bret Jackson (Swamp Circus)	0742-731398
Julie Wilson	0274-730128
Gerry Turvey	0532-743974
Square Chapel Arts Centre	0422-349422
Stephen Long (FFPD)	0532-622237
Errol Barrows	0484-422133
Rowan Tolley	0274-882365
York Arts Centre	0904-642582
Alhambra Studio	0274-752375
Leadmill Arts Centre	0742-754500

Tragic Carpet

MIDDLE-SCALE touring on a postage stamp. Sounds familiar? Well, it is all too familiar these days and seldom seems to work. However, for Tragic Carpet, it appears to do just that. Formed in 1985 by Freda O'Byrne and her fellow students of the Performance Arts course at Middlesex University (formally Middlesex Polytechnic), Tragic Carpet has so far performed twelve productions since 1986.

Dublin-born Freda always directs this "movement-based ensemble theatre". With an ever-changing cast of performers from all fields (eg. mime, acting, opera, dance,

music) she creates action intricately dependant on sound, lights and costume; one could say total theatre! Her sources are varied - established plays like Berkoff's *EAST* and *DECADENCE*, book adaptations like the critically acclaimed *BABI YAR* and film adaptations such as the 1920s classic *NOSFERATU*. Freda describes her style of direction as that from a "cinematic perspective, looking through the eye of a camera lens".

Tragic Carpet productions are, she is proud to state, "always telling a story and communicating openly with the audience, on their level." Never afraid to talk and work with the audience, she sees the importance of humour and humanity in stories, having "ordinary characters in extraordinary circumstances", hence creating theatre for people of all ages and backgrounds. A sound company policy that "captures and engages the creative imagination" of the viewer. She does not wish to see productions that "hide behind the performance", leaving the people as simply spectators. These artistic directions stem from the strong influences of the Russian directors Meyerhold and Sergei

Eisenstein, the former working in theatre whereas the latter worked in cinema.

The existence of this close audience involvement, devising and researching with them, led to a sister company being created in 1988: Liverpool-based First Bite Theatre Company. Aimed at school touring, First Bite is not "arty" or "risque" but performs serious issues in accessible and innovative ways to children. Having just returned from a Scottish tour, First Bite now embarks on a North West England tour with *OUT OF THIS WORLD*, having a central theme of relationships and exploring such issues as substance abuse, peer pressure, confidence and trust. A new show is planned for the late Spring.

So what of Tragic Carpet? Very personal to Freda, Tragic Carpet left the Edinburgh Fringe last year on a high. *ISLAND ON*

or performance space with regards to a permanent home. She wants to work with designers and writers more on new works. She feels she has, through Tragic Carpet, something to say about the issues that affect us all. The company needs to be "seen, recognised and valued" and she aims to tour abroad.

Links with businesses have provided, over the years, some ingenious sponsorships, like: the Manchester Evening News aiding First Bite, Wrangler supplying coloured jeans to Tragic Carpet, and KLP Manchester - a design company - supplying the logo and letterhead design for Tragic Carpet. All simple but terribly important to the overall feel and impression of the company/companies as they attempt to continue growing year by year. ■

Paul Yates

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



Tragic Carpet

THE EDGE OF THE WORLD (sponsored by Scottish Equitable, Scottish Mutual and Scottish Widows) told the history of the island of St. Kilda. This year sees their thirteenth production, from August: *THE HEART OF A DOG*, from the outrageously grotesque and comic novel by Mikhail Bulgakov. With this, and in the future, Freda wants to strive for closer links with other performing companies, even with a theatre

For details of workshops and performances contact:

Freda O'Byrne, Tragic Carpet,
18 The Hamlet, Champion Hill,
London SE5 8AW (071-733 1435)
Rebecca Kilbey, First Bite Theatre
Company, Breckfield Community
School, Hamilton Road,
Liverpool L5 4RX (051-263 2474)

If you and your company wish to be featured, speak to Mhora at MAG-HQ.

Photo: Freda O'Byrne

Bolek Polivka

MICKY MOUSE, DON QUIXOTE AND OTHERS, Queen Elizabeth Hall, LIMF

This Czech theatre company has a hard edged pre-occupation with audience manipulation. Bolek Polivka and his company are most extraordinary and brilliant with roaring volleys and sadistic slants. The characters conjure up with artful whimsy and associated trains of thought echoes, of Spike Milligan and humour that can only be described as manic Monty Python. Stock character, stock situations and ritual pageant echo world

theatre from Commedia Dell' Arte to the art of the stage. Polivka utilises alienation techniques such as declaring a break in the proceedings and going and sitting with the audience. The power of this piece of theatre is its ability to engage, disengage and re-engage the audience. Behind the masks and appearance of near anarchy lurked the mastery of the performers in relating to their audience, their interpretations of the experience of theatre.

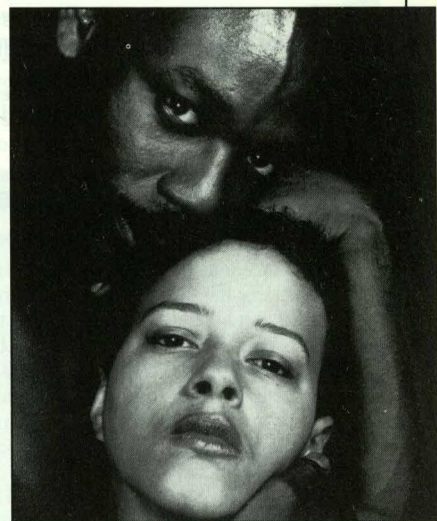
Black Mime Theatre

HEART, The Young Vic, LIMF

Looking at the complexities of male/female interaction, "Heart" digs deep into the whys and wherefores of the extremes of love and pain.

The talented cast of six, take us through scenes of family life, from the down trodden wife and mother, to the pregnant womans' misery at (and later defiance of) her uncaring partner. We move onto school children accurately imitating the gender roles of their parents (ably portrayed by kneeshuffling performers) and the adolescent nightclub mating game (a brilliantly conceived sex swapping send up of male egotism). With much humour and pathos, patterns of conditioned behaviour are traced through the generations, the ever present threat of male violence remaining constant.

Skillful direction from Denise Wong ensures expert timing, maintaining an energetic pace and a sharp articulation of ideas. While HEART does not offer any easy solutions or political rhetoric, it does take a refreshing look at some age old problematic issues. Just as the men's and women's troupes of the company have combined for this project, we are left feeling that the sexes can only begin to tackle these problems together.



Heart, Black Mime Theatre

Les Cousins

NOT SO EASY, Purcell Room, LIMF

Les Cousins are three likeable French chaps who juggle, clown and dance their way through NOT SO EASY. Their humour has a charming innocence, as they hype up each other's talents with knowing self deprecation. Despite this, their skills are undeniable; frightening acrobatic combinations (The Pyramid: Of Death), complex juggling feats (The Nine Balls: Of Death) and an unbelievable balancing act finale (with the potential to end in real death!). Their ability to take the audience along with them, to join in with their daft fantasies of mega-stardom (as in the glitzy US pastiche 'The American Show') provides a level of adult sophistication which makes this genuine 'family entertainment' without its usual crass associations.

Besides Les Cousins giving a hugely enjoyable clown show, relevant and accessible for all, they also retain a sense of respect for the conventions of circus and music hall. The repeated shout of 'hey!' before, during and after each accomplishment becomes a standing joke, but one which never quite parodies its parent tradition. This is "alternative" circus but without the chain saw -rock'n'roll flamboyance of other, more (Ar)chaotic types.

Teatro De Arte Popular

THE POPOL VUH, Battersea Arts Centre, LIMF

THE POPOL VUH is an 18th C. Mayan bible, which warns against greed and the destruction of the natural world. It is questionable, however whether Brazilian T.D.A.P.'s undeniably sincere representation amounts to a form of Naive Art or simply theatrical naivete.

