

total
theatre

The magazine for
mime, physical
theatre & visual
performance

Volume 5 Number 4 Winter 1993

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Feature

Shifting to performance

with **Martin Gent**
and **Lawrence Lane**

16th London International Mime Festival

Listings and commentary
by **Joseph Seelig**

Jean Gaspard Deburau

Profile by **Desmond Jones**

Rose English

In conversation with **Sarah Dawson**

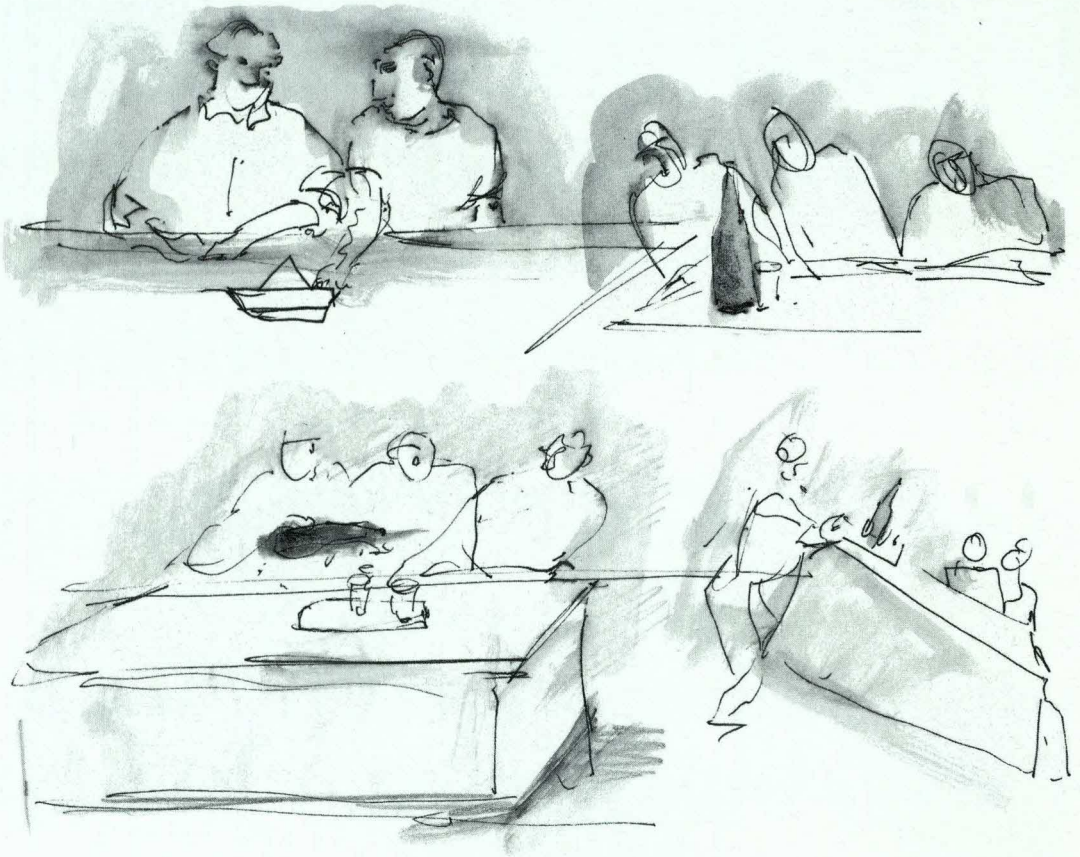
Beyond Words Festival 1993

Sketches by Jane Pycraft

THE TALE OF THE CAPTAIN'S T-SHIRT The Glee Club

We are very grateful to Jane Pycraft for her permission to reproduce in this issue, a few of the sketches from her commission as Artist In Residence at the 1993 Beyond Words Festival at The Hawth.

(continued on page 10)



WHATEVER THE WEATHER Brouhaha



Brouhaha 4.11.93

Glee Club 10.11.93

BARTLEBY Wall Street Productions

Jane Pycraft studied at the Central School of Art and Design and then performed for four years in the UK, Europe and S. Africa in cabaret and street theatre, and with The Unfortunati and Trestle Theatre Company. She studied Commedia dell'arte, mime, dance & improvisation with various teachers and has designed puppets, props, sets, posters, masks and brochures.

Jane Pycraft, 4 Simpson St, London SW11 3HN. Tel: 071 924 1204.



Editorial

If you've been looking in horror at the food shelves in Tesco's, noticing tinsel in WH Smiths and seeing a lot of the colours green and red, then you will have realised that the festive season is upon us once again.

Love it or loathe it, it's a busy time of year for MAG - collating information for Total Theatre, reviewing the AGM and of course looking ahead to the new year and the annual London International Mime Festival. Listed on page 7, it is welcoming to see an abundant and thriving number of British companies performing in this years' Festival but with a cautionary note, Festival Director Joseph Seelig, presents the case for needing to identify a truly "visual theatre".

MAG's observant "roving reporters" have been discussing this, particularly since the January 1993 Training Conference, and in the New Year as part of LIMF 94, the seminar, A SENSE OF THE VISUAL will be addressing some of these issues.

So - why choose to struggle on in a profession that is underfunded, often misunderstood, damned hard work and incredibly tough going at times? What motivates us all - keeps us going? Martin Gent and Lawrence Lane tell us why they gave up the day job and moved into performing and Gari Jones of Reflective Theatre relates some of his trials and tribulations to Paul Vates.

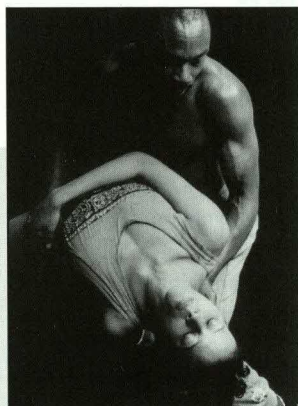
It is obviously not just that steely "British reserve" or "stiff upper lip" tradition that gets us through - Mime is as prolific in Europe and Internationally as anywhere in the most stalwart provinces of the UK, as can be seen from the review by Annette Lust of Mimos '93 and the Focus On Europe.

Last but not least, do I hear distant rumblings of a new initiative for funding? Anyway, I'm off - to buy my lottery ticket!

Wishing you all a Happy Christmas and New Year.

Editorial Group

Editorial prepared by Shani Solomons



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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 an important source of information and advice for the public and practitioners. MAG also organises and supports activities designed to develop Mime and Physical Theatre Regionally and Nationally.

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Photo: Desmond Ip

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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 Spring issue is 14th January 1994. The next issue will cover the period January 1994 to March 1994.

D.I.Y.

In SHIFTING TO PERFORMANCE we have invited two performers Martin Gent and Lawrence Lane, who both trained and worked in other professions before taking up performing, to tell us why they made the move.

Why I changed profession... easy... to be a star! I sat down and drew up a ten point career plan for progress in the performing arts.

- i. Attend the Desmond Jones School of Mime.
- ii. Attend a random selection of workshops run by some "names" in the business.
- iii. Juggle in Covent Garden.
- iv. Do some "Impro".
- v. Start your own company.
- vi. Make work in dusty church halls and community centres.
- vii. Tour the country in the back of a transit.
- viii. Get photo in spotlight.
- ix. Play to five people in Stoke.
- x. Become an internationally recognized neo-renaissance man.

I have managed to follow the plan successfully up to now but I find myself getting stuck somewhere around vii. and viii. Still, the big break is just around the corner.

My first profession was as a builder. Now,

try anything that would help the work communicate more successfully.

The building course demanded that you spent a year working in the profession. I got a plumb job in Covent Garden on the site to the extension to the Royal Opera House. These were the early days of this areas' rebirth and it was an incongruous sight, this large wedding cake surrounded by derelict shops, houses and an old vegetable market. Working here allowed me unlimited access throughout the backstage and front-of-house area. You could walk down a labyrinth of corridors and rooms infested with people sewing, ironing, washing and wig making. It was a strange mix, most of my day spent in an all male Sun reading, wolf whistling environment.

Then at any free moment, clad in heavy boots, Donkey jacket and clutching my hard hat, I would drift off to wander through rich colour, chiffon and sequins, up four flights of stairs to the Gods to watch and listen to rehearsals. It was incredibly exciting,

collection! Matisse, Picasso, Miro, Picabia, Braque, Le Corbusier and many more. It was like finding buried treasure. I spent hours there. Secondly, from seeing a poster I enrolled in a one evening a week, two month course in Mime. To this day I'm not sure exactly why I enrolled, I was driven mainly by the idea of doing something expressive that was physical and sporty, and I knew for me that that was not to be dance... I was bitten. Thirdly, I went to Barcelona and visited everything Gaudi and fourthly, I spent the next five months in Santiago de Compostella, a hugely dramatic, religious, romanesque city in Galicia, N.W. Spain.

On returning to Britain I worked as a freelance engineer on sites all over London, I saved enough money to study at the London Mime Centre at Adam Darius. My experience there begged the question, there must be more to it than this? He seemed to have an Achilles heel for the Desmond Jones School of Mime, so this seemed like a good reason to enroll. Around this time I visited the Arnolfini in Bristol to see a piece called A PLACE IN EUROPE by Impact Theatre Co-operative. I had not seen anything like it before. I walked out of the theatre speechless. It was big, visual, emotional, it was a building site... architecture.

I continued working as an engineer, and rehearsed and made work in the evenings and weekends, believing that the two fed each other, but theatre soon took up my time more and more. So I packed in the building.

An immediate lack of cash was an obvious result of this decision, this was not a concern at the time, I was not entering it to make money. In fact getting paid for it seemed very strange... was this real work?

The lack of history helped later... I had few preconceptions and was therefore willing to try anything that would help the work communicate more successfully.

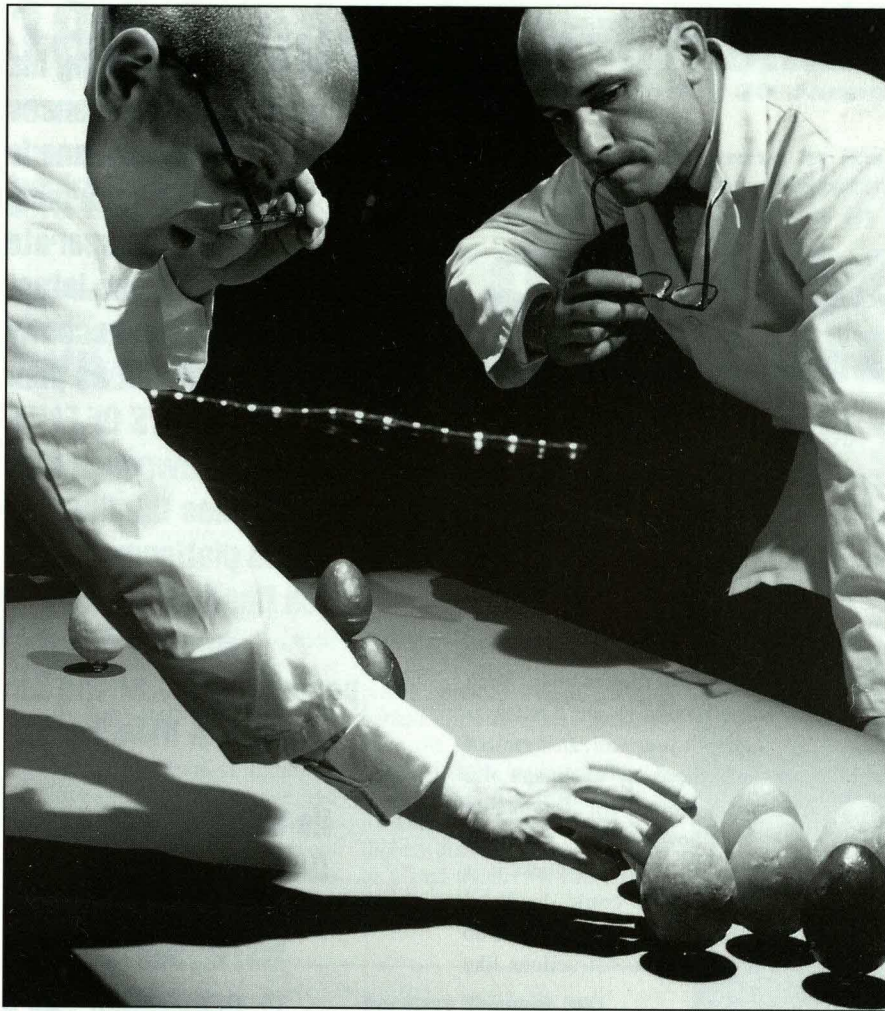
when I usually tell people this they say "You must be useful around the house" or "You must come round to help me with my patio". Don't get me wrong, I don't mind helping people with their D.I.Y. but I have to confess, I was strictly a "hands off" man. The title of my chosen course at Bristol Polytechnic was Building Technology & Management which involved keeping your hands as clean as possible. Why building?...Well, my dad was a builder and from an early age, on Saturday mornings, he would take me round the sites he was managing. The whole thing was fascinating to me, big holes in the ground, big lorries and diggers, steel, concrete, blue flashing welding light, it was incomprehensible to me how all this seemingly unrelated activity resulted in a completed building.

I had no history or interest in any Arts related subjects, either at school or college, my main concerns were sports and sciences. This lack of history helped later when I began to make work, I had few preconceptions and was therefore willing to

massive, dramatic and as a logistic exercise - not dissimilar to the building site I had just left.

On returning to college I already had seeds of doubt about my chosen profession. What was becoming more clear was a desire to explore and communicate ideas, which began to form in a growing appreciation and passion for architecture. The incorporation of sophisticated technology, techniques and tasks into a functional form capable of generating lasting effect. The most effective joining of the Arts and Sciences.

On completing my studies I spent a year abroad reading, visiting and thinking about studying architecture. There were four main experiences I could point to over this year which helped me form my ideas more clearly. The first was while living in Grenoble. After a few weeks I visited the Municipal Art Gallery, a typical neo-classical building with the usual collection of large gilt framed landscapes and portraits. But in a small room off the main gallery there was a modern collection, and what a



Martin Gent and Martin Coles of dA dA dUMB in CHANCE AND RIPENESS

From building, I was left with a well ingrained work ethic which I had to examine. Coming from hourly paid work on a nine to five basic was a very clear format, you were working because you were at the work-place and being paid. Now it was different, although there were set times for such things as rehearsals, workshops and performances, when I wasn't "working" - it was a lot less clear.

When conceiving and devising your own work everything you do and see becomes part of your work. Sitting doing nothing is part of the process, not wasting time. Initially, attending a school like Desmond Jones provided a structure for learning in the standard format of the work ethic, but after this, training became far more fractured. I valued receiving training in this non-institutionalised form. Most people I came into contact with were of a similar age or older and had worked and studied in different fields, they had formed ideas, strong reasons and feelings for now choosing this activity. With differing teachers and methods it allowed one to make the choice as to what to attend. What needed to improve was the distribution of information about where and what was going on, which is now happening. There is a lot of talk now

about a Physical Theatre school - institutionalised teaching can often produce a lack of diversity and an elitism, alienating practitioners who cannot or do not want to enter the school. If a school does emerge I hope it retains the diversity that exists and does not follow the path mapped out by a svengali. This area of work is a touchstone for many integrations and cross-overs. It is difficult enough as it is to place an application within the boxes provided by the arts funding bodies without providing them with another one. Does a certificate of study make the work more credible? It already appears that attendance at certain schools or workshops gives you "cred" in the eyes of many. What is important is empowerment. Encouragement to treat what you do as an artform, as an exploration which will take you into many different areas of theatrical and artistic forms, to create a piece of work that communicates what you think and feel about a subject area. There are skills to be learned but these have to be transcended. Skills can be admired but they are ultimately uninteresting when presented for their own sake.

On the subject of credibility, there seems to be an inclination to want to meet and talk about work in an official forum, to try and

find a verbal language for the critical analysis of the processes used to make work. Does being able to talk or write about your work make it more credible? It seems to. A jargon emerges, a kind of artspeak, which has a worrying accent of arts funding bodies and a dialect of intellect. Don't get me wrong, I like talking about my work as much as the next person... but there is a danger in losing something in the translation. I remember a quote from Pina Bauch, when asked to explain her latest piece for a magazine article "If I could explain it in words, I would not make a dance about it". We also have to be careful not to allow a process of osmosis to occur between practitioners and funding institutions. They are not the enemy - they should be there to facilitate what practitioners do and not vice-versa.

I seemed to have moved away from the initial question of why I changed professions, but the discussion about diversity and the integration of those diverse forms gives a reason as to why I found myself working in this area rather than any other.

Changing professions was a process that happened over a period of time. It wasn't so much as choice as a growing need. My previous incarnation as an engineer provided me with many practical skills which have been of use to me in the arts, but in the main it has influenced my approach to making, presenting and performing work, whether my own or others. Seeing the whole as a large jigsaw puzzle, of many different pieces, of differing value, being persuaded into a complete picture. In fact for me it differs very little from what an architect might do, looking at the use and arrangement of space for an activity, and lighting, colouring and texturing the space for that activity... and within a budget.

Finally, one of the sites I was engineer on was the Lilian Baylis Theatre, Sadler's Wells. At the time I mused about the possibilities of performing in a space that I had had a large hand in building. Three years ago I performed in that theatre.

I still take great pleasure in passing buildings I have been involved in and saying to myself "I built that", and I still cannot resist the lure of a hole in the ground and a large building site. ■

Martin Gent

Martin Gent is an artistic director of dA dA dUMB Productions. He is also a freelance Director, Performer and Teacher. dA dA dUMB will be performing at the Young Vic Studio as part of the London International Mime Festival 17-22 January 1994.

Lawrence Lane

SD *Could you tell me what made you move from being a butcher to performing?*

LL What is more unusual perhaps is what made me get into butchery in the first place. It seems a strange job to have gone for but it came about simply because I took up a full time post as a butcher from my Saturday job. It was easy and I was good at it. I enjoyed it for five years, but during the last year I was there, I became incredibly frustrated by the work. I felt as if I had two personalities, one for work and one for the rest of my life. I knew I wanted to do something different and something creative, and that I wanted to get out of butchery. The only way I knew how to do this was to go back to college.

SD *So what made you choose performance?*

LL After six years as a butcher I wanted to do something that came inherently from inside me, I didn't want to have knowledge put on top of me. Drama and Theatre was something I always enjoyed, so I looked into the possibility of doing a drama course and got accepted at Crewe and Alsager. Running alongside the course I did an integrated arts course, where people were trying to cross boundaries between different art forms. Nobody seemed to know exactly what this meant but it was exciting to be involved in all this experimentation. It was a combination of this experimentation, and the traditional influence of my own course plus seeing the performance *LET THE WATER RUN (TO THE LAND THAT MADE THE PROMISE)*, by Forced Entertainment which enabled things to fall into place for my own work.

SD *In what ways do you feel butchery may have influenced your work?*

LL Well, aesthetically I used to really enjoy laying the meat out in the counter. I enjoyed

making something as real as meat look beautiful, and I still like to see a butchers counter that is displayed well. In terms of form this has influenced my work, and also the work I'm doing with *Desperate Optimists*. In that show I have to arrange a still life, from catholic Icons. I guess it is something that everyone could do, but I think having been a butcher does mean I do have an eye for ordered constructions like that.

SD *Could you talk about your cabaret performance at the I.C.A. which seemed to draw directly from your history as a butcher, such as the cutting of meat.*

LL A lot of my work is autobiographic but to tell you the truth I was uncomfortable with the way butchery was used in that performance, and I don't want to ever use it fictionally like that again. But yes, I have acquired certain skills having been a butcher which I can now make use of in my work.

SD *So if not literally, in what other ways has butchery influenced the content of your work?*

LL Having been a butcher is part of my personal history and therefore it does inform my personal and political understanding of the world (changing my political views after leaving, understanding the shortcomings of the nine to five). Really having been out there, as it were, does mean I have a direct experience of the world that a lot of other practitioners may not have had. I think that the years spent being a butcher gave me a really good grounding. That's what I would call it, a good grounding. I often think I would like to do one day a week as a butcher now, just to ground myself again. I mean I think it's all too easy to become part of a politically correct liberal arts bubble, and I

As well as devising his own solo performances Lawrence Lane is currently performing with Desperate Optimists, whose latest show HOPE was recently shown at the ICA as part of the ACTS OF FAITH season. Lawrence also programmes the Quarter Club platforms at The Green Room and T.V.O.D, a monthly event of performances at The Ten Bar in Manchester.

He talks here to SARAH DAWSON about how his work has been influenced by his previous occupation - as a butcher!

think if you want to make relevant art work, relevant to other people outside of your circle, you have to be prepared to burst that bubble every now and then. Working in a butchers shop you are confronted by a lot of sexism and racism for example, which is one of reasons I left of course, but it also reminds me why I wanted to make work in the first place.

SD *Do you think having been a butcher has influenced your desire to experiment with theatre in different contexts, for example the site specific work of the Quarter Club and the bar setting of T.V.O.D?*

LL Well yes, I think having been a butcher does make me more aware of the obscurity of a lot of experimental theatre language, and experimenting with context is one way of breaking this down, but having been a butcher is only one small part of my fascination with audience contact. In my own work I use a lot of different forms to communicate with, but this probably has more to do with the fact that I've been involved in five co-devised pantomimes and that my father was an entertainer as it has to do with me having been a butcher. ■

16th London International Mime Festival

Thursday 13 to Sunday 30 January 1994

The London International Mime Festival now in its 16th year, continues to be in the enviable position of being the most distinguished, long standing and truly international festival of visual theatre in the world.

Director **JOSEPH SEELIG** talks about the unique nature of mime and visual theatre.

Whatever happened to mime and visual theatre?

"Mime Speaks! Mime Finds Its Voice! Hear all about it..."

Behind the sub-editors excited cliches lurk implications that few in the mime profession seem to recognize. Real mime (we all know it when we see it) and genuinely visual theatre - as opposed to actors talking their heads off whilst flapping their arms - has all but disappeared from the middle and small scale stages.

For a number of reasons, Marceau-mime may have had its day. Maybe. But whilst "physical theatre" and "visual theatre" are the profession's

current buzz words, the actual product mostly talks, a lot. When one is asked to consider a show for the Mime Festival on the basis of a thick script, something is going wrong.

What is happening? Is there any clear direction or are the practitioners expeditiously hiding behind misleading terminology? Hats off to those who employ physical skills to complement a strong text. It's a great stride forward in the presentation of literary theatre, but it isn't mime or visual theatre. If there is no

desire to develop work conceived wholly for visual impact, a unique and powerful form of theatre will lose its identity, and then its separate

funding. It just becomes another ingredient in the already overflowing drama soup bowl.

Joseph Seelig

Programme

Black Mime Theatre (UK)

E.D.R.
Monday 10 - Saturday 29 January
(not Suns)
Lilian Baylis Theatre, London

Insomniac Productions (UK)

CLAIRE DE LUZ
Thursday 13 - Saturday 15 January,
8pm
ICA, London

Theatre du Mouvement (France)

ANOTHER SHORT HOUR
Friday 14 - Monday 17 January, 8pm
Purcell Room, South Bank Centre,
London

Mossoux Bonte (Belgium)

TWIN HOUSES
Sunday 16 - Tuesday 18 January,
8pm
ICA, London

dA dA dUMB (UK)

dA dA dUMB
Monday 17 - Tuesday 18 January,
8pm
CHANCE & RIPENESS
Wednesday 19 - Saturday 22
January, 8pm
Young Vic Studio, London

Gandini Juggling Project (UK)

Monday 17 - Tuesday 18 January,
8pm
BAC, London

Licedei 5 (Russia)

MOUMIE
Tuesday 18 - Sunday 23 January,
8pm
Purcell Room, South Bank Centre,
London

Ra Ra Zoo (UK)

CABINET OF CURIOSITIES
Wednesday 19 - Sunday 23, 8pm
BAC, London

Reckless Sleepers (UK)

PARASITE
Thursday 20 - Saturday 22 January,
7pm & 9pm
ICA, London

Mime Theatre Project (UK)

THE THREE MUSKETEERS
Thursday 20 - Saturday 19 February
(not Suns), 8pm
Riverside Studios

Pepper (Canada) and

Tony Kishawi (Australia)
Saturday 22 - Sunday 23 January
Royal Festival Hall Foyer, 1pm

Shiro Daimon (Japan)

Saturday 22 January, 7.45pm
Riverside Studios

John Wright Company (UK)

ON THE VERGE OF EXPLODING
Monday 24 - Thursday 27 January,
8pm
BAC, London

Angela de Castro (Brazil)

Monday 24 - Thursday 27 January,
7.30pm
BAC, London

The Right Size (UK)

MOOSE
Monday 24 - Wednesday 26
January, 8pm
Purcell Room, South Bank Centre,
London

Commotion (UK)

In association with the Institute of
Curiosity and Execution
DON QUIXOTE
Tuesday 25 - Sunday 30 January,
8.30pm (Sun 6.30pm)
BAC, London



Hayley Carmichael and Paul Hunter of the John Wright Company in ON THE VERGE OF EXPLODING

Arthaus

Platform of cutting edge new
performance work
Organised by dA dA dUMB and
Randompact
Wednesday 26 January
Turtle Key Arts Centre, London

Moulin Theatre (France)

ALTER EGO
Thursday 27 - Sunday 30 January,
8pm
Purcell Room, South Bank Centre,
London

Jerome Deschamps Company (France)

PIEDS DANS L'EAU
Thursday 27 - Saturday 30 January
Royal Northern College of Music,
Manchester

John Mowat (UK)

Friday 28 - Sunday 30 January,
7.30pm
BAC, London

Nola Rae & Sally Owen (UK)

AND THE SHIP SAILED ON
Friday 28 - Sunday 30 January, 8pm
BAC, London

Ralf Ralf (UK)

IT'S STARING YOU RIGHT IN THE
FACE
Friday 28 January, 7.45pm
Queen Elizabeth Hall, South Bank
Centre, London

Le Quator (France)

DEVIL STRINGS
Saturday 29 January, 7.45pm
Queen Elizabeth Hall, South Bank
Centre, London

Theatre de Complicite (UK)

A MINUTE TOO LATE
Sunday 30 January, 4pm & 7.45pm
Queen Elizabeth Hall, South Bank
Centre, London

PLUS Festival workshops with
Theatre du Mouvement,
John Wright, The Gandini Juggling
Project, Shiro Daimon, John Mowat
and Rick Zoltowski

PLUS Two seminars from
Mime Action Group,
South Bank Centre
Saturday 22nd January
ACCESS - THE SEQUEL!
Saturday 29th January
A SENSE OF THE VISUAL
(See page 21)

For details of the MAG seminars
ring 071 713 7944.
For your Festival brochure ring
071 637 5661.

David Glass and Mike Alfred's production of LES ENFANTS DU PARADIS adapted from the original film script will soon be seen in London and is already receiving critical applause. DESMOND JONES looks at the life and achievement of Jean Gaspard Deburau, on whose life the story is based.

Deburau

Jean Gaspard Deburau is not the name you find tripping off everyone's tongue. Yet he was the greatest mime of his era and certainly one of the greatest in the history of the art itself.

It could be said that he re-invented the character of Pierrot. Unfortunately, it is difficult to break through the modern clichés of the Pierrot figure to appreciate what Deburau was doing. In my youth, Pierrots' were jolly entertainers doing a jolly dance, singing a jolly song, in a jolly show in theatres in seaside resorts, a genre brought wonderfully to life in Ken Russell's film *THE BOYFRIEND*. Because these theatres' were usually at the end of the pier I always thought that that was how the name was coined. Both they and the sad, sanitised, skull-capped Pierrot, with tears on cheeks, that decorate shop-windows in every form from toilet roll holder to ash tray, are a travesty of history. Though infuriatingly, not without a grain of truth in them.

Deburau was born in 1796, in Kolin in Bohemia. His father trained as a tumbler and rope dancer, became, for a time, an army nurse, and Deburau's early years were spent following his father around the battlefields of Europe, seeing the bloodiness of war at first hand.

Leaving the army, his father soon established himself as the head of an acrobatic, rope dancing troupe. Gradually his family - Deburau was the second eldest of six, three brothers and three sisters - developed skill in balancing, acrobatics, tumbling and the tightrope. The story goes

that Deburau lacked the co-ordination for these skills and so became a clown, a stooge to his more famous family. The troupe toured Europe for several years, performing in every venue from theatres to harems.

Deburau's role in the troupe was the clown, the incompetent, the awkward one, a bumbler. While his brothers and sisters won the applause for their acrobatic expertise, he got the laughs for his buffoonery. His performance was in direct counterpoint to the skill of the others.

In one of Chaplin's films, *THE RINK*, Chaplin gives an hilarious performance as an incompetent skater. His legs move at incredible speed to stop himself from falling, he seems to hover on the edge of disaster for minutes, then come the pratfalls, splits and inevitable chaos. But it takes an expert skater to control the timing and build on the expectation of catastrophe in the way that he did.

And so with Deburau. In order to appear awkward he needed to be a master of the art of tumbling, and moreover, to develop the art of comic timing. He was not the one the audience had come to see, he was regarded as an extra to the company, and he must in

Charles Baudelaire said that he was "...pale as the moon, mysterious as silence, supple and mute as the serpent, thin and long as the gibbet."

no way upstage them or distract the audience's attention. It was an invaluable apprenticeship, for later in his life his gifts for comedy and acrobatics were to make him famous.

In 1816 the troupe was seen by Bertrand, a director of a theatre for tightrope walkers in the rabble-ridden Boulevard du Temple in Paris. This was the Theatre des Funambules - The Tightrope Walkers - a popular theatre that was licensed only to present acrobatic and mimed performances. Bertrand wanted

the acrobats for his theatre, but he agreed to take the clumsy Jean Gaspard "into the bargain". It was an auspicious move, for this theatre was to be the home of Deburau for the next thirty years, until his death in 1846.