Billed as an installation, the set, a womb-like, hand-held-flashlight lit Santa's Grotto, ornamented with inexpertly carved

wooden totems and masks only impressed when it ingeniously rained. Unfortunately the impact of that scene was defused by a tableau of a 'Sprite' taming a muscular 'Primitive' whilst suggestively fingering a Log. This visual, philosophical and thespian clumsiness (which included an absurdly cornflake-covered (!?) 'Earth Mother' and an endlessly drooling cave man carnally co-joined), left

me musing at the acres of tissue paper outcroppings. Was it recycled paper?

Against these odds, and due largely to the music, we were somehow left with delicate and occasionally magical impressions. As one youthful New-Ager happily put it; "All sorts of thoughts went through my head." - Perhaps, after all, there is hope for the future of the planet in a lack of sophistication.

Trestle Theatre Company

STATE OF BEWILDERMENT, Cochrane Theatre, LIMF

It has to be said that when Trestle decide to do something, they do it. The dramatisation of what amounts to a collections of cartoons, by the Australian Michael Leunig, is no simple matter. The cartoons are absurd, whilst simultaneously being so truthful that they affect us all. This, of course, is Trestle territory, too. A perfect match!

With superb staging, created by Mark Wilsher, a lesser company

would be swamped by the set alone. Yet the company of eight performers here manage not only to stay above it, but use it extraordinarily well, using every inch of the stage. STATE OF BEWILDERMENT now tours Australia, where our anonymous hero continues his search for the big IT of life and will surely make his audiences marvel with delight and sadness as he does so.

Insomniac Productions

L'ASCENSORE (The Lift), ICA, LIMF

L'ASCENSORE is set in a beautifully re-produced art-deco lift, in a hotel in Little Italy, Lower East side, 1947. A "Third rate" mafia hit-man takes the lift to the top floor to commit the murder that he hopes will gain him entrance in with the big boys, only to return to the lift to be stabbed by the Moll that put him up to it. The lift then becomes the site of a metaphysical transportation as our hit man is taken on his last hellish journey. He is forced to confront moments of his past as the lift doors open to reveal a series of spectacular visions.

Behind the lift, the space is vast, the lighting surreal and the characters float and hurtle through space as if in an hallucination or nightmare. In turn the spectacular gives way to the intimate as we witness the emotive mourning of our hero's family. In L'ASCENSORE, the lift truly becomes the central focus, skillfully marrying the form and content of the piece. If at times it becomes structurally irritating, as we become too familiar with its continual opening and closing, we are able to ignore such an irritation, on the grounds that it is such a clever, simple and effective idea, creating a visually stunning and provocative piece of theatre.

Commotion

NO MATTER WHAT, Battersea Arts Centre, LIMF

Undoubtedly one of the highlights of this year's festival, Gerry Flannagan and Rick Zoltowski make a charming, funny clown duo, as they attempt to explain in "visual" terms, Stephen Hawking's brain boggling book, "A Brief History of Time". The two men transform themselves into "negatively" and "positively" charged particles, a two-headed scientist-cum-monster (with expert improvising on questions thrown from the audience) and land a space rocket on a planet (actually, Flannagan's bald head). This show is fresh, lively energetic and very very funny. With Zoltowski as the "straight man" Commotion are somewhat reminiscent of Morecombe and Wise. Today Battersea Arts Centre - tomorrow the South Bank?

Talking Pictures

GO WEST, Battersea Arts Centre, LIMF

Set in pre-Perestroika, GO WEST is a play about transitions; the difficulties encountered when leaping into such huge cultural changes and the affect on family and friends. Good performances all round especially from Clarissa Malheiros who appears under the guises of young and old Ukrainian women, then directly relates to us her personal experiences in Kiev.

A clever set constructed from suitcases of varying sizes, miraculously has the effect of creating the atmosphere of Russian streets, as do the sounds and the physical skills of the actors themselves. There are some genuinely touching and funny moments such as the discovery of The Beatles and the desire that the mysterious delivery will contain Levi jeans; however, the story-line is occasionally fractured and hard to follow - really the only flaw with the production. Andrei Kritenko shipped over from the Ukraine provides some original direction and insight into the life-style of another culture. A brave attempt.

Lackaal Dukric

THE MUSEUM OF SUPERNATURAL HISTORY, ICA, LIMF

Led by torch light around a series of exhibits/ attractions/acts, the theatre became a museum, a peep show, a freak show and a fairground attraction, each supernatural "exhibit" fittingly displayed in an individually lit perspex cage. These included images of a woman with huge false breasts and fake green hands, a mermaid, a woman with six nipples and a singing transvestite. As an audience we were asked to stand and watch, participate and interact. For one exhibit two members of the audience were asked to power the light by pedalling on two bicycles placed either side of the box. At other moments however, we had to wait patiently for a moment of involvement, only to be disappointed and move onto the next exhibit. This led to frustration in the structure of the piece, it felt as if each exhibit should be equally interactive. This also highlighted the difficulty of bringing the magic, mystery and excitement of a site-specific piece of work into a theatre space. Perhaps the structure needed to be more appropriately integrated with the rest of the work, heightening the sensation of the whole event, and releasing its sense of fun.

Peta Lily

BEG, Battersea Arts Centre

Lily is the cool, calm gynaecologist, Dr Second, suspected of a ghastly murder in this fairy tale romance (and menace) and horror story. Philip Pellew plays with deft versatility the squeaky-voiced investigator, Stiltskin and Bobby the Dog, who periodically mutates into Robert the tall dark stranger. With a

minimal set of white curtains (against which stark blood-red imagery abounds) and use of atmospheric filmic music, the dramatic dialogue unfolds. We are taken through Dr Second's father's death, her disguised comical karaoke seduction of the guileless Stiltskin to the final gruesome murder.

Dr Second is a woman self-possessed and in control, remaining aloof from, or dominating, all the male characters, ultimately to the point of violent attack. Although we never discover the motivation for her, at times, alarming behaviour, the possibility of simply taking fairy stories too literally may

provide the answer.

This macabre tale is told with much humour, the characters remaining deadpan. Treading a fine line between serious plot and at times slapstick delivery, it is a rare treat of intelligent entertainment from an undeniably talented writer and performer.

Els Joglars

YO TENGO UN TIO EN AMERICA, Riverside Studios, LIMF

This production richly layers the elements to deal with its unusual subject matter - the Spanish "Conquest" of the Americas as seen through the eyes of a group of anarchic psychiatric patients, playing the role of an indigenous American tribe at the time of the invasion. The doctors and nurses become the conquistadors, wielding syringes and offering pills as pacifying gifts.

The difference between the shambling, chaotic tribe of patients and the all-powerful conquistadors is brilliantly highlighted by the latter being flamenco dancers. Their arrogant strutting and aggressive heel clicking at first bemuses and



finally entices the patients to join in the dance. The piece reaches a show stopping climax with both conquerors and conquered joining in a stunning set piece of virtuosic flamenco dance.

Although text is used throughout (to apparently humorous ends, judging by the laughter of the Spanish speakers in the

Els Joglars

audience) the drama is portrayed as much through the physical characterisation and comic slapstick play between performers and the visual effects. The set, a forest of hanging ropes, is employed with ingenious creativity and a line of impact, the direction revealing a thought provoking treatment of the complex theme.

dA dA dUMB

CHANCE AND RIPENESS, Battersea Arts Centre, LIMF

Out of 11 shows, this was the best performance I saw in the Festival. Somewhere between Performance Art and Theatre it managed to walk a tightrope stretched between boredom on the one hand and pretentiousness on the other without falling off.

Coles and Gent, both bull-necked and shaven headed, looking like the heavy mob at Sing-Sing performed with an introverted intensity that was magnetic. The play was about the creative process which led to the boiling of an egg. It doesn't bear explaining - You had to be there - They shared nothing with the audience. None of those blank stares straight into the auditorium designed to invite laughter.