In his early days he mixed his job as a stage hand with bits of performing as a walk-on and bit part player in the pantomimes and Harlequinades that formed part of the theatre's programme. But in 1819 the resident Pierrot, Blanchard, was fired, and at short notice Jean Gaspard took his place. His style was very different from Blanchard, and he was terrified. But he was an immediate success. It took him several years to define his playing of Pierrot, but gradually he became more and more in demand. Until Deburau's arrival the plays were usually constructed around Harlequin. With Jean Gaspard's success Pierrot's role was increased, and was often introduced into other plays.

He made the most of his exceptional looks. He was naturally pale, and whitening his face and accentuating his hollow cheeks gave him a vulnerable, naive, other-worldly air, but slightly unsettling. Charles Baudelaire said that he was "...pale as the moon, mysterious as silence, supple and mute as the serpent, thin and long as the gibbet." Traditionally Pierrot had been played with a large floppy collar, a ruff, round his neck, but not only did the footlights throw up shadow over his face, but it got in the way in his tumbling. He had a naturally long and mobile neck which he high-lighted by discarding the ruff and cutting his neck-line lower.

We can see from contemporary pictures that Pierrot's early costume was often close-fitting with narrow sleeves too long for the arms, and big buttons. Deburau needed a loose costume for his acrobatics, so he wore the loose, too-large floppy costume that we now associate with him. He got rid of his predecessor's hat which cast shadows over his face and wore the black skull cap, which, together with black eye-liner and red lips threw his face into sharper focus. This meant that he did not always need to use the grimaces and facial exaggerations that were common at the time, but could be much

more economical.

The film *LES ENFANTS DU PARADIS*, is a romanticised version of the life of Deburau or Baptiste as he came to be known among the patrons of Les Funambules. It is a wonderful film and it is difficult not to be influenced by its portrayal of his life. Jean-Louis Barrault, who plays Deburau in the film said that we do not know how Deburau played, we have no knowledge of his style, and can only rely on "intellectual intuition". It is easy to assume that the style of the film is the style of the real man, it fits so perfectly. But we don't know. Pierrot has a long history, developing and changing character and names from Roman times to the present day, but nearly always a slave or servant. Although he must have been influenced by the Pedrolino of Commedia dell'arte and the Pierrot's of his predecessors, it is clear that Deburau's Pierrot is all his own. It was no mere caricature or uni-dimensional cartoon figure. He could by turns be a coward, a thief, a glutton, sly, clumsy, he was mischievous, quick to anger, a liar and indulged all his appetites, mocking and blustering. And yet George Sand called him "an aristocrat", he was essentially fair-minded, often childishly ingenuous, he was a survivor, a servant commenting philosophically and sardonically on life's injustices. This is what endeared him to the common people who inhabited the Funambules.

However, one aspect of Deburau's performing style is commented on by all who saw him, his detractors as well as his fans, and that was his placidity. Theatre-goers had been used to the physical excesses of the actors of the Funambules, leaps, jumps, wild gesticulations, what had been termed "pantomime sautante" characterised by mad chaotic movement. Certainly Deburau was a part of this style and we know that he performed some hair-raising acrobatic feats, but he brought a sang froid, a coolness and restraint, and a delicacy and precision that he owed to his years with his father's troupe. In the midst of chaos he alone had repose. Theodore de Banville talks of Deburau's "absolute indifference" while the customers of the Funambules talked of being "as cool as Baptiste". He had the skills of the tumbler, acrobat and tightrope walker, their energy, timing, the sense of danger and the thrills they provoke, which are the product of self discipline, control and concentration. It was this above all that

marked him out from those that had gone before. *LES ENFANTS DU PARADIS* dwells on the difference between Deburau's restrained style of acting and the bavura ranting performance of his contemporary, Frederick Lemaitre. In that sense we may regard him as a modern mime.

Deburau brought an acrobat's training techniques into the actor's domain, and this gave him the ability to touch, to move to tears as well as laughter. Timing, restraint and a feeling for the audience were among his greatest assets. He was able to concentrate the attention on nuances of movement, a gesture of the fingers, an expression of the face. We know that there was a small orchestra at the Funambules, and that Deburau had arranged with the orchestra leader a series of cues and signals that would allow him to control the pace of the accompanying music so that he would not be controlled or dominated by it. Try and do that with a tape recorder! If he felt the audience could linger a little more over a

Deburau brought an acrobat's training techniques into the actor's domain, and this gave him the ability to touch, to move to tears as well as laughter.

certain action, or that they were getting restless, or if he were improvising a new bit of business he knew he could keep the music with him.

It would be a mistake to compare his performance with that of Marcel Marceau, though Marceau has undoubtedly been influenced by Deburau's approach. Marceau is more elegant and poetic, Deburau more acrobatic and realistic. His Pierrot would appear in a variety of costumes and worked at any number of trades, soldier, chemist, shoe-mender, greengrocer, clothed seller, clergyman. He wore the clothes of the tradespeople and accurately portrayed their foibles. Deburau was self educated and an observer of life. Whereas previously the pantomimes had dealt mostly with fantasy, he presented the people realistically. Like most of the theatres at the time the Funambules pantomimes were full of tricks and machinery, imaginative transformations and scenery that Deburau used to the full.

The customers of the Funambules had always been the commoners, criminals and layabouts of the Boulevard du Temple. But

the early thirties saw the flowering of the romantic movement in Paris, and suddenly the *litterati*, the educated classes discovered what had been there all the time - plays of a romantic nature where grand emotions were given free rein, melodrama, simplicity and lyricism, hand in hand with a hot-blooded approach to life and art. The romantic image of the pale, deathly lover, consumed with passion found its parallels in Deburau. He was feted by the intelligentsia, Theodor de Banville, George Sand, Alexandre Dumas; Theodor Gautier called him "the most perfect actor that ever lived".

Deburau's private life was not without its drama. He was essentially a kind, family man with a distinct sense of humour. His first wife died three months after the wedding. He then lived with Louise Boucher for six years, and they had a son. But when he discovered she was having an affair, he drove her away and never saw her again. His second marriage, in 1835, was a happy one and produced several children.

One tragic incident marred his public and private life. In 1836 he took the only holiday he ever had. While out walking with his wife, he was recognized and crudely abused by a drunken youth. He ignored him until the youth turned his venom on Deburau's wife. In a struggle against his wife's restraining hand, he hit the youth harder than he intended with his stick and fractured his skull. The youth died and Deburau was detained in prison.

The whole of Paris raised their voices on his behalf, and he was acquitted.

In the last years of his life, ill-health, forced him to miss performances. Although as he got older his performances became more often serious than comic, he was at the peak of his career and new opportunities were opening up, but he died in 1846 at the early age of fifty.

In the history of our art, Deburau stands out as a giant. He was an innovator who laid the ground rules for what was to follow. With a high level of physical expertise, he was a performer who appealed to all classes. He was the first modern mime. ■

Letters... and

(qu)otes

Dear Total Theatre

Similar to the world of mime, the world of circus is littered with purists. Circus has many homes, but seems to be a world claimed by different camps. Certainly, new circus is linked to new age travellers just as traditional circus is associated with Gipsies and fairgrounds. What Mime Action Group has achieved for the status of mime in the eyes of the funders could be achieved with a similar association for circus, however many have tried and many have failed to implement this. In a similar way to the establishment of mime as "different" from traditional theatre and therefore enabling it to be judged within its own context for funding purposes, I see that the way forward for circus, in funding terms, is for it to be recognized by the Arts Council as an art form in its own right which of course also has a knock on effect with the Regional Arts Boards.

For my part, the term New Circus is meaningless as the only history circus has is one of change, that is how it has survived. Circus has many facets which can be explored in different shapes and settings but none of this can happen developmentally without a funding structure. Circus is forced to be a massive commercial venture and some 30 circuses alone exist and tour within Britain.

However these circuses have little scope for truly developmental work as they must pander to their audience in order to gain revenue to survive.

The only way I can see for circus to really develop in this country is to fund a national school for training to occur in sympathetic surroundings, enabling students to gain expertise and performance skills yet offer a safe haven for experimental ideas to be tried and tested. It seems that the only work of this nature undertaken recently is that done by individuals willing to risk all in street theatre, and circus theatre shows which often play to small audiences who do not appreciate (or understand) what they are viewing.

Britain lags well behinds most countries with its provision for circus and for circus training and considering that we are historically attributed to have "created" circus, this seems more than a little shortsighted. The work presented by companies such as Ra Ra Zoo has, at times, been astounding and with a decision imminent from the Arts Council over the status of circus I hope the form will finally receive the credit it deserves.

VERENA CORNWALL
Combined Arts Management

Insomniac Productions: THE LIFT Beyond Words Festival 1993

(Continued from page 2)

Sketch by Jane Pycraft



A regular page of comment and quotes. It is open to you. Send in your letters, or anything you hear or read that show up people's attitudes and perceptions. And if you have any gripes let us know.

"My doctor told me to cut down on idle chat. Perfect advice if you're a mime artist, but not so good if you're a disc jockey!"

Chris Tarrent talking to Lester Middlehurst in the Daily Mail 16.10.93.

"After all, if you go to see George Michael you expect him to sing, not put on a leotard and start doing mime sketches"

James Christopher commenting on how Lloyd Newson's latest work for DV8 is attracting attention because it "doesn't feature a single dance step", Time Out 11.11.93.

"Berkoff ... What can you say about a man who convincingly mimes someone swimming in his own vomit?"

Louise Doughty in Night & Day. 21.11.93.

THE FAR SIDE By GARY LARSON



Question: If a tree falls in the forest and no one's around, and it hits a mime, does anyone care?

**Rose English,
performer and creator
extraordinaire talks
to SARAH DAWSON**

Is a starting point for your work a desire to examine "questions" which preoccupy you in "ordinary life"?

Yes. All my shows take as a starting point something I am intrigued about - not necessarily philosophical, just something that really intrigues me at that moment, and that I want to understand more.

So are your performances a means to find answers, or are they more a means of getting a better understanding of the questions?

Through the form of making a show, or quite often in the act of performing, I do sometimes glimpse the answer to the question, which is very exciting. Sometimes however, I don't see the answer and my first question is replaced by another question, which will lead onto another performance. Some of the ideas for MY MATHEMATICS came from a previous show I was a performer in. In this show I played a show girl. There was also a horse in this show. Sometimes, when I walked passed the horse his ears would prick up, as if there were a relationship between his role and my own. I was fascinated by this and so I went onto explore it in MY MATHEMATICS.

What I really enjoyed in MY MATHEMATICS was the way you transformed yourself, (the wig, the white dress and the eyelashes), and after that the long blonde wig and the circus costume. How did your altered physicality inform your working process?

The costume was present from the beginning of the show and it was added to and developed during the process. The transformation enables a persona to emerge. Most of the characters I perform are slightly similar and developed on from each other. The character in MY MATHEMATICS, Rosetti Clavell, was developed from the character in DOUBLE WEDDING, Rosetti being more riské. The eyelashes she wore also came from that character except they had become much bigger. It is a personal exploration in the rehearsal space, that enables things to materialise before shown in public.

In your performance there are hints of both pantomime and circus conventions, (the horse, the direct audience contact), are these forms that interest you?

Yes, the last three shows have all had elements of these forms in them. I think it began from an evening of new circus I was compering - I thought it was fantastic! I was



Double Wedding (1991) Photo: Hugo Glendinning

Rose English

fascinated by the abstract quality of the work. How fantastic it would be to use this quality in my work. I started exploring things on a very simple level, such as diving through hoops. I'm just about to start some research into new flying techniques with Jonathan Graham. I do really think it's an exciting and astounding realm.

Was it important to you to create a direct response in the audience via these forms, and how is this relevant to your work?

Audience contact is a relatively new thing for me. The thing about circus is that "the

moment" can happen within a quarter of a second. In WALKS ON WATER, I collaborated with Teresa Blake of Circus Oz. She was always astonished by the way she could work hard on something for ten years and then it could all be over in a split second. The work she saw me doing was more set. It is just about difference, her work being mute, my work being static; they work differently on an audience according to the experience they've had.

How the audience responded to your questions, and more importantly to how the horse behaved, must have meant that each performance you did was very different. Is it important for you that your performances are never entirely fixed?

Yes. The performance did have to be flexible as it depended on the mood of the horse. Sometimes the horse behaved in a terrifying way and sometimes it was half asleep. I preferred it to be terrifying! - but it's just the same for any performer. There used to be a lot more improvisation in my work than there is today, though I still enjoy the element of unpredictability.

Does allowing yourself to be upstaged by a horse mean that you find the very nature of performance as fascinating as anything else?

Yes. I am fascinated by performance. I also enjoy performing in other people's work, and taking a different responsibility; the responsibility of just being in it. In the show I have just been involved in with Matthew Hawkins, my wig began to fall off at one point. If this had been my performance I would have made a joke out of it or tried to make it into something else, but it was quite freeing not to have to do that.

Do you find yourself understanding performance a little more each time you create a piece of work, or does it still remain elusive?

With each performance I understand a little more and a little less, but hopefully with each performance there will be something that presents a challenge to me. I also think that boredom is terribly interesting. So that one doesn't have to be in a perpetual state of enchantment. It's also very interesting to look at something which is fusty and musty and boring and to make something more out of it. ■

Boilerhouse in Aberdeen

JULIE ALLARDYCE is written by Duncan McLean, winner of the 1993 Somerset Maugham Award for his collection of short stories BUCKET OF TONGUES. It has been commissioned with Scottish Arts Council funding specially for an Aberdeen audience. The eponymous Julie is an oil-rig worker, her brother works the land, and the tension between these traditional and contemporary north east livelihoods begs the question - is blood thicker than oil?

Aberdeen is a vibrant and bustling city at the heart of Grampian region which has a population of close on half a million - try getting a hotel room midweek - and yet there

at an exciting development stage. The co-production with Boilerhouse and the accompanying access and audience development programme marks a new phase in Shona Powell's plans to develop the venue as an arts centre and a vital resource. "JULIE ALLARDYCE fulfils a major element of The Lemon Tree's policy to create new work with a contemporary relevance in the north east. Not only does it offer north east performers a unique opportunity to work on their own patch, it also creates opportunities for local photographers, theatre enthusiasts, designers, students of drama and anyone who has ever wanted to know more about how performance is created."

Throughout the seven weeks of rehearsal and performance of JULIE ALLARDYCE, there's access in all areas. All events are open and, apart from performances, are free.

Paul Pinson, whose work with Boilerhouse (formerly Mandela Theatre Company) has won numerous awards, is

Edinburgh's Boilerhouse theatre company have headed north to Aberdeen to co-produce a new piece at The Lemon Tree.

Director, Paul Pinson, administrator, RACHAEL BAILEY and Lemon Tree administrator, SHONA POWELL, have instigated a far-reaching outreach programme to complement performances. Rachael and Shona talk here about the work.

and provide a chance to get involved in the actual production. The performances are supported by discussions before and after, the former for school groups attending the show, and the latter with writer, director, designer and performers present.