Here it felt like looking through a keyhole and witnessing the private rituals of two men at work. Only once did they break their deep-frowned concentration.

They only rarely acknowledged each others presence on stage and even then without the humanity of eye contact, just the analytical stare of the scientist. They didn't speak throughout, accompanied only by the intermittent background of laboratory noises and the deftly chosen, very funny sound track of a snooker game.

They are both physically accomplished movers and their mutual timing and play of abstract movement was terrific. The real genius of this is that it all sounds boring. In the event it was hilarious, while still dealing with a serious subject. This is what Mime is all about, dealing with subjects in a way that cannot be encompassed in words. CHANCE AND RIPENESS needs the right venue and audience. We were lucky to have both. This piece is a little diamond, elegantly performed. Desmond Jones

Where is British Mime going?

STILL going strong after fifteen years, the London International Mime Festival has once again been and gone, bringing a mix of established companies and new work in its wake.

There were few up and coming British companies this year, although having made their debuts at last years festival, both Commotion and Brouhaha returned with new shows. The usual spread of venues were included; the bulk of the performances taking place at The South Bank Centre and Battersea Arts Centre with further shows at the ICA, French Institute, Cochrane Theatre, Riverside, Young Vic and the fairly recently established Holborn Centre.

It is perhaps taken for

granted that newer, more experimental pieces will be performed in one of Battersea's Studio Theatres; however, Joseph Seelig, director of the Festival is concerned that LIMF should be a place for experimentation, much as he encourages the development of new work. The Festival is after all, a high-profile event where audiences expect to see the best of performers in the field of Mime and Physical Theatre -so, where can practice take place?

In London especially, there is a woeful lack of reasonably sized, reasonably priced venues where new companies can have the opportunity to practise their craft. If the Festival is to have more input from British talent, then this issue needs some serious

addressing. After all, quality is of the utmost importance when stating a case for Mime and Physical Theatre and quality work cannot develop without support.

A number of people expressed both their surprise and concern that many shows this year did not seem to be rooted in a physical/visual base. If texts are to become an integral part of our work then we need to include writers; if character development and story-lines are becoming essential then we also need mimes to be trained actors. In short, the more essences of main-stream theatre that mime adopts, the more broad-based the training for performing this kind of theatre needs to be.

Generally speaking, the shows I went to see were very well attended and the Festival

does appear to be extremely popular. It is becoming apparent however that with a largely European input, that support for this kind of work is greater in Europe than in the UK. We do however, have a good deal of talent in this country that is hindered by all its efforts going into the search for funding and not development of the art-form. It is perhaps significant that a number of our top companies are now choosing to reside and work abroad; it will be interesting to see what next years Festival brings as a result of this. In the meantime perhaps we would all do well to remember that perhaps a country gets the art it deserves...

Shani Solomons

Letters

Reviewing Mime: Constructive Criticism?

Dear Editorial Group,

Once again the London International Mime Festival has come round, the annual cornucopia of visual, physical, total, chuck-it-all-in theatre, that further reinforces the strength of the field, and underlies its diversity. In the regions Mime is rife! The barriers of compartmentalisation are being eroded and Mime as theatre, as entertainment has never been stronger or more popular.

The only people not to have cottoned on yet are the critics. Or some of them. Or their Arts Editors. We've all had bad reviews, and hopefully we can accept them as part of the work. Positive criticism is vital to the growth of the aesthetic understanding of Mime, and reviewers such as Kenneth Rea can enhance a practitioners own view of their work, with objective comment that isn't always favourable. But this year, both The Observer and The Independent lambasted Trestle, and the Festival in general, for being... Mime!

Their primary complaint was against the entire genre. Visually illiterate critics unable to comprehend Mime's popularity, airing their prejudices in print is not clever, or helpful. And no this letter isn't sour grapes - Trestle sold out the remaining 12 shows after the articles appeared.

Allusions to invisible chairs, lack of depth and intellectual complexity still persist. Paul Taylor in the Independent spent the first column and a half on his general dislike of Mime and its general futility, before going on to review Trestle's show. He and Andrew Billen in the Observer expressed surprise at the audiences enjoyment. This is because they shouldn't have been there, at least not as critics. In the same way that, although I love music, I have trouble with most Jazz, and would not go along to Ronnie Scotts and expect to comment rationally on the evening. I would go in an effort to understand and

appreciate. The breadth of human expression comes from the varying ways in which the mind and the imagination can express themselves. The appreciation of that expression depends on how people connect with it. Some people such as myself connect strongly with suggested visual image, when a straight forward literal might go over my head. A critic cannot be expected to like every element of a genre. So I would suggest to an Arts Editor to refrain from sending along reviewers who dislike the work before they arrive or who are unable to leave their prejudices at the door.

Toby Wilsher
Joint Artistic Director
Trestle Theatre Company
February 1993

Management News & Awards

Management News

ACGB cuts Drama Projects and Schemes and Touring Budgets

The ACGB only received an 1.8% increase from the DNH for 1993/94 after promises of a 3.7% increase. This has meant a cut in real terms which has already taken its toll with the Drama Dept's Projects & Schemes and the Touring Dept's Middle Scale Touring Budgets. Prospective clients will be applying to budgets which have been cut dramatically. Already victims to this have been Mime Action Group (see later) and Ra Ra Zoo, who were unsuccessful in their application to be funded again by Touring in 1993/94. A policy decision of the Touring Department to stop regarding Mime and Physical Theatre as a developing Artform means that companies will in future be competing with Dance and Drama Companies "on a level playing field" (Andrew Kyle, ACGB Director of Touring). As Penny Mayes (Trestle Theatre Company) has said "there is a danger that if Mime and Physical Theatre is not seen as a priority then it could be overlooked".

A Creative Future

This report, the culmination of the NAMS process is now available to the public. It looks at many things including public funding, the needs of artists, variety and quality, originality and development, audiences, cultural diversity, education, training, touring, and local authorities. However for those of you who attended the NAMS Seminar hosted by Mime Action Group in November 1991 there are no specific references to Mime and Physical Theatre development or to MAG's contribution! The report is designed to be strategic in its intent and focussed towards the funding bodies. However this "way forward" as the report admits doesn't concern itself with the developmental needs of particular artforms and one wonders what will happen to the valuable information regarding specific artform needs that was gathered during the consultation process.

The National Lottery

As you may be aware plans for the National Lottery are well underway, with a second reading having already taken place in the Commons ready to have it up and running from Spring

1994. Spearheaded from the Dept of National Heritage, they claim that the money raised from the lottery will be additional to public expenditure and not a pound for pound substitute. However once the costs of implementing the lottery are deducted (the treasury will also be taking 20%) it is then proposed to split the remaining 30% five ways: Arts, Sports, Millennium Fund, Charities and Heritage but only for capital



Cabinet of Curiosities, Ra Ra Zoo

projects. No extra support for running costs, sorry!

Delegation of Projects and Schemes

Delegation is still on the table for Projects and Schemes. Heritage Secretary, Peter Brooke has asked the Arts Council to come up with a decision on the delegation of Projects and Schemes by May to proceed an April 1994 deadline. With 13 months delay now until delegation is likely to affect Projects and Schemes, here's hoping that the process can be worked out to the benefit of all concerned.

Health and Safety Regulations

From the beginning of 1993 six new sets of regulations have come into force covering: General health and safety management; Work equipment safety; Manual handling of loads; Workplace conditions; Personal protective equipment; and Display screen equipment. A synopsis of the New Health and Safety at Work Regulations is available from HSE on 071 221 0870. and guidance books are available from HMSO

Books, Dept HSE, Freepost, Norwich NR3 1BR.