The access programme is designed with two major points in mind. Firstly, to help satisfy the demand by Grampian schools for their students of Higher Drama, specifically the "Contemporary Scottish Drama" element. Secondly, to help enlarge the current constituency of the Lemon Tree - with events that have diverse appeal for different age groups, programmed in the venue, in a local school, and at Aberdeen University. Local community groups have been targeted with information. The access programme is possible with the support of the Paul Hamlyn Foundation.

Part of Boilerhouse's policy is to present theatre in Scottish schools, and Paul Pinson has previously worked in T.I.E. with Edinburgh's Theatre Workshop as well as running programmes for performers in the area. Bryan Angus has been Resident Designer at Theatre Workshop, and programmed the community component of the Aberdeen Alternative Festival in 1991 and 1992.

In addition to the workshop programme, the actual performances of JULIE ALLARDYCE provide a basis to introduce new people to the Lemon Tree's Studio and Boilerhouse's work. Aberdeen oil companies are receiving information, local hotels, the Douglas and Imperial, are supporting the production, and the government initiative Grampian Enterprise are funding an extensive and far reaching marketing programme. ■



JULIE ALLARDYCE by Boilerhouse

are no permanent theatre companies, and no ongoing Scottish Arts Council funding for local companies.

In this environment, The Lemon Tree, burst onto the scene in Spring 1992 and the Cafe Theatre quickly established a six/seven night weekly music and comedy programme well regarded by audiences and performers alike. Use of the Studio Theatre for small scale touring drama and dance productions is

leading performance workshops right at the start, and participants will have the opportunity to be involved at various stages through the creative process.

Rehearsals are being thrown open to school groups studying Higher Drama (16-17 years olds) from across the Grampian region. Duncan McLean will read and discuss his work. The show's designer, Bryan Angus, will lead hands-on workshops

Zippo's Academy of Circus Arts

Back in 1991 I was approached by Martin Burton, proprietor of Zippo's Circus, billed as Europe's Number 1 Human Circus, to assist him in creating a National Circus Academy. The idea was a brilliant one: to create a training school utilizing the expertise, skill and knowledge of both the new and traditional circus world and train the apprentices on tour so that they had an instant grasp of the lifestyle. Finding funding for a new training establishment that deals with circus, which is not yet officially recognized by the Arts Council as an art form, was initially near impossible.

Zippo's Academy of Circus Arts, as it came to be called, was kickstarted by a successful application to the Foundation For Sports and The Arts. Although the money provided by them was very small in comparison to the overall budget, it covered the purchase of living accommodation (in the form of a circus bunk truck) plus a lorry to pull it and basic circus equipment for the apprentices such as trapeze bars, crash mats etc. The money to cover the training costs was met to an extent by the Arts Council (albeit at the last minute), our private sponsor Christopher Stone, BSIS and Southern Arts. The gap in funding which enabled the project to fulfil its life span was bridged by a personal donation from Martin Burton.

Auditions were advertised and hopefuls arrived for two full days of sample training sessions to test strength, co-ordination, aptitude, skill level et al. From these auditions apprentices were chosen and accepted for the six month course but put on a month's trial. Living in a small space on the road is difficult enough, but training from ten in the morning until ten at night virtually seven days per week would finish off most people. We had to be sure that the apprentices would stay the distance. For the first month the Academy was based with the main circus learning about tent erection, rigging, health and safety plus putting together an act, ranging from "run-in's" to

full specialist pieces so that they could progress into the separate touring section.

Once the induction course was over, the Academy took to the road with its own tent, teaching staff, performers and crew and began a 15 week training tour. Spending time away from the main circus, the apprentices had the opportunity to be involved with a production in the fullest sense. They learnt to do everything from making a performance piece to putting up the tent. They had to deal with different performance environments and cope with the problems of being on tour. This was a very long 15 weeks for them and the calls on their time were enormous. By the end of this section they had had the opportunity to perform in 180 or so professional performances. Exposure to the public is one of the best methods of training so when the academy rejoined the main show, each apprentice was well on the way to producing their own specialist circus acts.

Work now began on the End of Term Showcase and over the next few weeks working virtually around the clock the Showcase was choreographed featuring acts from all of the apprentices. This was performed to an eager audience in late October and was followed by a graduation ceremony with guest star Terry Major!

Throughout the six months physical training the apprentices had also been agonising over the RSA Diploma course which offered underpinning knowledge in a range of topics from Health and Safety to Business Management. Each module examined a different topic and required the apprentice to complete a series of related tasks and prove that they had done so, which caused much mirth as photographs of the weirdest events had to be taken and stuck into scrap books. By graduation, each apprentice could book a tour, erect, light and rig a tent, handle box office duties and perform in the show with solo and group slots. Added to which the RSA Diploma, the first accreditation for circus training in Britain, could prove this to a future employer. The RSA has paved the way for the much publicised National Vocational Qualification (NVQ's) which will come in

In the first of two articles on Zippo's Circus Academy, Manager and Sponsorship Director, VERENA CORNWALL talks about the creation of the Academy and the opportunities it offers. The second article, from Jonathan Megaw, one of the first apprentices, will appear in the March issue.

next year for the performing arts and we plan to pilot the standards during next year's course.

I am pleased with our progress over this first year and we now have a solid base for future years. The apprentices have graduated with honours and the work they have produced amazed even the old circus hands in the audience. We have proved that there is a need for quality circus training which equips its trainees to gain employment straight from graduation and created a facility to provide this in Britain. All we need now is the funding... ■

Verena Cornwall also runs her own company, Combined Arts Management. She is author of the report "Creating a Blueprint for Circus in the 90's".



Photo: L.J.M.U.

Dave Erdos, Neil Monaghan, Duncan Milligan, Peter Hedge in PUCKOON "I have an infallible plan which must not fail".

**DAVID LLEWELLYN,
Artistic Director
of Mad World
Theatre and
Lecturer in
Drama at
Liverpool John
Moore's
University, invites
us into his world
of physical
theatre**

a rare sight

“It is difficult to portray live on stage the sight of a

retired British Army officer being blown out of his bath, sliding down a hallway on a tea tray and landing at the feet of a famous nymphomaniac, but Liverpool John Moore's University Company, Mad World Theatre,

ends up making you believe that you have witnessed such a sight”.

That was how Phil Kean, drama critic, summed up my adaptation for the stage of Spike Milligan's classic first novel, PUCKOON. I had always assumed that film and television were the best media to realise the novel as dramatic screenplay. However, during my studies for a masters degree at Leeds University in 1980, I witnessed Mike Alfred's early work with Shared Experience. Their translation of Charles Dickens' BLEAK HOUSE into a vital and exciting theatre narrative made me aware of the potential of an actor-centred physical theatre to communicate with and stimulate an audience's imagination in a way, and to places that the "straight" theatre of elaborate sets and realistic costumes can't reach. We are all familiar with the disappointment when the film of a novel fails to confirm our reader's imaginings. Theatre bound by realist conventions can only do worse. Ten years of experimental work in this field has led me to the conviction that a physical

theatre that suggests, through action and narrative, can not only be more faithful to the language of the novel, in that it can include descriptive prose as well as dialogue, but it can also affect the spectator's imagination in a similar way, facilitating the audience to conjure, to hallucinate the colours, texture and details of the settings. In short, physical theatre allows the audience not only to watch the magic but take part in it.

When working as a young actor in the seventies, at Leeds Playhouse in the established theatre of "expensive sets and costumes, darling", the design for Shaw's ST JOAN cost more than the actors' wages combined. My antipathy was established. So, having discovered a form of actor-centred theatre that could be genuinely popular and not dressed in the hermetic nappies of Grotowski's Poor Theatre, I was inspired to explore and develop its potential when I took a lecturing post in Liverpool. This opportunity and privilege to work with talented students who were keen to learn and develop their acting technique and theatre skills led to the first production of PUCKOON in Edinburgh 1982 and what began as personal research now forms a specialised training option in the undergraduate Drama programme at L.J.M.U.

Using these techniques Mad World has enjoyed popular and critical success both in festival drama at Edinburgh and Dublin and on tour nationally and internationally. The most recent of these was to the Nijmegen Festival in October 1993 with a physical theatre version of Angela Carter's short story THE BLOODY CHAMBER, adapted and

directed for the stage by Neil Monaghan and Steven Rayworth. The metaphysics of this Gothic reworking of the Bluebeard tale is a similar theatrical challenge to the fantastic flights of comic imagination that Spike Milligan presents in PUCKOON. However, using the skills of an acting ensemble to fluidly design the stage, in this case with a combination of dance, acrobatics and language, it was possible to produce a choral stagescape in harmony with the tension and feminine eroticism of the original in a language that communicated across cultural boundaries.

The efficacy of the style has been illustrated by the way in which graduate students exploited and developed its potential professionally. In 1986 LoudMouth Mime Theatre developed the style and established the first fully funded professional theatre company on Merseyside since 1976. Following them were Flying Thing using similar techniques to produce Terry Pratchett's novel MORT. Rejects Revenge, another company from Liverpool working in a similar style under the direction of Wendy Harris, an original member of the PUCKOON company, has had recognition at home and abroad. Now, Kaboodle Theatre under the direction of Lee Beagley have relocated themselves in Liverpool partly because of the availability of trained talented physical performers to complete Beagley's vision of a radical expressionistic action/music theatre.

I am not suggesting that my work with Mad World Theatre in Liverpool has been wholly instrumental - it is clearly part of a much larger movement. The past decade has seen an enormous growth in mime and physical theatre throughout the country. Student actors and scholars have been consistently inspired by a form that appears to be at the cutting edge of the popular avant-garde. Steven Berkoff's human insect in his rendition of Kafka's METAMORPHOSIS was a far more terrifying apparition than any realistic portrayal could achieve. John Godber's highly popular BOUNCERS with four actors and four handbags, succeeded in conjuring the nightmare world of clubland on a Friday night. And now, David Glass and The Cambridge Theatre Company are staging an adaptation of one of the most popular films ever made, LES ENFANTS DU PARADIS. The list is as long as the UK Mime and Physical Theatre Directory. This magazine is itself evidence of a popular movement that has empowered new actors and directors to produce work that both challenges the establishment and enriches it. ■

Conversation of movement and music

PAT KEYSELL writes about her experiences on the course led by Claire Heggen, of Theatre du Mouvement and musician and composer, Norbert Abouharham at the Amsterdam Summer University this year.

One phrase in the publicity sent out about the course "Conversation of Movement and Music" stood out above all the others, and it was a quote from Etienne Decroux: "It is not the point that the movement relates to poetry, but that it is itself poetic." These words and the philosophy they encapsulate are the inspiration for much of the work done by Theatre du Mouvement. Claire Heggen and her company have shown many times that movement is not only in itself poetic, it is also in itself dramatic and musical. Everything begins and ends with the movement; the drama (or comedy) emerges as a result of the conversation between the movement and its own dynamic musicality.

At the beginning of the course we were required to perform ordinary movements like walking, sitting down, lying down, getting up, changing places, leaning on something or making gestures - all without any motivation or expression whatsoever - the movements were made just for the sake of movement itself. "Presentation not representation."

I was not the only one to have problems with this concept. To eliminate all one's previous knowledge and personal preference is never easy - in fact, one student, an experienced choreographer with beautiful,

formalized movement, did not come back after the first day. One of the most successful and innovative exponents of this basic requirement was a Dutch poet, who had no previous experience of acting or movement but certainly knew about rhythm. With Norbert we experimented with clapping and stamping and various ways of producing sounds, mostly vocal, progressing from a "basic" clock rhythm to syncopation and jazz variations.

With Claire we worked on a number of exercises related to the movement sequence in terms of space and time - progressing from passivity and arrested movement through slow motion and building up to maximum speed.

Eventually, the musical rhythms and sounds were combined with the movement sequence and lo and behold - the drama (and comedy) did emerge, especially when two people combined to create a piece of improvised "conversation" using their own movement sequences and responding to each other.

"Don't impose a situation - let it arise"

"Feel the drama emerging"

"It is most dramatic when the actor is most at risk" (e.g. when balance is precarious)

"Lead the expectation, and then do something else, which comes as a surprise"

"Use different dynamics in each movement"

"Say to yourself, 'Why not?'. The fictive body (making the impossible, possible) must come back to the real body so the spectator has a reference"

"In fact whether it is called dance or theatre, whether one says abstractive or expressive, if it show references or not, we feel that the movement which fascinates us is that which by its own poetry touches within the spectator sensitive zones which only he can

understand. In this way we do not feel alone in a world where research in all visual arts passes between expressionism and abstraction, realism and imaginary world."

Although I know I shall be tempted to return to former custom of relating movement to something - an experience, a feeling, a colour - this course certainly opened my mind to other possibilities and helped me to understand how Theatre du Mouvement achieve what they do.

And I can certainly recommend the Amsterdam Summer University. It's not cheap (this one cost about £800 including travel and accommodation). It isn't residential but they will help you to find accommodation according to your means, and a social programme is included. They do a great variety of courses and there is always an interesting international group of people there. ■

To eliminate all one's previous knowledge and personal preference is never easy

This article first appeared in the SMF News Vol 1 Issue 4 and is reprinted here with the kind permission of Pat Keysell and SMF.

To get onto the mailing list for The Amsterdam Summer University write to them at PO Box 53066, 1007 RB Amsterdam. The Netherlands. (All courses are taught in English.)

Replica Babylonica

German/Polish Theatre Workshop

An empty studio - slowly fill it with a mixture of people all coming from different cultures and speaking diverse languages; two artistic directors from polarised theatre traditions; and then a two week deadline to public performance. This was the scenario for the German/Polish workshop production **REPLICA BABYLONICA**.

REPLICA BABYLONICA was organised by Hans Dieter Ilgner (of Theatre Die Raben) and Lasek Madjig (of Scena Plastynca) who are from what may appear to be two very different theatrical backgrounds; the former is primarily a pantomime director whose obvious bent is towards the physicality of the performer. By contrast Madjig comes from a Polish Theatre which has at its' base no narrative structure, but rather seeks to show emotion through use of forms and spaces created on stage. Madjig's theatre is for the performer one which demands patience and an implicit understanding; that as a performer you are no more important than the other elements of light, space and music.

This project brought together performers and stage technicians from Germany, Poland, Italy and the U.K. **REPLICA BABYLONICA** was to evolve as performance which had its' roots firmly placed in the diverse dynamics of such a group of practitioners. The Project took for a starting point the biblical story of the Tower Of Babylon - where at God's will all the inhabitants of the earth were dispersed and given different languages.

The workshop process for the production had then two main aims. Firstly, to explore the outcome of placing a group of performers together whose means of communication was primarily theatre and not spoken language. And secondly, to attempt to marry together two different approaches to theatre; one which was based on creating sculptures of plastic form with light and space; and the other based on the dynamism of the physical actor.

The workshop period was over 10 days and took the form of a gruelling timetable in a demanding environment. The starting point for our work did not lie with the performer, but rather with the stage environment - this was a truly technical affair. In Madjig's theatre every performer is also a technician. Each performer was given their own individual cabin. The cabins were on wheels and each one was lit from below and above, and could be used as a self-contained playing space.