Awards

London Arts Board Drama Projects Fund 1992/93

Might and Main were the only Physical Theatre and Mime company to be awarded a grant from this fund in 1992/93. They were awarded £4,500 towards THE PROMISE.

the Client list is David Glass Mime who receives £50,000 for his first year as a three year franchise client and congratulations go to Theatre de Complicite who were awarded a massive 20.1% increase following appraisal report recommendations.

ACGB Combined Arts Unit New Collaborations Fund

This budget has increased for 1993/94 to £380,000. Under Research & Development, Richard Lazell has been awarded £5000 towards a collaboration between Live Art and African Drumming and Ra Ra Zoo have been awarded a £20,000 production grant for MADAME WHITESNAKE, a collaboration between New Circus and the disciplines of the Peking Opera.

Barclays Youth Action Awards

Between £500 & £2000 is available to projects involving young people under the age of 25. Priority is to be given to projects which include fostering creativity. It is important that projects are planned and managed by young people. Closing date 31st March 1993. Details and an application form: Barclays Youth Action Awards, c/o Youth Clubs UK, 11 St Bride Street, London EC4A. Tel: 071 353 2366.

ACGB Training Unit Training Schemes 1993/94

Applications are being invited for Three Year, Two Year and One Year Projects. Priority areas of interest include Mime, Puppetry and New Circus: "Developing Artforms". Applications have to be with the Training Department by 31st March 1993. Details: Training Dept, 14 Great Peter Street, London SW1P 3NQ.

WMA Training Surgeries

The Business Development Unit of West Midlands Arts are offering free, monthly training surgeries to Arts Organisations in the region. Surgery bookings can be made by telephoning Barbara Brookes or Teresa Stevens at WMA on 021 631 3121.

Troubleshooters

There is one more deadline left for companies wishing to apply to the ITC's new scheme to enable unfunded companies to bring in consultants to help them develop their work. Applications need to be in by April 1st. Contact Deb Durrant, ITC, on 071 403 1727.

ACGB Dance Department

Community Dance and Mime Foundation have been awarded an 11.7% increase in their revenue funding for 1993/94 by the Arts Council Dance Department. Lucy Perman, CDMF, commented that this demonstrates the Arts Council's on-going commitment and their recognition of the value of community dance and mime.

ACGB Drama Department

Mime Action Group has fallen prey to the cuts in the Drama Projects & Schemes Budget for 1993/94 and has been awarded a standstill grant. This represents a cut in income in real terms for MAG. 1993/94 will not be an easy year for Mime Action Group but as the only unifying voice for Mime and Physical Theatre in the UK they will ensure that they continue to fight on!

ACGB Drama Department Three Year Franchise Clients

Some success stories here however for Mime and Physical Theatre companies in 1993/94. Black Mime Theatre have received a 2.5% increase and Trestle a 2.4% increase. New on

West Midlands Mime Forum

Final discussions have taken place between Mime Action Group and West Midlands Arts to initiate a Forum for Mime, Physical Theatre and New Circus in the Region. Jac Wilkinson and Jane Sutcliffe have been working alongside WMA to arrange a meeting where practitioners and other interested parties can discuss the setting up of a Forum; local, regional and national issues; and formulating the Forum's future agenda. The meeting will take place at WMA on 15 June at 4.30pm. For information contact Jane Sutcliffe on 021 440 6880 or Doreen Foster, WMA on 021 631 3121.

Scottish Mime Forum Action Day

SMF in association with the Traverse, are hosting their first Action Day for Mime on 17 April 1993 at the Traverse Theatre, Edinburgh. Central to the day will be a discussion from 2-4pm on the way forward for Mime and Physical Theatre in Scotland. For details contact Alan Caig on 031 332 1836.

SMF are also working towards engaging a Part-time Administrator to help develop their activities.

Southern Arts Mime Advisory Group

Following their restructuring, Southern Arts Board have decided to set up a separate Mime Advisory Group. Its role will be to advise the Dance & Mime Officer directly, contribute to formulating departmental policy and play a significant role in Mime development in the region. The Group includes Mime and Physical Theatre practitioners based in the Region.

Community Dance and Mime Foundation AGM

Mime in the Community Discussion
5 December 1993

After a long day at Conference there was a discussion in the hotel to look at CDMF's future role in relation to Mime in the Community. From this it was decided to set up a Mime Working party to look at its nature, its

needs, the practitioners and its development.

If you would like to offer any suggestions or are interested in finding out more contact Lucy Perman, CDMF on 0533 418517.

Talking Mime

Southern Arts and Salisbury Playhouse
6 March 1993

Southern Arts launch of MAG's Blueprint for Regional Mime Development took place on the 6th March 1993 at Salisbury Playhouse. The aim of the day was to map out a Mime development strategy for the Southern Arts Region, and brought together those actively involved in the field with those interested in setting up projects and integrating mime into their existing training and performance programmes. Speakers included Jac Wilkinson, author of the Blueprint, Kenneth Rea, The Right Size, Mollie Guilfoyle, Southern Arts and Mime Action Group.

For further information on the day contact Lynn Maree, Southern Arts Dance & Mime Officer on 0962 855099.

Fool Space

Following Fool Time's move to delux new premises the old home is still being used as a circus and performance resource. The brand new Fool Space co-op are running rehearsal space and have networking, training and workshop projects in hand. You can join the membership scheme by contacting Fool Space, 40 Thomas Street, Bristol. BS2 9LL. Telephone 0272 411372.

NVQ's for Mime and Physical Theatre performers

The AETC have released the draft standards for Mime and Physical Theatre. They outline Standards of Competence which describe what is required in the area of Mime and Physical Theatre. Eventually the Standards will be developed into NVQ's but the AETC want first of all to find out what you as Mime and Physical Theatre performers feel about the Draft Standards. To order your set contact Clare Clarkson or Jo Pinsett, AETC, 3 St Peters Buildings, York Street, Leeds LS9 8AJ.

Notice

board

Martin Coles

Choreographer-in-Residence at
Chisenhale Dance Space

National Dance Agency Development Funds have enabled Chisenhale to appoint Martin Coles, of dA dA dUMB, as Choreographer in Residence for six months from January to July 1993. He has been working with regular groups based at CDS and is co-ordinating their Masked Ball on Saturday 3 April. On 19-20 April he will be running a physical performance workshop for choreographers and performance makers and on 15-17th July he will be showing a work especially made for CDS "Hell-o". Further information from Chisenhale on 081 981 6617.

Performers wanted

Work-In-Progress evening at Chisenhale

CDS are asking for applications from individuals and groups interested in showing Work-in-progress on 25 April 1993. Further information on 081 981 6617.

Performers wanted

Move It! - Mime Festival June 12-13, 1993

If you want to participate in the 1993 Move It-Mime Festival to be held this year on the 12th and 13th June at Victoria Embankment Gardens, contact Maggie Pinhorn at Alternative Arts on 071 375 0441.

On the Move

Adrian Mealing, Administrator for Talking Pictures, Inner Sense Percussion Orchestra, Commotion, Adrian Henri, and Adrian Mitchell has moved. His new address is The Croft, Old Church Road, Colwall, Worcs. WR13 6EZ. Telephone/Fax 0684 40366.

Conferences

Charity Fair 93

Business Design Centre, Upper Street,
Islington N1, London
11-13 March 1993

Organised by the Directory of Social Change in collaboration with the National Council for Voluntary Organisations. There will be a wide range of events and activities including funding and fundraising, Government regulations and legislation, resources, volunteers and charity trustees. Further information on 071 431 3693/3694.

National Stages

University of Birmingham
2 - 4 April 1993

Examining the role of the theatre in Eastern European revolutions of 1989 - 1991, resurgence of nationhood and its

expression in theatre. Chaired by David Edgar, panelists include Lithuanian director Dalia Ibelhauptaite, Yvonne Brewster, Jatinda Verma (Tara Arts), Ian Brown (Traverse Theatre), John Magrath and Bill Alexander. Contact Amanda Cadman, Department of Drama and Theatre Arts, University of Birmingham, Edgbaston, Birmingham B15 2TT.