Madjig choreographed the movement of the cabins, based on a structure of encounters and separations, and left the movement inside, and also the encounters between cabins to the will of the performer. During the process it became obvious that we, as performers, we were no more important than our cabins, and in a way these cabins became our puppets, and us the puppeteers. In one way Madjig's approach to direction could be compared to that of Edward Gordon Craig and his rationale on the "ubu marionette". Madjig was creating a set of artistic pictures that concentrated on the way that light, space and objects could communicate emotion. I did find myself asking at times where was the room for the physical presence of the actor in such a theatre, but I am sure that this was a reaction that was strongly influenced by my relative experience of an actors based theatre.

In some ways during this process of working it became clear that in such a short time it is problematic to try and combine two strong theatre traditions. But what also became clear was that the relationship set up between the two different forms and the dynamics of the group in general, was the source for the creative energy of the collaboration. The demands on the performer within this production were many - openness and versatility were of course needed, but so was the ability to work in the pitch black (an extreme experience), completely trust other performers, and a director who you could only communicate with through a language

ELAYNE DOUGHTY

took part in a workshop production in Bonn in September. She talks here of the impact of the process.

of theatre that we were only grasping at, on a very elementary level.

The end performance created an extreme world so black it truly had a sense of infinite space. Within this space a number of pictures emerged showing tortuous meetings and separations - a sense of community that as soon as it became established was wrenched apart to show fragmented isolation. In some ways this was indeed a performance that embodied some of the frustrations and compromises we had made during our working process.

REPLICA BABYLONICA was a unique experience for all the company involved. I think that this kind of collaboration, cross cultural and cross lingual, is for a performer very stimulating and provides a time for testing the guidelines for what you may define as theatre. The project is by no means at an end and it is proposed that what we have already performed will become only the bare bones for future development. Next year the production will go to Germany, Poland, Russia and hopefully Britain. ■

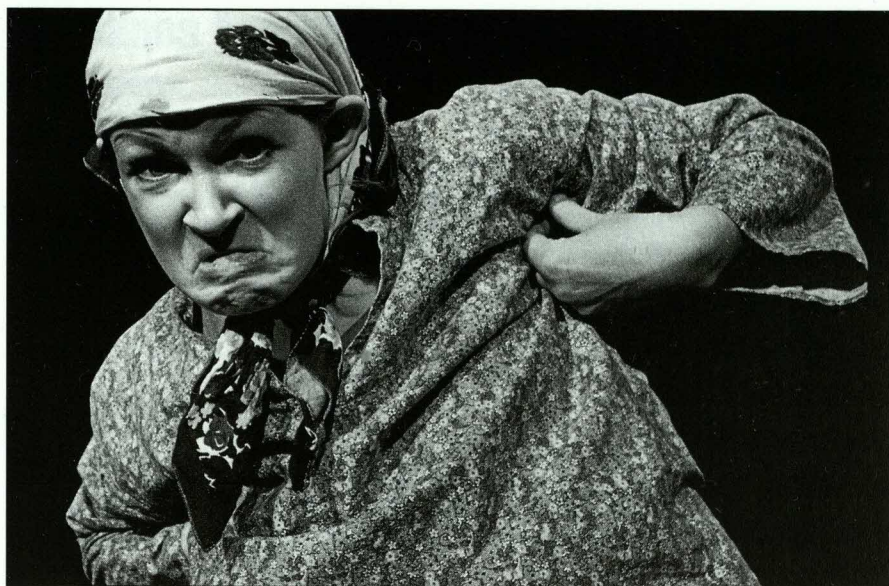


Photo by Sergey E. Leontiev

Terra Mobile appearing as part of *HARD CURRENCY*, a two week season of Russian Theatre at Watermans Arts Centre

In any changing political and social environment, discussion and re-evaluation of major contemporary issues and philosophies exist very acutely in its "fringe" theatre. Mainstream theatre tends to exist with a continuity and a process of assimilation which over various periods of time require "new blood" or passion in order that it can reciprocate and find new directions. Judging by what has been seen by London audiences recently of physical theatre emerging from the developing C.I.S. one has the opportunity to observe and appreciate both of the above phenomena.

HARD CURRENCY, two weeks of Russian theatre at the Watermans Arts Centre provided an opportunity to experience the performance of independent "fringe" theatre with four companies from Russia and Western Siberia. This was a "coup de theatre" for Perpetual Motion, a UK based production company who brought the companies over.

Also at the Hackney Empire, Theatre Litsedei's production of *THE ACADEMY OF FOOLS* gave a valuable insight into Russian physical theatre entertainment with their original style and superlative clowning. Thus compounding the awareness of the existence of a very strong visual and physical theatre base in Russia with innovation and a developing underground tradition.

Terra Mobile presented the British Premiere of an adaptation of Gogol's short story *The Overcoat*, *GOGOL'S COAT*. It was soon clear why this ten year old company have gained such a highly acclaimed international reputation for their radical brand of physical theatre.

The action derived from the rhythm contained by a juxtaposition of music and

side effects and the underlying pulse or feeling in the accompanying sound evoked the character. The theme of the overcoat being an allegory for mankind and his indigenous national prejudices effecting unique and bizarre changes in the ranges of movement and their patterning.

The direction of Yuri Berladin in Theatre X's production of *THE THREE MUSKETEERS* by Alexander Dumas in contrast allowed the sheer rhythm and pace to be carried by the variety of skills used (clowning, acrobatics and fencing etc). These were utilised with great effect to punctuate the space and accent the points being made. Thus the high energy was sustained throughout by clever use of still-life outlandish action and caricature. However the theatrical similarity with Terra Mobile was fundamentally their underlying rhythm.

Theatre in the old USSR is embracing the rhythm that it believes to be its' life-force (raison d'etre, "spirit" call it what you want) and by doing so it is assimilating the genres and recent western influences that it has been so long denied.

The traditions have developed by welcoming any theatrical style and form to convey the subliminal consciousness (or even unconsciousness) in their own theatre and culture.

All of the shows - each just over an hour long - were strings of sketches and lazzis that played with numerous human emotions. Children of all ages laughed from the start and the ones that believed themselves to be adults nodded in agreement and tried to analyse the humour and pathos of each scene. Each adult was sucked into the innocence of the play and appreciated the logical finale.

Theatre Litsedei exemplified this by

A Russian

Brendan Stapleton reports on Soviet theatre companies who performed recently in London and comments on the emerging "political" theatre as well as mainstream Russian physical theatre.

experience

hurling dozens of balloon balls, all in primary colours, into the auditorium. The clowns stood still and allowed the moments to occur as everyone became a child and played. Three immense balloon balls were rolled into the crowd and controlled anarchy ensued. Complete therapy where all frowns vanished and only smiles remained. Theatre Litsedei copied no one for their style, but have been and will be copied by many.

One scene from Terra Mobile's *GOGOL'S COAT* did have a great energizing effect in interpreting the plays' symbolic and allegorical nature. The idea of portraying a bodypopping and breakdancing (euphemism for working) peasant woman as the consistent driving force of the Russian economy or its' nation the "Motherland" both mocked and celebrated environmental eccentricities. ■

With thanks to Paul Vates for information on Theatre Litsedei for this article.

Reflective Theatre

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

One must question sometimes what it is that makes people do what they do. The internal drive that makes them continue against the odds. The desire to strive onwards and upwards even though everything seems an unassailable mountain.

So, imagine the scene. Gari Jones, of Reflective Theatre, in Edinburgh this summer. Appearing in *THESE COLOURS DON'T RUN* and *FIST OF THE DRAGONFLY*, both by Gary Drabwell, whilst trying to produce his own production of *UTOPIAN* that was about to join the Festival. In the first week, Gari lost his voice. In the second week he suffered concussion and dizzy spells following a damaging headbutt. Once the swelling of his black eye had gone down he broke his nose during one of the more active scenes in *FIST OF THE DRAGONFLY*. By the end of the play blood was flowing so freely that he found himself standing in a puddle of it. The final bows were made to an audience wowing at the realistic stage effects! This was followed by an all-night tech on *UTOPIAN* whilst under the influence of pain-killing drugs, meaning that the lighting for the show was somewhat weird.

Gari formed Reflective Theatre in March 1991, while still a student at the Central School of Speech and Drama. The aim was to produce his new play *DRIVEN TO DROP*. It played to sell-out audiences at The Etcetra Theatre. By his next production, a decidedly physical style was beginning to develop. He added music and was soon looking at performing in clubs and obscure venues so as not to be restricted in any way by time, space, etc.

He is essentially a one-man company, still only twenty-two years old and totally without funding from arts or business sponsorship. The name came from the idea of mirrors and seeing oneself in them and on

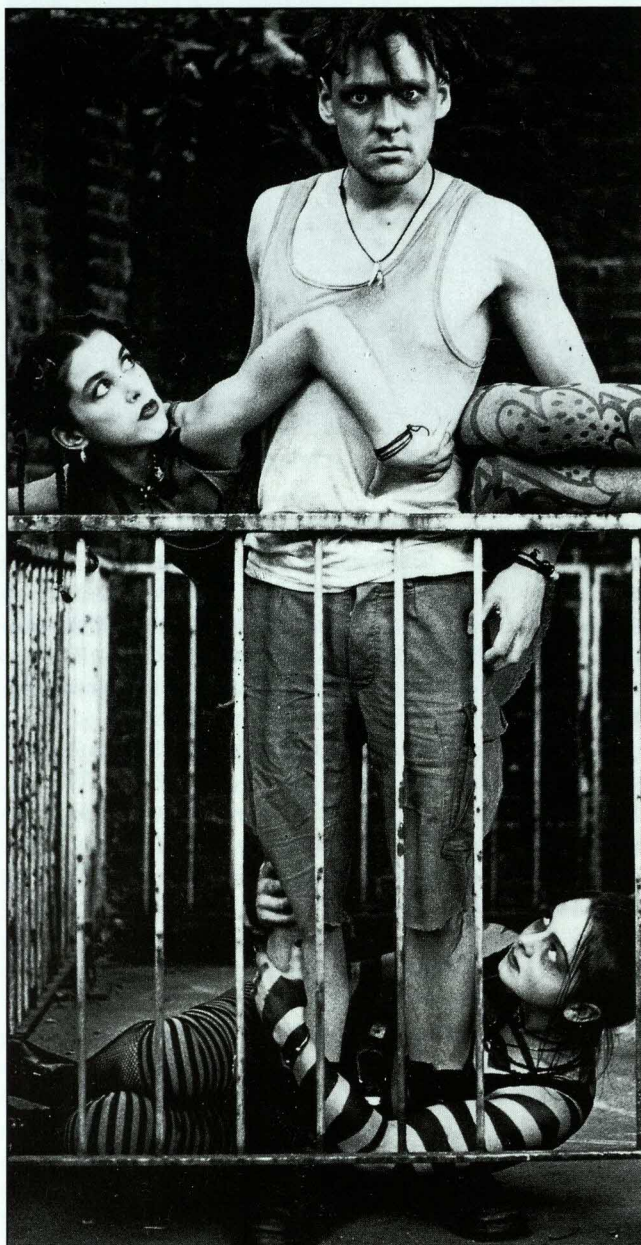


Photo: Tony Kerr

UTOPIAN, Reflective Theatre

stage. Hence the company slogan: Take a look at yourself.

This year, Gari has been very busy. Reflective toured *WHEN DID YOU DO THAT?*, which led to talks with numerous bands about collaboration towards live music with the live action of the play. This is an area he is really interested in, as his vision is a new theatre for a new generation. His issues are contemporary and so must be the music. When he constructed and directed *UTOPIAN*, he cast actors who had had no formal training in mime and physical theatre. This was to create a raw feeling, to go with the raw music and the raw grunge look of the show. Now well-received everywhere it has been performed, it involved "shouting"

the poetry of D.H. Lawrence alongside the constant contemporary music. It has been termed "aural barrage". The content of *UTOPIAN* meant it reached young audiences in Edinburgh that seldom visit the theatre.

To Gari, his plays are more like gigs. The term "theatre" is for him, to be forgotten. His gigs are pop concerts without the "pop", but with the story and the play. He never wants to compromise, but to take risks in style as well as content.

Currently working on an as yet untitled production with the

Enfield Youth Theatre, following his success with *ALIVE* at the start of the year, and his new play *BLIND IN THE LEFT EYE?*, about the rise of the fascist and Nazi movements, he is also watching his company tour France and Germany with *UTOPIAN*.

So, Gari Jones, with his Reflective Theatre, has survived this far and he hopes he will continue to do so: writing, performing, directing and producing. Oh - and, of course, looking for that elusive funding... ■

Paul Vates

For details of workshops and performances contact:
Gari Jones, Reflective Theatre,
3 Grove Road, London NW2 3TB.
Telephone 081 459 2486.
If your company has been performing for more than two years, speak to Mhora at MAG

Mimos Festival

Perigueux
August 1993

The Mimos Festival which included dance-mime performances, opened with the internationally reputed French dance company Maguy Marin's *MAY B* (1981) evoking the destitute atmosphere of Beckett's plays. In postmodern style, dance, mime, and songs were confused as ten protagonists in sloppy attire with pasty white faces attempted to reach out to one another. Moments of burlesque humour alleviated the desolation and austerity of this work performed with technical perfection and dramatic intensity.

The Mimos Prize of 20,000 francs was attributed to a group of virtually untrained and autodidactic young actor-mimes, the Stoka Company from Bratislava created in 1991. Their piece *IMPASSE* consisted of brief scenes which satirized everything from over-romanticized love and sex to politics, opera, medicine and the American way of life. The company created bold, dadaist content in an iconoclastic, energetic and youthful form.

The French company Lartigue-Szerelem's *PORTRAIT OF MARJOLAINE* was inspired by fifteenth century Italian painting as well as by a Hungarian legend of the female vampire Countess Bathory who massacred young virgins to rejuvenate herself with their blood. This sculptural dance piece performed by Marjolaine Zurfluth in an ultra slow rhythm portrayed a Madonna-like female who gradually revealed her sensual coquetry.

From France, La Mome Company, created in 1988 by Fanny Tirel who trained at the Schola Cantorum, presented *PYTHIE*, a narrative dance performed by four females and one male with stylized gestures revolving around the sexual aggressiveness of the female.

Inspired by the *Caprichos* of Goya, the Spanish Danat Danza Company presented *THE SKY IS COVERED WITH BRICKS*. Lively sensual games, interpreted with youthful buoyancy by four females and two males, recalled the vertigo of Goya.

Le Temps Fort Theatre from France, begun in 1971, staged *MIDDLE OF THE WORLD* in

which characters of four exotic tales in elaborate costumes and masks symbolized the divinities of water, earth, fire and air.

The Theatre of Shaman, founded in France in 1981 by Bruno Meyssat, staged *PASSACAILLE* which invited the spectator into the world of Meyssat's peasant childhood. In slow laborious rhythms recalling the passacaille court dance, the spectator watched two males and a female dine, remove clothes from a closet and engage in humdrum occupations.