European Mime Federation

Mime Centre, Berlin
7 - 9 May 1993

The EMF will be meeting to discuss the development of the network, EMF's current projects and the publication of a new magazine "The State of Mime". A focus for discussion will be the many current reconstructions in progress (E.g. Meyerhold's Biomechanics) and the relationship of these to innovation. Further

details form EMF, Herengracht 168, 1016 BP Amsterdam, The Netherlands. Telephone (010 31 20) 623 5104.

25th International Theatre Institute World Congress

Munich, Germany
May 23 - 29 1993

New Frontiers - A New Theatre? Conventions and Discoveries In a Time of Radical Changes
To examine the current developments in theatre as it encounters conflict and confrontation following the recent political, economic, social and cultural upheavals in Europe and the world. For further information contact International Theatre Institute, 4 St Georges House, 15 Hanover Square, London W1R 9AJ. Telephone 071 491 0072.

dA dA dUMB

Martins' Coles and Gent have been commissioned by the Serpentine Gallery to produce a piece for "Heatwave '93" in June. For their creation, they in turn have commissioned writer, Nick Stafford to construct a play for Radio. The Martins' will then be taking the text and "exploding" it to create a visual radio play. The audience are promised an event where "The Archers Meet Freddie Kruger"!

David Glass Ensemble

"Gormenghast" is back by popular demand. This baroque fantasy of Mervyn Peake's imagination evoked by Glass in a blend of Kabuki, poor-theatre, grotesque mime and puppetry will be on tour from May 5th - July 3rd. "Gormenghast" is directed by David Glass with design by Rae-Smith and music by John Eacott.



Nola Rae & Sally Owen

Nola Rae

The London Mime Theatre's new production "And the Ship Sailed On" has had to be postponed due to an unfortunate accident. After playing on stages for 20 years which ranged from the near perfect to the near-lethal, survived touring schedules that would fell an ox and having only had to cancel one performance in all that time, Nola has finally tripped for real and broken her left knee-cap.

The offending object over which she tumbled was a prop ham (Parma). The Ship will be in dry dock until mid-April. In the meantime, Nola is looking forward to having her 2-ton plaster removed and is learning not to get entangled in her crutches. MAG wishes her a speedy recovery!

First Bite Theatre Company

The sister company of Tragic Carpet will be touring their show "Out of this world" into secondary schools in Lothian from 1st-26th March and are currently working on a new primary schools show which will be touring Liverpool schools from 28th April-25th June.

Further details on 051 263 2474.

Inside Out Theatre Company

During April and May, in between long engagements in France, Spain, and Romania, Inside Out will finally be taking some time to devise new work before an extensive European tour from June to September 1993.

Further details from Ann Bloomfield on 081 667 1630.

Kathy Williams, Kate Russell, Pat Forbes and Annie Lloyd. They have been leading a five week project with local women which will culminate in a showing at Leeds Metropolitan University on 11th, 12th, & 13th March.

Oddsocks Productions

This Spring and Summer will see Oddsocks' fourth year of touring "The Bards Best Bits" (mini versions of Shakespearean classics). Comically squeezed into 40 minutes of fast moving physical theatre Oddsocks combine their juggling, slapstick, fire eating and stiltwalking skills to make extremely entertaining shows. The company's '93 season includes a three handed Henry V and a seven handed full length Taming of the Shrew. Both are performed on a colourful horsedrawn stage and can be taken to open-air sites, festivals and theatres.

For a list of tour dates contact Andy, Elli or Kath on 081 558 9039 at Oddsocks Productions, 529 Lea Bridge Road, Leyton, London E10 7EB.

Skin and Blisters

Skin and Blisters, mighty circus theatre company recently finished a highly successful 1992 tour and are currently performing with Trestle Theatre Company. Amanda and Nicky will be touring Australia with Trestle until April 1993 and will be taking a break from Skin and Blisters until '94. Amanda Owen is available for physical theatre work.

Contact her at 22 Tufnell Park Road, London N19 5EP. Tel: 071 607 6852.

Smart Arts

Smart Arts' new show for Spring '93 is The Aquaphobic Sailor - a tale of reincarnation. This is a sea story with a bubbling mixture of visual and verbal humour used to intertwine the lives of two men: a fishmonger who doesn't like killing fish and a sailor who doesn't like water! "The Aquaphobic Sailor" is a treasure chest of tales and is performed by William Dashwood with the aid of a newly embarked crew.

Further details from Kath Gorman on 071 262 7418 at Smart Arts, 26 Crompton House, Hall Place, London W2 1LX.

Trading Faces

Mask Theatre Company, Trading Faces, who work with the visually impaired and blind were recently featured in the Independent newspaper. They run regular workshops for visually impaired adults and children, residencies and workshops in schools, colleges, hospitals, prisons, and in community settings.

For information on the company's activities contact Michael Williams, Administrator on 0235 816016.

Insomniac Productions

After a sell out run at the ICA during the London International Mime Festival with "L'Ascensore", Insomniac Productions went on to present Pete Brooks' radical new version of the Woyzeck's classic German tragedy "A Cursed Place" at the New Grove Theatre in London. They can be seen in "L'Ascensore" during the Northern International Mime Festival and Brighton Festivals in May.

Sue Mitchell

She is currently working on a multi-disciplinary project "Changing Faces - One hundred years of womens' experiences in Leeds" to celebrate International Womens Week and the Leeds Centenary. She is working alongside Gerry Turvey, Tanya Cusan,

Performance & Festivals

Performances

Black Mime Theatre: HEART

March
27-28 Yaa Asantewaa, London
April
2-3 Tom Allen Centre, London
May
19-22 The Base, Camberwell
Details contact BMT on 071 928 1311.

Commotion: NO MATTER WHAT

March
18 Dorchester Arts Centre
19 Brewhouse, Taunton
24 The Met, Bury
26 South Hill Park, Bracknell
April
15 Bridgewater Arts Centre
24 South Shields Library Centre
29 Green Room, Manchester
30 Chesterfield Arts Centre
May
5-15 Scottish Tour
20 Dartington
21-22 Cambridge Drama Centre
27 Falmouth Arts Centre
29 Exeter Arts Centre
30 Malvern Fringe
Details and further dates: Adrian Mealing, on 0684 40366.

dA dA dUMB: CHANCE AND RIPENESS

March
25 Haymarket Studio Theatre, Leicester Int.
Dance Festival
May
28 Northern International Festival, Kendal

dA dA dUMB: LISTEN WITH DA DA

June
11-13 Serpentine Gallery Commission
Details: Martin Coles on 071 254 9497.

Faceless Company

March
15-21 RESIDENCY Kent County Yth & Comm Services
May
17-22 RESIDENCY Kent County Yth & Comm Services
Details: The Faceless Company on 0924 830618.

Peta Lily: BEG

March
19 Wilde Studio, Bracknell
24-25 Gulbenkian Studio Theatre, Newcastle upon Tyne
26 Chesterfield Arts Centre
30 York Arts Centre
April
2 Hope Centre, Bristol
17 Rosehill Theatre, Whitehaven
Details and further dates: Vicki Harbord on 071 636 6226.

David Glass Ensemble: GORMENGHAST

May
5-6 Warwick Arts Centre, Coventry
7-8 MAC, Birmingham
14 The Hawth Centre, Crawley
18 Connaught Theatre, Worthing
24-25 Crucible Theatre, Sheffield
June
8-9 Wilde Theatre, Bracknell
10-11 Theatre Royal, Bury St Edmunds
Details and further dates: Vicki Harbord on 071 636 6226

David Glass - Mime: GLASSPARTS

March
20 Trinity Arts Centre, Stockton on Tees
23 March-4 April Battersea Arts Centre, London
Details: Vicki Harbord on 071 636 6226

Ra Ra Zoo: CABINET OF CURIOSITIES

March
12-19 Young People's Theatre, Singapore
April
2-8 St-Fons, Lyon, France
15 Civic Theatre, Ayr
16-17 Cumbernauld Theatre, Cumbernauld
23-24 Merlin Theatre, Frome
26-30 German Tour : Augsurg/Tubingen/Karlsruhe
May
4-5 Charter Theatre, Preston
6-7 Forum 28, Barrow in Furness
9 May-3 June
American Tour
Note all dates are subject to change.
Details: Ra Ra Zoo, The Diorama,
18 Park Square East, London NW1 4DT.

Right Size: PENNY DREADFUL

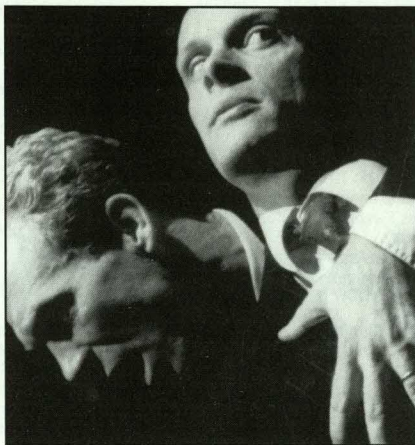
March
10-11 Pegasus Theatre, Oxford
18 The Green Room, Manchester
19-20 Unity Theatre, Liverpool
24-25 Arena Theatre, Wolverhampton
26-27 Old Town Hall, Hemel Hempstead
May
11-15 Jersey Arts Centre
19-22 Old Museum Bldgs, Belfast
25-26 Hawk's Well Theatre, Sligo
June
2-5 Nuns Island, Galway
Details and further dates: The Right Size on 071 713 6500.

Smart Arts: THE AQUAPHOBIC SAILOR

March
26 Tara Arts Centre, London
31 Hazlewood House, Devon
April
22-25 Griff Theatre, Amsterdam
28 Bournemouth University
May
15 Royal Naval Museum, Portsmouth
20 West End Centre, Aldershot
21 The Hawth Centre, Crawley
22 Bristol Community Dance Centre
Details and further dates: Kath Gorman on 071 262 7418

Talking Pictures: LIARS, FAKERS & PEOPLE BEING HONEST

March
13 Arts Workshop, Worcester
19 Forest Arts Centre, New Milton
April
1-8 Scottish Tour
14-17 Watermans Arts Centre, London
21 Clarendon College, Nottingham
22 Arts Centre, Mansfield
23 Guildhall Centre, Grantham
30 Dovecot, Stockton-on-Tees
May
1 Queens Hall Arts Centre, Hexham
5 The Mechanics, Burnley
7 Norwich Arts Centre
8 Arts Centre, Kings Lynn
10-11 Warwick Arts Centre, Coventry
13 Powell Theatre, Sherbourne
15 Havant Arts Centre
Details and further dates: Adrian Mealing on 0684 40366.



Man Act in Call Blue Jane

Theatre de Complicite: STREET OF CROCODILES

March
9-13 Tramway, Glasgow
16-20 Oxford Playhouse
23-27 Theatre Royal, Winchester
30-3 April Cambridge Arts Theatre
April
6-10 Dundee Rep
13-17 Traverse, Edinburgh
The Street of Crocodiles will be touring to
Lithuania, Russia, Poland, Germany and
Israel from April-July 1993.
Details: Theatre de Complicite on
071 700 0233.

Third Estate: WALL TO WALL

March
11 Alsager Arts Centre (Premiere)

12 Knutsford Civic Centre, Cheshire
19&20 The Green Room, Manchester
May
1 Abraham Moss, Manchester
14 Penketh High School, Warrington
June
5 Centre Stage, Romiley, Stockport
Details: Third Estate on 061 860 6512

Triangle: THE DIG

March
12 Brewhouse, Burton on Trent
April
16 Green Room, Manchester
May
10-22 NW Arts Live Arts Festival
June
7-11 Arts Alive Residency, Belgrade
Theatre, Coventry.
Details: Carren Waterfield on 0203 362210.

Festivals

BRIGHTON INTERNATIONAL FESTIVAL

Brighton
1-24 May 1993
3-9 &
13-20 Footsarn: ROMEO & JULIET
Linn Gaza: THE JOY OF
11-22 RETURN
13-14 Black Mime Theatre: HEART
14-15 Insomniac Productions:
L'ASCENSORE
15 SHINKANSEN TRACKS -
Platform of new work
Bim Mason: FALLEN ARCHES
15-16 THE COMING - Outdoor
Performance Event staged by
Zap Productions
16 The People Show: FOR ONE
NIGHT ONLY
18-22 Steven Berkoff: SALOME
24-25 Moving Stage Marionette Theatre
26 Volcano: L.O.V.E.
27-29 Dynamo Theatre, Canada
Further information 0891 600304.
(Calls charged 36p c/p rate, 48p all other times)

NORTHERN INTERNATIONAL FESTIVAL OF MIME, DANCE & VISUAL THEATRE

Brewery Arts Centre, Kendal
23-31 May 1993
Following the opening of the Brewery Arts Centre's new
theatre in May, FESTIVAL 93 celebrates its tenth year with a
wonderfully diverse programme of theatre, studio and
outdoor performances, courses, workshops and exhibitions.
May
28 dA dA dUMB: CHANCE AND RIPENESS
Mal Pero: SUR (Perros del Sur)
The Happy End
29 Glee Club: THE TALE OF THE
CAPTAIN'S T-SHIRT
Theatre du Pif: MELTING WINGS
Gloxars: KING-KISS
Man Act: CALL BLUE JANE
Insomniac Productions: L'ASCENSORE
Theatre Decale: THE ELASTICATED MAN
30 Bamabalina Titelles: QUIJOTE
Volcano: L.O.V.E.
Theater Yby: ZUHAUSE BEI OTHELLOS
Ralf Ralf: ITS STARING YOU RIGHT IN THE FACE
IOU: 2 x TABLE
Insomniac Productions: L'ASCENSORE
31 Flipside: GRAVITATIONAL COMEDY
Stan's Cafe: CANUTE THE KING
Grafitti: FROG AND TOAD
Brouhaha: WHATEVER THE WEATHER
Nola Rae & Sally Owen: AND THE SHIP
SAILED ON
Bamabalina Titelles: QUIJOTE

For further details and full programme contact Alicyn Marr
on 0539 720359. Brochure available mid April from
FESTIVAL 93, Brewery Arts Centre, Highgate, Kendal,
Cumbria. LA9 4HE. Tel. 0539 720359.

MOVE IT! - MIME FESTIVAL

Open Air Theatre
Victoria Embankment Gardens, London
12th & 13th June 1993
From 2pm - 6pm each day there will be continuous
performances featuring modern mime artists and physical
theatre performers. The performances are free and all are
welcome.
For further details contact Alternative Arts on 071 387 0441.
(Also see Noticeboard)

Performance

Black Mime Theatre Ensemble

BLACK WOMEN'S TRAINING PROJECT, LONDON
June and July 1993

Black women from all over the country are invited to take part in a unique opportunity to train for two weeks in June and July with top tutors in Movement, Dance and Voice. Further details contact Tara Harper, Black Mime Theatre on 071 928 1311.

Chisenhale Dance Space, London**ACROBATICS**

Led by Deborah Pope
Wednesday evenings 6-9pm
17, 24, & 31 March 1993

NEUTRAL MASK

Led by Marcello Magni
Sunday 31st March 1993
2-5pm

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

MASK MAKING

Led by Jeff Higley
26, 27 & 28 March 1993
Further details contact CDS on 081 981 6617.