Among the non-dance performances were the

chronometrically choreographed. *MALSANGRE*, performed in the shadow of the St. Front cathedral of Perigueux by the Teatro del Silencio of Chile, founded in 1989, traced the emotional trauma of the French poet Arthur Rimbaud from early age to his exploits in Abyssinia where he sought poetry in life.

Among the Festival street performances, *IMMOBILE TIME*, presented by the Hors Strate Company, offered the

excited the curiosity of spectators by sending out smoke and hand and face signals from holes in a big black box.

The Chantier Theatre of Perigueux organized a street animation revolving around the mysterious appearances of a black egg of all sizes.

After the distribution of the Mimos Critics Prize to Stoka Company from Bratislava, the Spanish Xarxa Company began their Night of Magic fireworks, illuminating the town in a flamboyant closing of Mimos 93.

Daily press conferences open to the public were held on the Place St. Louis to introduce the artists of upcoming performances. A workshop by dancer-choreographer Cary Rick centred around mime, dance and the psychotherapy of movement.

With talent selected by artistic director Peter Bu and performances hosted by Senator-Mayor Yves Guena, Deputy Mayor's Jean-Jacques Ratier, Serge Salleron and President of the Journées de Perigueux, Dr. Pierre Mullon, this eleventh Mimos Festival was a combination of exciting new movement and dance in an ambience of conviviality and warmth characteristic of Perigueux, a city which has been exposed to and enriched by the presence of other cultures and influences

from Gallo-Roman times to the present. For information about the 94 Mimos Festival write to Peter Bu, 14 Ave Pascal, F- 78600 Maisons Laffitte, France. Tel (1) 39 12 11 04 or Marie Annick Galland, Centre Culturel de la Visitation, Rue Litre-24000 Perigueux, France Tel: 53 53 55 17.

Annette Lust
Dominican College San Rafael,
California, USA.

Reviews

from Mime and Physical Theatre Performances

seen at ...

Photo: Dimitri Konrad



Litsedei, MOUMIE

Russian, Litsedei Less 4 Company in a clown show entitled *MOUMIE*. Although the gags were somewhat drawn out, the spectator could not help but be enchanted by these clowns' joie de vivre.

The French Cotillard Company, founded by Jean Claude Cotillard in 1980, in *ALL MEN ARE CREATED EQUAL* offered a sharp satire on job-market competition with non-stop slapstick gags

parading of two animal, vegetable and mineral creatures on stilts in medieval garments with stone faces.

Houdart and Heuclin, two French marionettists who trained with Jacques Lecoq, performed the *PARADE OF PADOX* which revolved around Padox, a comic character recalling the Guignol theatre and the Tintin comic strips. Performing in the streets since 1990, Negrabox from France in *PESCE CRUDO* (Raw fish)

Wall Street Productions

Bartleby

Beyond Words Festival, The Hawth, November 1993

After some shows you think "that was good" and go straight to the bar and talk about something else. Other shows stay with you much longer. BARTLEBY by Wall Street Productions was one of the latter. Written by Lee Hall from the book by Herman Melville, it was an atmospheric and haunting piece of physical theatre which told the story of a new office clerk who, to begin with, astounds with his capacity for work. (This even earns him a whole gingernut biscuit from the office junior who only gives halves to everyone else). Gradually his behaviour begins to disturb, and we watch helplessly as his unexplained preference not to join in certain office procedures leads to a downward spiral of self destruction. All this was beautifully told using

five actors and a variety of ladders which were cleverly used throughout. They suggested desks (the height symbolic of office status) and were manipulated in choreographed movement sequences, the most notable being a solo by Kevin Alderson in which the office is systematically destroyed in a strangely creative way. The ensemble playing didn't fall into a predictable "out of the school of" style which made it all the more interesting and challenging to watch. Every sequence whether vocal or physical was imbued with meaning, and dance sequences were not just thrown in to break up the rhythm or inject some pace. The result was a beautifully crafted piece of theatre which was visually and intellectually stimulating. Simon Murray's production

deserves a wider showing nationwide as an example of just how good physical theatre can be.

Sally Chafer-Cook



Wall Street Productions: BARTLEBY

Oddsocks

The Taming of the Shrew

Lilian Baylis, London, September 1993

It says in the programme that this is "a production that will challenge the concept of Shakespeare as a man of literature and reveal him as a man of entertainment." How true!

Performing as the Pembroke's Players on their 400th Anniversary Tour, the cast bounce onto the stage and delight in presenting Shakespeare to us. Interspersed with wit and wisdom from Shakespeare himself (young and with hair), we are given THE SHREW in the simplest and liveliest of forms. A wonderfully strong cast of seven play the many roles with gusto, tumbling here, fire-blowing there, whipping asides and cracking one-liners at the constantly grinning audience.

The premise of Shakespeare being entertainment is a long-forgotten one. Or so it feels to me. But nothing heavy and literary here. The stage is a real cart that opens like a magic box - it is usually drawn by a horse into open air venues - and one feels the energy and excitement of the cast from the start. One question though: how does the glamorous Elli Mackenzie manage to look so unsightly as Katherina, when all she does is put a large beautiful wig on?

Paul Vates

Cotillard

London International Mime Festival 1993

I first saw Cotillard two years ago, when they were, for me, the hit of the Mime Festival.

They epitomise a certain kind of performance, which is built up of little games. Such performances are awfully (in both senses of the word) common (in both senses of the word). They are nearly always superficial, a lot of visual gags being milked one after the other, stitched together with a relatively tenuous story-line.

It is the visual equivalent of the stand-up comic - lots of jokes - the games they play are rarely serious - that have very little connection and don't lead anywhere.

This is Pogo-Stick Theatre. Jumping up and down on the same spot, with no development of plot or character except along the flimsiest of lines. At the end, you may, or may not, have a few laughs. But the experience is not memorable.

It is a formula for which there will always be an audience - though not, I suspect, the same audience.

But Cotillard are the best. Physically highly skilled, with great energy, style and intelligence.

Their set-pieces - there are 15 - 20 of them - are attacked with wit and imagination, and a lot of them stick

in the memory, the get-fit dance, the game with the doors, the dead body, the perspective board-room table.

The scene was set in the waiting room of a personal manager where four prospective employees for the same job compete for supremacy. Not an original idea (in the 1991 Mime Festival there were three shows on the same theme), but an excellent vehicle for an enormously talented company.

Companies like Brouhaha and Talking Pictures have a lot to learn from Cotillard if they wish to continue in this undemanding style of theatre.

Desmond Jones

Tragic Carpet

The Heart of the Dog

Studio Theatre, Westminster, September 1993

Transplanting the testicles and pituitary glands of a man into a stray dog and coping with the unexpected results makes THE HEART OF A DOG sound like a farce. Actually, in many ways, it is. For there is undeniable humour in the concept, humour that is well punctuated throughout this 90 minute piece of ensemble theatre, written by Phil Smith.

But there is more underneath. The story is from the novel by Mikhail Bulgakov and has strong messages on post-revolution Russia. So strong at times that I felt particularly naive and in urgent need of a degree in 20th Century Russian Politics.

Tragic Carpet grow beyond this though. Using an endless array of perfectly crafted styles from theatre and film (especially the powerful soundtrack by John Moore) we see dancing, tumbling, clowning and character acting all choreographed magnificently by Freda O'Byrne. The cast of five guide us through a world that closely resembles the tilted one in the film DELICATESSEN. One leaves the theatre having seen something very, very good indeed. So good that no single element shines brighter than any other. Evidently, judging by reviews of previous productions, this is the "norm" for Tragic Carpet.

Paul Vates

MAG London Seminars 1994

South Bank Centre, London

ACCESS - THE SEQUEL! Saturday 22nd January 1994 10.30am - 5pm

Will look at the way training courses and workshops can be offered to make them more accessible to mime and physical theatre performers. It will look at physical, cultural, financial and geographical concerns.

A SENSE OF THE VISUAL Saturday 29th January 1994 10.30am - 5pm

Will examine the role of directing and writing in mime and physical theatre.

It will look at models of current practice and will aim to find ways in which directors, writers, companies and performers can be supported to understand and share each others skills.

The seminars will be accessible for wheelchair users and sign language interpreters will be present at both events.

Cost: £15 (£12 concessions)

£12 (£10 concessions) MAG Members

For further information contact Mime Action Group on 071 713 7944. Bookings can be made at the South Bank Box Office on 071 928 8800.

The MAG LONDON SEMINARS 1994 are presented in association with the London International Mime Festival, and with the support of the South Bank Centre. The seminars have been funded by London Arts Board.

Community Mime

At the CDMF Annual General Meeting in December an amendment will be going to their membership. It will read:

"Motion to CDMF Members that the Community Dance and Mime Foundation relinquishes responsibility for mime within their brief from 1st April 1994.

Following a special meeting of MAG and CDMF Executive members Mime Action Group has agreed to support this motion put forward by CDMF to its AGM. MAG has agreed to maintain support for community based mime activities at their current minimum level of activity and recognizes that any increased level of support from Mime Action Group will not be possible without additional funding and resources from the funding bodies.

To ensure an effective hand over of responsibility for this important and growing area of work, CDMF and MAG will create a short life working group to exchange information and contacts to identify areas of mutual concern and support. This group will include Executive members of MAG, CDMF and CDMF members working in the mime sector.

This is an important step for both CDMF and MAG which will strengthen the partnership between the two organisations and ensure that support for mime is maintained and developed."

A Critical Practice

On the 5th November 1993 at The Hawth, during the Beyond Words Festival over 50 people attended *A Critical Practice*, the seminar held by MAG to address and find out what practitioners and performers were looking for to support them in their development. After four stimulating presentations from speakers, Caroline Cruikshank, Simon Poulter, Richard Robinson and Annie Griffin, discussion included the importance of being able to create opportunities for practitioners to workshop together, share each others approaches and processes, and exchange information. A full report is being compiled and will be available soon. Results from the seminar will be used to formulate an application to the Arts Council Training Department for a Training Event in 1994.

Annual General Meeting

At the MAG AGM on the 6th November at The Hawth a new Executive Committee were voted in:

Verena Cornwall	Combined Arts Management, Winchester
Magdalen Elwes	Administrator and Community Projects Co-ordinator, Turtle Key Arts Centre, London
Simon Henderson	Practitioner, Wall Street Productions, Newcastle
Mel Jennings	Talawa Theatre Company, London
Desmond Jones	School of Mime and Physical Theatre, London
Dick McCaw	International Workshop Festival, London
Sue Mitchell	Practitioner, Banff and Buchan
Wayne Pritchett	Mimescope, London
Shani Solomons	Webworks, Practitioner, London
Alistair Spalding	Arts Programmer, The Hawth, Crawley
Jane Sutcliffe	Practitioner, Birmingham
Ris Widdicombe	Practitioner, Mimus Mundanus, London
Jac Wilkinson	Education Liaison Officer, Arts Centre, University of Warwick, Coventry
Tana Wolf	Freelance Arts Consultant, Leamington Spa
Denise Wong	Artistic Director, Black Mime Theatre, London

MAG is a Satellite for the Data Place

From January 1994, MAG will hold the London Rehearsal Space Directory as brought together by the Data Place at The Place Theatre. This will form part of the MAG, UK Data Resource for Mime and Physical Theatre. As a member you are entitled to free access to information on the Rehearsal Database. If you want information give us a call on 071 713 7944 or write to us at Sadler's Wells, Rosebery Avenue, London EC1R 4TN.

Lynn Maree leaves Southern Arts

As a final note on our MAG report we would like to take this opportunity to thank Lynn Maree for all her work at Southern Arts and her days as Dance and Mime Officer at Greater London Arts. Lynn is leaving the UK to become the Dance Director of the newly reformed Natal Performing Arts Council in South Africa. Many of us will remember Lynn for her continued support of Mime and the performers and companies she has helped nurture. MAG wishes you well and all the best.

Management News & Awards

Management News

National Lottery Launched

In October, Peter Brooke, National Heritage Secretary launched the new national lottery. He underlined that lottery funds were to be additional to public expenditure and would be targeted on capital projects. The Arts Council has been specified in the legislation as the body that will distribute the "arts" money. This is likely to be about 5% of the total lottery turnover - some estimates have put this at around £70 million. The Arts Council has set up a separate Lotteries Unit and has appointed Howard Webber (of the National Arts and Media Strategy/A Creative Future) to head it.

The DNH has "reassuringly" stated that it doesn't see the lottery as being a cause for cutting the Arts Council's Grant. Tickets go on sale end of 1994!

Who would you like to see on the Mime/Drama advisory panel at the ACGB?

Proposals are now being invited for suitably qualified people to be appointed to the advisory panels, boards and committees of the new Arts Council of England from the 1st April 1994. Proposals should be sent to the Secretary General at the Arts Council by 17 December 1993 and should be accompanied by full details of the recommended person's experience and qualifications.

Awards

ACGB

New Collaborations Fund 1993/94

The ACGB scheme for innovative cross artform projects has awarded a further 13 grants totalling £117,000 to artists and arts organisations in its first round of funding for 1993/94. Recipients include:

PIRATE PRODUCTIONS (London)

£5000 to research and develop a 24 hour gambling event at the South Bank, with no money at stake, which uses performances, lectures, artworks and interactive presentation.

RECKLESS SLEEPERS (Nottingham)

£19,484 for PARASITE, a touring performance installation based on fairground rides, for an audience of 25.

WALK THE PLANK (Kendal)

£15,650 to produce a mixed media installation, THE CHRISTMAS GROTTTO, built into the main cargo of Britain's only theatre ship. The installation will be developed with Faulty Optic, Heather Ackroyd, Julian Crouch, Moviola and other artists.

1993 ACGB/Prudential Awards

Congratulations to Theatre de Complicite who have won the 1993 Prudential Award for Theatre.

Nancy Meckler, Artistic Director of Shared Experience is one of five short-listed nominations for the Prudential/Arts Council Award for innovation and creativity in the arts. The winner was announced at the Prudential Awards ceremony on 21 November (after Total Theatre went to press) and will be awarded £10,000 to commission a new work of their choice.

Digital Dance Awards 1993

In the seventh year of the awards which have seen 72 new productions commissioned from 50 companies and £700,000 invested in new dance, John Ashford, Director, The Place

Theatre has been awarded the Digital Premier Award for his work at the Place. Dance Awards went to Dance 4, Leicester for a site specific commission with Yolande Snaith; Viduska, for a new work; The Place Theatre for a commission from Michele Anne De Mey; Matthew Hawkins for FRESH DANCES FOR THE LATE TCHAIKOVSKY; and Phoenix Dance Co for a new work. This will be the last year of the Dance awards. Digital is replacing the awards with a new three pronged £210,000 package to support new work, individual recognition and professional advancement

ACGB

The Arts Council's Projects, Awards & Schemes leaflet listing all Arts Council funding programmes for 1994/95 is now available. Contact the PR Unit on 071 973 6543/6513 for a copy.

board

Third International Street Theatre Award

The competition will be held in the form of a Festival from 19-24 May 1994 in Holzminden, Germany. Prize money of 15,000 DM will be awarded in the category "Open Air Theatre" and 5,000 DM in the category of "Mobile and Flexible Street Theatre". Further details Kulturburo Koln, Englebtrst. 32, D-50674, Koln, Germany.