Circus Space**CLOWN COURSE**

Led by Commotion
29 March-3 April 1993
10.30am-5.00pm

For those who have studied clown looking particularly at devising routines.

Cost: £110 Non-members,
£90 Members

CLOWN COURSE

Led by Rick Zoltowski
Five week course starting 5 April 1993
Tuesday evenings 7-10pm
Cost £40 Non-members,
£30 Members

DIABOLO

Led by Brendan Brolly
24 & 25 April 1993
11am-2pm

For people with some experience

Cost £16

CIRCUS SKILLS COURSE

Starting September 27th 1993
Twelve week course

Daily 10.30am-12.30pm

Circus Space will be running a 12 week intensive course in Circus Skills with an emphasis on acrobatic and aerial skills combined with performance. Tutors will include Sarah-Jean Couzens, Olympic gymnast Geoff Davies, Gerry Flannagan & Rick Zoltowski.

Cost Approx £500

Further Details contact Circus Space on 071 700 0868

Fool Time Circus Workshop Festival**BRISTOL**

17-31 May 1993

An open programme of workshops ranging from 3 days to 2 weeks in circus, theatrical and physical techniques.

Workshops include:

MIME: Desmond Jones

JUGGLING AND MOVEMENT:

Sean Gandini

CLOWN: Franki Anderson

FELDENKRAIS: Shelagh O'Neil

FLYING TRAPEZE: Jean &

Pauline Palacy

MOVEMENT AND DANCE ON STILTS

IMPROVISATION: Dick McCaw

Further information and booking

contact Fool Time, Britannia Road,

Kingswood, Bristol. BS15 2DA.

Telephone 0272 478788.

Fax 0272 476354.

Fool Time Auditions

15-16 April 1993

Auditions will be held for the full-time training courses beginning September 1993. One year courses in specialist skill and performance. Multi disciplinary Tuition. For full prospectus contact Fool Time at the above address. Telephone 0272 478788.

Ecole Phillippe Gaulier**LONDON SCHOOL**

22 March-16 April

"LE JEU" AND "TEXT"

MOLIERE, BECKETT, MARIVAUX,

RUZZANTE

Cost : £320

19 April-14 May

"LE JEU" AND CHEKOV

"LE JEU" AND SHAKESPEARE

£320

17-21 May

WRITING AND DEVISING A SHOW

£100

Further details from Paul Millican,

PO Box 1815 London N5 1BG.

Telephone 071 359 0982.

Desmond Jones School of Mime and Physical Theatre, London**SCHOOL:**

Summer Term begins 26 April 1993.

Three month intensive foundation course/Four term course, afternoons only, Monday-Friday. Certificates.

Mime techniques, Mime acting, Masks, Verbal & Physical Improvisation, Commedia, Story-telling, Stage & Body dynamics, acrobatics etc.

A thorough grounding in the excitement and creativity of modern visual theatre, in one of the main schools of Mime & Physical Theatre in Europe. The school is totally international and one of the largest of its kind.

Brochures available from the Registrar, 20 Thornton Ave, London W4 1QG on 081 747 3537.

SCHOOL PERFORMANCES:

A chance to see the work of students and graduates from the school

TURTLE KEY ARTS CENTRE

Foundation Students

30 & 31 March 1993

Graduates

2, 3 & 4 April 1993.

SUMMER COURSE:

THE ENERGETIC ACTOR

Week beginning 19 July 1993

Designed to bring back vitality,

freshness & excitement into the theatre

& the actor.

Brochures available from the Registrar

at the above address.

Telephone 081 747 3537.

Magdalena Project**RAW VISIONS, CARDIFF**

1-3 July 1993

The Magdalena Project is the international network of women in contemporary theatre. They are hosting a three day programme of events, seminars and workshops for theatre artists. Details: Magdalena Project, Chapter Arts Centre, Market Road, Canton, Cardiff, CF5 1QE. Telephone 0222 220552.

Might & Main**PHYSICAL AND VOCAL THEATRE**

PREMA ARTS CENTRE, COTSWOLDS

5-10 April 1993

Intensive 6 day workshop exploring Might & Main's unique approach to ensemble visual theatre.

15 places only.

Cost £120 (concessions available)

Details: Prema Arts Centre on 0453

860703/860800 or Might & Main

Productions on 071 734 9350 or

071 733 7802.

Northern International Festival of Mime, Dance & Visual Theatre

WORKSHOP SERIES
BREWERY ARTS CENTRE,

KENDAL

MONIKA PAGNEUX

RHYTHM OF THE BODY

23-28 May 1993

10am-12noon

Cost: £80

MONIKA PAGNEUX

CHANSON, GESTES ET ACTION

DRAMATIQUE

23-28 May 1993

2pm-4pm

Cost: £80

PHILLIPE GAULIER

TRAGEDY-BOUFFONS

23-28 May 1993

10am-1pm

Cost: £115

PHILLIPE GAULIER

LE JEU

23-28 May 1993

2pm-5pm

Cost: £115

FAULTY OPTIC

THEATRE OF ANIMATION

23 May 1993

10am-5.30pm

Cost: £15

SHOBANA JEYASINGH

BRITISH INDIAN DANCE

30-31 May

10am-4pm

Cost: £40

For details and booking: FESTIVAL 93, Brewery Arts Centre, Highgate, Kendal, Cumbria LA9 4HE. Tel. 0539 720359.

Performance Exchange**PHYSICAL THEATRE & MOVEMENT****BASED WORKSHOP SERIES**

June 1993

Glasgow, Edinburgh & Aberdeen

THEATRE FROM SCRATCH

Led by John Wright

Looking at how to make a story using mask and physical theatre.

EXPLORING TEXT AND NON-TEXTUAL NARRATIVE

Led by Geraldine Pilgrim

Developing storytelling skills through

text and non-textual narratives, this

workshop will involve public art,

spaces, sounds, lights and

environments.

CHOREOGRAPHY FOR**PERFORMANCE**

Led by Dudendance Theatre Company

Exploring the process of choreography

to create performance. Suitable for

actors, dancers and musicians.

Further details from Performance

Exchange, c/o TEST, SCET,

74 Victoria Crescent Road, Glasgow

G12 9JL. Telephone 041 337 3363.

The Right Size**HOPE STREET ACTORS CENTRE****LIVERPOOL**

15, 16, 17, 19 & 20 March 1993

Led by Micheline Vandepool, Robert

Thirle and Stefan Kriess. Creating

short clowning routines. Aimed at

experienced performers.

Details contact Everyman Theatre

on 051 708 0338.

Salenside Courses 1993**MOVEMENT STUDY GROUP**

Led by Kedzie Penfield

1-2 May 1993

Improvisation and movement ideas

based on Laban Movement Analysis.

OUR BODIES AND OUR WORDS

Led by Kedzie Penfield and

Jane Buchanan

7-9 May 1993

Movement therapy, image and

verbal work.

UNDERSTANDING MOVEMENT

Led by Kedzie Penfield

10 - 17 July 1993

Details: Contact Kedzie Penfield

on 0750 32213.

Management and Administration**ITC****EDINBURGH****TOURING ABROAD**

16 March 1993

LIVERPOOL**MAKING MARKETING WORK**

FOR YOU

18 March 1993

MANAGING YOUR COMPANY ON**ITC/EQUITY CONTRACT**

25 March 1993

LONDON**PRODUCING A GRANT APPLICATION**

26 March

For information contact Deb Durrant

on 071 403 1727.

Directory of Social Change**LONDON****EFFECTIVE FUNDRAISING**

25-26 March 1993

INTRODUCTION TO BOOK-KEEPING

30-31 March 1993

DEVELOPING A SPONSORSHIP**PROPOSAL**

1 April 1993

BUDGETING & FINANCIAL PLANNING

13-14 April 1993

DEVELOPING A FINANCIAL**STRATEGY**

21 April 1993

The DSC runs a comprehensive

programme of Courses.