Gaukler 1994

An international mime festival to be held in Cologne, Germany in September 1994 is now calling for applications for participation. The festival will stretch over three weeks and will include a parallel festival in Bratislava, Slovenia. The artistic director is Milan Sladek. Further details: ITI Germany, Bismarkstrasse 107, 1000 Berlin 12, Germany.

Chisenhale Dance Space: Fusion Dance Festival 94

CDS would like to hear from companies whose work is influenced by or are developing or experimenting with a fusion of different dance/movement forms for their FUSION DANCE FESTIVAL 94. Closing date for applications December 17th 1993. Details from CDS on 081 981 6617.

Performers wanted

Brendan Stapleton, Director of A Company of Cranks would like to hear from physical theatre performers for a project to begin in February 1994. Please send CV and photograph to Brendan Stapleton, Director, A Company of Cranks, 62 Northfield House, Peckham Park Road, London SE15 6TW.

Training of disabled performers

All Clear Designs, on behalf of the ACGB, is carrying out an audit to identify how disabled professional practitioners get trained. If you can offer any information contact Jayne Earnsfield or Victoria Waddington, All Clear Designs, 107 The

Lisa Ullman Travelling Scholarship Fund

Deadline for applications for next year (May 1994 - April 1995) is 26th January 1994. Further details: Mary Wilkinson, LUTSF, 56 Salisbury Road, Carshalton Beeches, Surrey SM5 3HD.

Polish Government Postgraduate Scholarships

Scholarships are available to graduates of British universities and colleges to study in Poland for the 1994/95 academic year. Closing date for applications 31 December 1993. Further details Education Officer, Polish Cultural Institute, 34 Portland Place, London W1N 4HQ. Tel 071 636 6032.

LAB Short Training Course Awards

Any artist who lives in London can apply to this fund to support costs (up to £100 for an individual) of fees for courses in arts administration, equal opportunities, disability awareness, marketing and other non-artform specific skill areas. It is not expected that any grant will cover 100% of the cost. Deadline for applications 28 January 1994 for courses between 20 February and 29 April 1994. Details Kathy O'Brien on 071 240 4578.

Chandlery, 50 Westminster Bridge Road, London SE1 7QY. Tel. 071 721 7480.

Centre for Contemporary Art, Glasgow

If you are working in the area of performance and particularly working across artforms then CCA would like to hear from you. Contact Margaret Ritchie on 041 332 7521.

Independent Theatre Council new Venues Service

In October at their Annual General Meeting, ITC launched their new Venues Service. Small scale venues and arts centres will now also be eligible to join ITC and benefit from its services. It is hoped that a programme of showcases and a conference will be held each year to bring together Arts Programmers and Companies. Details from ITC on 071 403 1727.

Nick Sweeting

Nick Sweeting is now working as a freelance administrator and has taken over Peta Lily's administration from Vicky Harboard. He can be contacted at 61 - 71 Collier Street, London N1 9BE on 071 833 2180.

Alistair Spalding is the new Dance and Performing Arts Producer at the South Bank

Congratulations go to Alistair who many of you will know from his work at The Hawth in Crawley. He takes up his appointment in January 1994 and will have responsibility for developing the Dance, Mime and Live Arts programme on the South Bank.

New Addresses

The Right Size

61-71 Collier Street, London N1 9BE
Telephone: 071 713 6500 Fax: 071 713 6059

Dance UK

23 Crisp Road, London W6 9RL
Telephone 081 741 1932 Fax: 081 748 0186

Around the Country

Northern

In the revisions to the Performing Arts spending plans announced in October, Theatre Sans Frontieres and Chimera have benefited from the expanded Regional Theatre Development Fund. This fund has a total of £200,000 which will be used to back one-off ventures such as commissioning projects and collaborative initiatives.

North West

The demise of the Liverpool Everyman has hit the arts world hard and with it there was a fear that Hope Street Actors Centre would have to close. However with the support of Liverpool City Council and the Manufacturing, Science and Finance Union (MSF), Hope Street have managed to secure their future and are now up and running again. For full details of their future workshops you can contact Peter Ward on 051 708 8007.

Physical State International, Manchester will be holding a 4 day workshop in Contact Improvisation with Nancy Stark Smith in April 1994. No more details at this stage, but you can contact PSI on 061 860 6528 for more information.

Scotland

Scottish Mime Forum have moved offices. They can now be contacted at The Mime Forum, Stepping Stones, 112 West Bow, Edinburgh EH1 2HH. The fourth issue of their news-sheet, SMF News, was published in October 1993 and contains, along with news on the Scottish scene, a review of Steven Berkoff in his performance at the Edinburgh Festival and an article from Pat Keysell on her experience at the CONVERSATION OF MOVEMENT AND MUSIC course during the Amsterdam Summer University. We are very pleased to be able to re-print her article in this issue of Total Theatre. Pat will be running a one day course to impart some of the approaches to movement explored during the course. For further information contact The Mime Forum on 031 225 3145.

Southern

The next issue of Sprung Floor due to come out in September 1994 will be dedicated to Mime and Physical Theatre. If you are interested in contributing any articles on your work as it relates to the Southern Region then make contact with Yacov Silkin at Southern Arts on 0962 855099. Sadly that issue might be the last and there are no plans as yet to continue producing a magazine to provide a focus for Dance and Mime activity in the Region.

South East

The Mime Development Project got off to a good start with the 2nd Beyond Words Festival in Crawley in November and a Festival is being planned for March 1994 at the Trinity Arts Centre in Tunbridge Wells. An appointment is imminent regarding a co-ordinator for the project and at a recent SE Mime Forum Meeting there was lively discussion on the potential shape of the Mime Roadshow.

South West

Nick Capaldi (Director, Performing Arts) will be Acting Dance, Mime and New Circus Officer until the replacement for Mary Ann de Vlieg is appointed. Mary has moved on and is now heading the new South West Dance Services agency, based at the Arnolfini, which will provide Administration, Information, Research and Training support.

Note that the Spring deadline for applications to South West Arts Board for Dance, Mime and New Circus has been changed to 15 March.

And finally, watch out for Blast Theory who will be in residence at the Arnolfini through January and March.

West Midlands

A meeting of the West Midlands Mime Forum was held on the 18th November 1993. At the time of going to press the results of the meeting were not known.

Mark Evans at Coventry Centre for the Performing Arts ran a workshop with David Gaines of Moving Picture Mime show in December.

Karin Waterfield recently wrote an article for Arts Management Weekly where she talked about the problems facing companies such as Triangle, who when trying to market their work to venues and promoters, are too often misunderstood and marketed incorrectly. This often leads to audiences being misled about what they are coming to see. If you would like a copy of this article contact MAG.

Yorkshire and Humberside

The proposed launch of the new Live Arts Forum has been postponed until the new year. Performers and companies working in the region are discussing the best way in which a Forum could serve the development of the work in the region. For more information contact Pete Turner on 0532 406486.

Publications...

Performance

Les Transversales: Academie des Arts du Geste

The first stage of Les Transversales took place in November with a conference in Mantoue, Italy with contributions from Corine Soum, Loek Zonneveld, and Martina Leeker amongst others. Theatre du Mouvement have prepared a booklet (in French) explaining more about the project and the partners involved. For a copy write to Claire Heggen and Yves Marc, Theatre du Mouvement, 21 rue du Grand Prieure, 75011, Paris.

Skylight Circus Annual Report 1992/93

With information on the organisations activities in training, courses, performances, education, special needs, community circus, youth work and company development in 1992. Copies available from Skylight, Broadwater Centre, Smith Street, Rochdale OL16 1HE on 0706 50676.

Administration and Management

Visiting Arts

Country Briefing Notes November 1993

The November notes outline the cultural agencies and embassies, funding sources and press contacts for Hong Kong, India, Pakistan, Philippines, South Korea, Vietnam, Belgium, Denmark, France, Germany, Greece, Italy, Netherlands, Portugal, and Spain. Very useful up-to-date information if planning to tour overseas.

Compiled by Visiting Arts, 11 Portland Place, London W1N 4EJ. Telephone 071 389 3019.

The Regional Arts Funding Handbook

Volume One

November 1993 - October 1994

This is a new publication which gives detailed information on regional and national sources of funding, including the 10 regional arts boards, all local authorities in England, National Funding bodies and Foreign Cultural organisations. It comes with a free supplementary update every 6 months.

Available by subscription only. Cost £46.20 (plus £3.70 p&p). Details from The Regional Arts Funding Handbook, 2 Hoxton Street, London N1 6NG. Telephone 071 729 7366.

Directory of Performing Arts, Venues, Promoters and Festivals in Yorkshire and Humberside 1993/94

The information includes details of regional arts agencies, Local Authority Officers and Local Education Authorities. Cost £5 (including p&p). Available from Y&HA, 21 Bond Street, Dewsbury, West Yorkshire WF13 1AX. Telephone 0924 455555.

The Business and Law of Entertainment by Leslie Cotterell 3rd Edition

Contains commentary on legislation specific to the entertainment industry including various acts of parliament and agreements within the industry such as between TMA and Equity.

Cost £35. 730pp. Published by Sweet and Maxwell Ltd, Cheriton House, North Way, Andover, Hants SP10 5BE. Tel 0264 342740.

ACGB

Marketing to Disabled Audiences

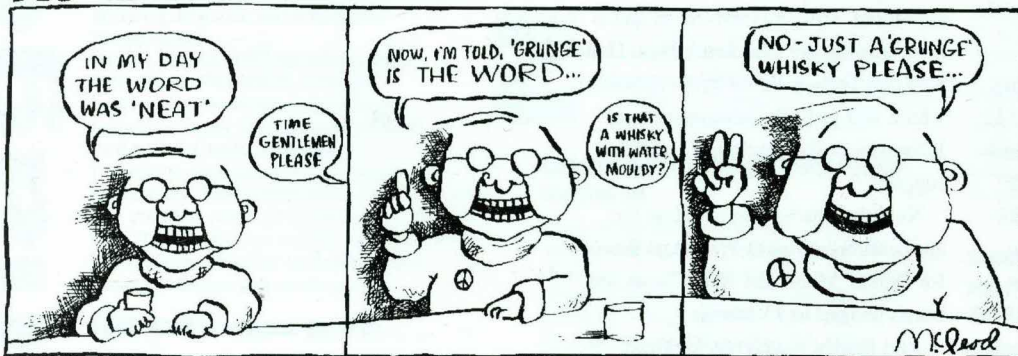
A Guide designed to improve marketing to disabled audiences. Written by Annie Delin and Elsbeth Morrison, the guide, priced £8.50, is available from the ACGB, Marketing Unit, External Relations on 071 333 0100.

Arts Advisory Structures

Research on Arts Education Advisory Structures in England is now complete and will be published shortly by the Arts Council. The report comments on key issues.

Available from the ACGB, Education Unit on 071 333 0100.

MOULDY



DON'T LOSE TOUCH!.....
JOIN THE
Youth Arts Network

- ▶ The **Youth Arts Network** aims to provide support, information and inspiration for anyone who is interested in youth arts or who works creatively with young people.....putting you in touch with people involved in similar areas of work.
- ▶ The **Youth Arts Network** has its own quarterly magazine, **95 Per Cent**, a new voice for youth arts.....keeping you in touch with current developments in the field.
- ▶ You can get a free sample copy of the latest issue of **95 Per Cent** and a leaflet telling you all you need to know about joining the **Youth Arts Network**.....just by getting in touch.

Youth Arts Network, Youth Clubs UK, 11 St. Bride Street,
 London EC4A 4AS Telephone 071 353 2366 Fax 071 353 2369

(The **Youth Arts Network** is a Youth Clubs UK initiative funded by the Arts Council)

Youth Arts Network



Performers

& Company Update

Angela de Castro

Recently received encouragement subsidy from the ACGB to develop her current one woman show THE GIFT into a full length small scale touring show. Angela has been touring THE GIFT for the past few years to outdoor festivals, including a run at the Edinburgh Festival.

Asylum Theatre

Is a group of European actors, Ingrid Berglund, Monika Koch, George Dzerzhanowsky and Bruno Ouvrard, based in London who initially came together whilst working in Scotland with Russian director Lev Dolin and his company Maly Theatre of St Petersburg. Their first show together AFTER... was recently presented in London. They are working on a film of the production and will be touring AFTER... in 1994. Details from Bruno Ouvrard on 071 277 5600.

The E-Team

Tim Eagle, Gareth Rowan and Paul Vates will be appearing in Ken Campbell's OLD KING COLE at the launch of the new Glenrothes Theatre in Fife this Christmas, playing The Amazing Faz, Twoo and Baron Wadd. Richard Knight is currently training at the London Academy of Music and Dramatic Art thanks to kind financial support from Sir Anthony Hopkins, Dame Judi Dench and Sir John Gielgud amongst others. Lee Thompson, fresh from the Rusutsu Resort in Japan, has re-joined the team with performances at Paul McCartney concerts, the Feminine Tour de France and the Galleria in Hatfield, amongst others. The Galleria is an on-going, year long project that the E-Team have been involved with since last July.

David Glass Ensemble

Congratulations are due to David who has won the 1993 Martini/TMA Regional Theatre Award as Best Director for his touring production of GORMENGHAST. We will be able to see this production again when it returns to the Lyric Hammersmith for a limited four week season from 26th January to 19th February. (Lyric Box Office : 081 741 2311).

Guizers Dance & Mime Theatre

The Gambolling Guizers now to be known as the Guizers Dance & Mime Theatre have been working with writer director Steve Shill on CIVIL WAR - A DANCE. This new production will be touring from February 1994. Further information from John Haynes on 0509 236522.

Michael Harvey

In 1992 Michael directed BAMBOOZLE for Guizers Dance & Mime Theatre, a

masked show for schools and community venues, and later the same year won the Rose Bruford Trust Directing Award. He teaches regularly at the Welsh College of Music & Drama as well as working freelance in other colleges. An important part of his work is training theatre companies in techniques which are used as a basis for devising and rehearsal. He has also recently worked with Jesus & Tracy (DIFA), Arad Goch (LLEUAD YN OLAU), Hwyl a Fflag, Geese Theatre (VIOLENT ILLUSION I & II), Made in Wales/University of Glamorgan (WRITE ON FESTIVAL '93) and the Actors Centre.

The Institute of Curiosity and Execution

Guy Dartnell and Cindy Faulkner will be jointly directing a performance research project called SLICK AND SLOPPY. The project will explore the synthesis of theatre and dance through improvisation, culminating in a number of "work in progress" performances and a workshop, where other performance practitioners and people interested in inter-disciplinary and improvised performance can share some of the knowledge gleaned by the company during their research/rehearsal period. The project is planned to take place at Chisenhale Dance Space with performances on the 4th and 5th February and the workshop the following week from the 7th to the 11th February. For information contact Rachel Wyndham at Creative Block on 071 490 0410.