For information on these and other

courses contact DSC, Radius Works,

Back Lane, London. NW3 1HL on

071 431 1817.

Interchange**LONDON****MANAGING TEAMS**

22-23 March 1993

EQUAL OPPORTUNITIES**INTO PRACTICE**

24-25 March 1993

INTRODUCTION TO COPYWRITING

29-30 March 1993

BEATING TIME

31 March-1 April 1993

Contact: Rose Blackmore, Interchange,

Dalby Street, London NW5. Telephone:

071 267 9421

National Council for Voluntary Organisations**CONTRACTS FOR****VOLUNTARY ORGANISATIONS****SUNDERLAND**

13-14 April 1993

MONITORING & EVALUATION**EXETER**

24 March 1993

PRESENTING YOUR**ORGANISATION EFFECTIVELY****HULL**

30-31 March 1993

Contact: Advice Development Team,

NCVO, Regents Wharf, 8 All Saints

Street, London, N1 9RL.

Telephone 071 713 6161.

The Management Centre**NATIONAL ARTS FUNDRAISING****SCHOOL, SUSSEX**

19-23 April 1993

LANCASHIRE 25-29 October 1993

Cost £675 plus VAT

Contact: TMC, Freepost, Newcastle

Upon Tyne. NE1 1BR.

Publications...

Publications...

Publications

Street Theatre and other Outdoor Performance

Written by Bim Mason.

Contains a short history of outdoor performance and some definitions of the range of work encompassing street theatre. As a celebration of the vitality of the work and an opportunity to sample the kinds of groups currently performing as well as some useful tips, this book would be a welcome addition to anyone's shelves.

Published by Routledge Cost £10.50.

Dancers Charter for Health and Welfare

Compiled and edited by Peter Brinson.

The Charter deals with the further growth of a National Dance Culture based on dancers of every kind who are able to develop careers free from injury, in good health, safeguarded through their own and the profession's attention to daily welfare. For a copy contact Dance UK, 9 Rosedale Road, London SW15 1AD. Telephone 081 788 6905.

A Creative Future

The long awaited "way forward for the arts, crafts and media in England". It has taken almost three years with more than 40 discussion papers, seminars attended by 3,000 and over 400,000 words of written response to the draft "Towards a National Arts and Media Strategy".

Written by Howard Webber of the ACGB and Tim Challens of East Midlands Arts Board, it reports on a major survey of public attitudes to the Arts and records the essence of the discussions and contains a statement of principles, aims and policies for the arts and media funding system.

Copies available from HMSO, ISBN 0-11-701515-6, £9.50. Orders from HMSO Publications Centre, PO Box 276, London SW8 5DT.

Arts Sponsorship Handbook

This new guide looks at considerations that organisations need to take on board, the advantages and disadvantages of sponsorship, guidelines for research, and developing relationships with sponsors. Edited by David Fishell.

Cost £7.95. Copies available from Directory of Social Change, Radius Works, Back Lane, London NW3 1HL. Telephone 071 284 4364.

Sponsorship of the Arts Bibliography

Arts Council Library

A bibliographic listing of books on sponsorship opportunities in the Arts, held in the Library of the ACGB at 14 Great Peter Street. Books are available on reference to members of the public.

For copies of the Bibliography contact The Information Officer, Library, ACGB,

14 Great Peter Street, London SW1P 3NQ. Telephone 071 333 0100.

Networking & Contacts

British Performing Arts Yearbook 1993

The 1993 edition is here. This complete guide to venues, performers, arts centres, festivals, supporting organisations and services for the arts professional is updated annually and covers England, Channel Islands, Isle of Man, Scotland, Wales and Northern Ireland. Cost £15.95 + £3.50 P&P (In the UK) Copies available from Book Sales Department, Rhinegold Publishing Ltd, 241 Shaftesbury Avenue London WC2H 8EH. Telephone 071 240 5749.

National Youth Agency

Guide to Initial Training Courses

The only NYA endorsed qualifying courses in youth and community work offered in England, Wales and Northern Ireland. Cost £3.95 post free. National Youth Agency, 17-23 Albion Street, Leicester. LE1 6GD. Telephone 0533 471200.

Arts Networking in Europe

Written by Rod Fisher, ACGB.

A companion to "Who Does What in Europe" the directory comprises a detailed listing of over 130 organisations which can be termed networks in the sense that they exist to support co-operation between individuals and organisations with common objectives. Available from the ACGB, 14 Great Peter Street, London SW1P 3NQ. Cost £10.

British American Arts Association Handbook

To be published in the Spring this book will deal with international cultural exchange for local communities. BAAA hopes to show that international cultural exchange does not have to be as difficult as it often seems. Contact BAAA 116 Commercial Street, London E1 6NF. Telephone 071 247 5385.

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your information

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Performance & Festivals,
Workshops and Training,
Publications

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F•O•L•T•I•M•E



Each course is designed to combine training in skill techniques, juggling, trapeze, acrobatics, balances, equilibristics with tuition in performance disciplines. Fool Times courses are aimed at various levels for those who wish to develop a contemporary style of presenting circus skills, or for those who are interested in developing multi disciplinary material. Increasingly circus skills are being combined with complimentary forms such as mime, dance, movement and theatre to create expressive, visual and physical performance. Contact us for a full prospectus.

1993/94 Programme

- ◆ One Year Foundation Course.
- ◆ One Year specialist skill & performance course.
- ◆ One month intensive courses - all levels.

**FOOLTIME, Britannia Road, Kingswood,
Bristol BS15 2DA. Tel: 0272 478788 Fax: 0272 476354**

mag

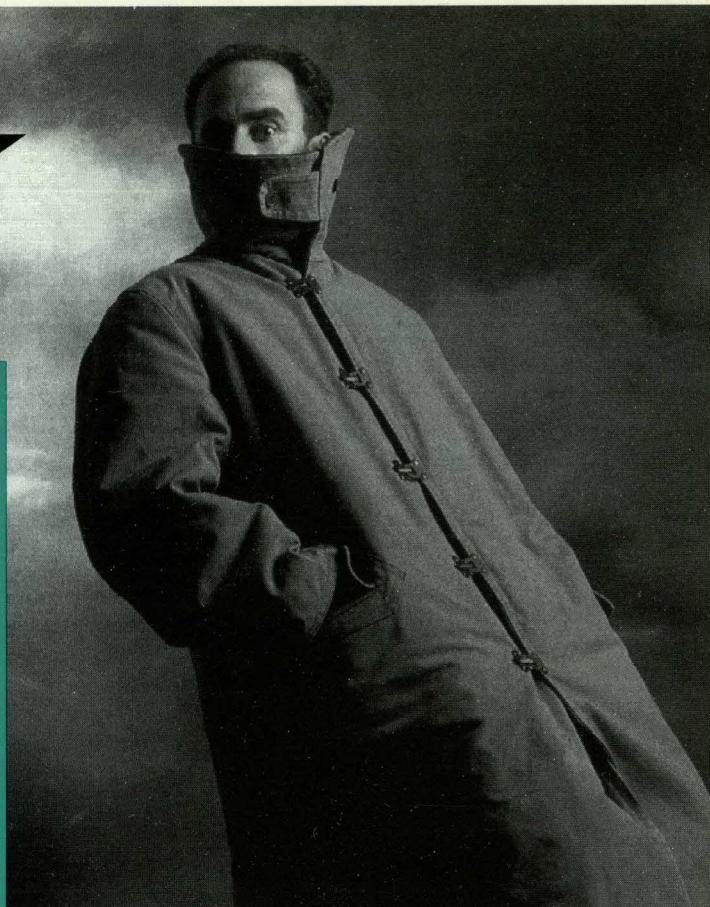
representation? opportunities?
profile raising? campaigning?
information?
publishing?

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



mime
action
group



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