Peta Lily

Peta Lily & Co in association with Glass Mime Ltd will be touring a new show, LOW FIDELITY, from the 11th March until the 14th May next year. A menage a trois is the starting point for this electrifying examination of couples and relationships in the 1990's.

Peta is also busy making a film of BEG!, her recent two hander with Phillip Pellew.

Natural Theatre Company

Bath City Council and the Foundation for Sport and the Arts have each pledged £50,000 to help NTC obtain permanent premises. The company will be touring two new shows in the new year, a UK tour of THE END OF TEDDY HEDGES and a six week run in Hamburg, Germany of HENRY VIII - DIARY OF A SERIAL KILLER. Further details from NTC on 0225 469131.

Optik

At the Arena Festival, Erlangen, Germany in July, Optik (whose work has been described as having "a blatant disregard for the conventional rules of acting and spectating") won the Arena 93

Award for its performance of TROPIK. They then went on to tour Krakow, Poznan and Warsaw in November. Optik currently comprises of performers Alison Bailey, Pat Driver and Jeremy Killick, percussionist Simon Edgoose and director Barry Edwards. Further details on the company's work from Barry on 081 894 4027.

The Right Size

Are busy this Spring with three shows on the road - STOP CALLING ME VERNON! featuring the Two Vernons in their hackneyed music hall double act with Hamish McColl and Sean Foley and directed by Jos Houben; a return to the London International Mime Festival with MOOSE, which is currently touring Belgium and Holland; and later on in February the company go into rehearsal for their biggest production to date - BALDY HOPKINS, a raucous modern satire which will tour nationally from March until July.

Theatre de Complicite

Awarded the 1993 Manchester Evening News Award for Best Visiting Production and the 1993 Prudential Award for Theatre. Theatre de Complicite are on the road again with their new production THE THREE LIVES OF LUCIE CABROL based on a short story by John Berger. Complicite for this production will be: Mick Barnfather, Lilo Baur, Hannes Flaschberger, Simon McBurney, Tim McMullan, Stefan Metz and Helene Patarot.

Trestle Theatre Company

Trestle were the first British theatre group to visit Tashkent, Uzbekistan in October where they performed HANGING AROUND at the Tashkent International Theatre Festival. In its first ever co-production, with Quicksilver Theatre for Children, Trestle's new show is LITTLE VICTORIES. Making use of mask, puppetry, live action, comedy, live music and illusion LITTLE VICTORIES is suitable for everyone from the age of 6 to 106.

Trestle have also appointed Amanda Wilsher to the post of outreach worker for the company.

Wooden Tongues Theatre Company

Is a new company set up by Katie Normington and Carid Astles to explore the collaboration between acting and puppetry. The company received £4000 from the Calouste Gulbenkian Foundation as a contribution towards the cost of collaborating with a composer, acting director and a set designer. Their first production PERICLES - A MOULDY TALE is currently on tour.

Performances & Festivals

Performances

Blast Theory: CHEMICAL WEDDING

With support from Itex, computer animation; Tired and Emotional, garage band and Alice Bowen, film-maker.
December
15-19 Union Chapel, London
Details: Matt Adams on 071 357 6290.

The Institute of Curiosity and Execution: SLICK AND SLOPPY

February
4-5 Chisenhale Dance Space, London
Details: Rachel Wyndham on 071 490 0410.

Commotion: A QUEST FOR DON QUIXOTE

January
25-30 LIMF, London
February
1-13 BAC, London (with 2 week clown course aimed at professionals and aspiring professionals).
Paisley Arts Centre

26 March
6 Springarden Arts Centre, High Wycombe
25 Brewhouse, Taunton
April
26 Guildhall, Derby
Details: Paula Van Hagen on 071 281 1601.

Rejects Revenge: THE WHEEL

December
9 Hugh Baird College, Bootle
10 Kingsway School, Stockport
13 Winstanley College, Wigan
14 Edgell Community Centre, Scarborough
Details: Tracy Aston on 051 708 8480.

The Right Size: STOP CALLING ME VERNON!

January
14 Bowen West Community Theatre, Bedford
18 Old Town Hall, Hemel Hempstead
21 Old Bull Arts Centre, Barnet



Mossoux Bonte: TWIN HOUSES (London International Mime Festival)

The Right Size: MOOSE

January
24-26 Purcell Room, South Bank, LIMF

The Right Size: BALDY HOPKINS

April
18-30 Cochrane Theatre, London
Details: The Right Size on 071 713 6500.

Show of Hands: TWELFTH NIGHT

On stage fusion combining movement, sound, mime and artistic sign language.
December
8-11 Turtle Key Arts Centre, London
Details: Turtle Key Arts Centre on 071 385 4905.

Stomp

With their barrage of bins, brooms, buckets and boots before going to New York for an Off-Broadway run.
January
18 - 5 Feb Sadler's Wells, London
Details: Sadler's Wells on 071 278 8916.

Theatre de Complicite: THE THREE LIVES OF LUCIE CABROL

January
12-15 Dancehouse, Manchester
18-22 Playhouse, Oxford
25-29 Theatre Royal, Winchester
February
1-5 Gardner Arts Centre, Brighton
8-12 Swan Theatre, Stratford
17-19 Civic Theatre, Darlington
23-9 April Riverside Studios, London
Details: Theatre de Complicite on 071 700 0233.

Trestle Theatre: LITTLE VICTORIES

December
10 Trinity Arts Centre, Gainsborough
13-18 Brewhouse Theatre, Taunton
22 Batley Town Hall
23 Marston Mechanics
January
11 Gala Evening, Queen Elizabeth Hall
12-29 Cochrane Theatre, London
February
1-2 Wyvern Theatre, Swindon
3 Ludlow Assembly Rooms
4 Music Hall, Shrewsbury
7-9 Playhouse, Oxford
10 Gala Evening, Corn Exchange, Bedford
11 Horsham Arts Centre
12 Lighthouse Theatre, Aylesbury
14-15 South Cheshire College, Crewe
16-18 Burnley Mechanics
19 Aberystwyth Arts Centre
21-26 Jersey Arts Centre, St Helier
Details: Trestle on 081 441 0349.



Slava Polunin's Academy of Fools (Hackney Empire)

Venues

Hackney Empire, London

December
17-9 Jan Slava Polunin's Academy of Fools
Details: Hackney Empire Box Office on 081 985 0171.

ICA, London

December
8-11 Forced Entertainment: CLUB OF NO REGRET
13 Clanjamfrie: SOMEWHERE
15-23 Forkbeard Fantasy present The Brittonioni Brothers: THE INDIA RUBBER ZOOM LENS
Details: ICA, The Mall, London SW1 on 071 930 3647

Festivals

London International Mime Festival

13-30 January 1994
January
10-29 Black Mime Theatre (UK): E.D.R.
13-15 Insomniac Productions (UK): CLAIRE DE LUZ
14-17 Theatre du Mouvement (France): ANOTHER SHORT HOUR
16-18 Mossoux Bonte (Belgium): TWIN HOUSES
17-18 dA dA dUMB (UK): dA dA DUMB
19-22 dA dA dUMB (UK): CHANCE & RIPENESS
17-18 Gandini Juggling Project (UK)
18-23 Licedei 5 (Russia): MOUMIE
19-23 Ra Ra Zoo (UK): CABINET OF CURIOSITIES
20-22 Reckless Sleepers (UK): PARASITE
20-19 Feb Mime Theatre Project (UK): THE THREE MUSKETEERS
22-23 Pepper (Canada)
22 ACCESS - THE SEQUEL: MAG SEMINAR
23 Shiro Daimon (Japan)
24-27 John Wright Company (UK): ON THE VERGE OF EXPLODING
24-27 Angela de Castro (UK)
24-26 The Right Size (UK): MOOSE
25-30 Commotion (UK): DON QUIXOTE
26 Arthaus: Platform
27-30 Moulin Theatre (France): ALTER EGO
27-30 Jerome Deschamps Company (France): PIEDS DANS L'EAU, Manchester
28-30 John Mowat (UK)
28-30 Nola Rae & Sally Owen (UK): AND THE SHIP SAILED ON
28 Ralf Ralf (UK): IT'S STARING YOU RIGHT IN THE FACE
29 Le Quator (France): DEVIL STRINGS
29 A SENSE OF THE VISUAL : MAG SEMINAR
30 Theatre de Complicite (UK): A MINUTE TOO LATE
PLUS Festival workshops with Theatre du Mouvement, John Wright, The Gandini Juggling Project, Shiro Daimon, John Mowat and Rick Zoltowski
For details of the MAG seminars ring 071 713 7944.
For your Festival brochure ring 071 637 5661.

Workshops & Training

Performance

The Bristol Academy of Circus Arts

One year intensive course in circus skills from September 1994, using the former premises and teachers of Fool Time. The course includes tumbling, acro-balance, juggling, equilibratics, and aerial work, including swinging trapeze. It will combine skill training with rhythm, movement, performance and creative work for comedy and physical theatre. Further details from Bim Mason, 41 Balmoral Road, Bristol BS7 9AX on 0272 243277.

Circus Space

31 January-25 March 1994
PHYSICAL CIRCUS SKILLS
Two month intensive course.
Led by Sarah-Jane Couzens.

14-25 March 1994
CLOWN - THE ACT OF PLAY
Led by Rick Zoltowski of Commotio.

Also one off courses in:
Knife Throwing, Whip Cracking and Lasso;
Introduction to Clown;
Introduction to creating street theatre.

And regular classes in Tumbling, Swinging Trapeze, Static Trapeze, Acro-balance and Juggling.
Full details from Circus Space, United House, 39-41 North Road, London N7 9DP on 071 700 0868.

City Lit Institute

15 January-26 March 1994
Saturday's, 10.30am-1.30pm
TEXT TO IMAGE
Led by John Mowat.

14 January - 25 March 1994
Friday's, 7-9.30pm
MASK AND THE ACTOR
Led by Lorna Marshall.

15 January-26 March 1994
Saturday's, 12-2pm
WRESTLING WITH THE TEXT
Led by Lorna Marshall.

15 January-26 March 1994
Saturday's, 2.30-5.30pm
CREATING VISUAL THEATRE
Led by Lorna Marshall.

5-26 February 1994
Saturday's, 10am-1.15pm, 2.15-5.30pm
CLOWNING AND PERFORMANCE
Led by Gerry Flanagan of Commotio.

14 January-25 March
Friday's, 7.30-9.30pm
CLOWN
Led by Gerry Flanagan and Rick Zoltowski of Commotio.
Details on all City Lit courses from City Lit, Drama, Dance and Speech Dept, 16 Stukeley Street, London WC2B 5LJ on 071 430 0544.

Clanjamfrie

Glasgow based performance group Clanjamfrie will be holding a three week workshop in January to develop approaches for devising work and to locate possible collaborators for a Tramway-commissioned show for Mayfest 1994. The workshops will be led by the company and by invited teachers, including Tim Etchells. Further information contact Neil Cairns, Clanjamfrie, 60 Otago Street, Glasgow, G12 8PE on 041 334 4569.

Calling all Ex-Desmond Jones Students

Do you feel you've lost it?
TIGHTEN YOUR TECHNIQUE
Join the refresher course and find it again!

From the 24th January 1994 for 10 weeks.

Wednesday's, 7-9.30pm
At the Desmond Jones School of Mime.

Details from Ris Widdicombe or Desmond Jones on 081 747 3537 or 081 743 8717.

Desmond Jones School of Mime and Physical Theatre

The dynamic modern alternative to conventional Drama School offering a 3 month intensive Foundation Course and a 4 term course.

Spring term begins Jan 17 1994.
Summer term begins Apr 25 1994.

The course includes Mime Technique, Mime Acting, Masks, Story-telling, Verbal & Physical Improvisation, The Face, Body-balance, Timing, Caricatures, Commedia dell'arte, Acrobatics and Stage and Body dynamics and offers a thorough and intensive grounding in the creativity, excitement and power of modern visual theatre. One of Europe's leading Schools in Mime and Physical Theatre, the school is totally international and one of the largest of its kind. School performances are held at the end of every term.

Brochures available from: The Registrar, 20 Thornton Avenue, London W4 1QG on 081 747 3537.

The Institute of Curiosity and Execution

7-11 February 1994
Chisenhale Dance Space, London
SLICK AND SLOPPY

A workshop exploring the synthesis of theatre, dance and improvisation with Guy Dartnell and Cindy Faulkner.

Details: Rachel Wyndham on 071 490 0410 and bookings at Chisenhale Dance Space on 081 981 6617.

17-20 February 1994
Merlin Theatre, Frome
EXPRESSIVE THEATRE AND IMPROVISATION
Details: Simon Jutton on 0373 461360.

25-26 February 1994
T.U.T., Hanover, Germany
EXPRESSIVE THEATRE

Exploring voice/movement improvisation with the focus on working from emotional impulse.
Details/booking on 010 49 511 620680.

Swamp Circus

To coincide with their new show FUNDANGO, Swamp Circus will be running courses in Capoeira, Trapeze, Mime and Juggling (advanced) in February 1994. For more details contact Brett Jackson, 56 Garden Street, Sheffield S1 4BJ on 0742 731398.

Management and Administration

Arts Training Programme

January 1994
26-27 Recruitment, Selection and Induction

February 1994
2-3 Finance I
23-24 Marketing Planning
March 1994

9-10 Operations Management (Licensing and law)
23-24 Making Committees and Meetings Work

Details: ATP, De Montfort University, FREEPOST, Scraptoft, Leicester LE7 9PZ on 0533 577804.

Directory of Social Change

NVQ INFORMATION DAYS
Seminars aim to demystify NVQ's and provide an opportunity to find out how to use NVQ's to best effect:
Birmingham 25 January 1994
Derby 23 February 1994
Bristol 22 March 1994
Newcastle 26 April 1994
Liverpool 17 May 1994
Details: DSC, Radius Works, Back Lane, London NW3 1HL.
Tel 071 435 8171.

Independent Theatre Council

(All courses held in London unless stated)

December 1993
15 Understanding your accounts
January 1994

24 Copyright
26-27 First Steps in Financial Management

February 1994
3 The Basics of Personnel (Edinburgh)

15-16 Contracts
17-18 Marketing
23 Managing your company on the Equity/ITC contract

March 1994
21 Putting on a Production
24-25 Business Planning
29 Your Board of Directors - A Users Guide
Details: Deb Durrant, ITC, 4 Baden Place, Crosby Row, London SE1 1YW on 071 403 1727.

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.

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Subscribe to receive *Total Theatre* by becoming a member of MAG.

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Individual	£11.50
Company	£15.00
Corporate	£40.00

For subscription enquiries contact:

Mhora Samuel, Administrator
MIME ACTION GROUP
Sadler's Wells
London EC1R 4TN
Telephone 071 713 7944
(or fill in the Membership Form on the back of this issue of *Total Theatre*)

Opportunities to advertise in total theatre

1. Free listings service for Members

We encourage members to use our free listings service to inform readers on their activities and touring plans. Listings can be put into the Notice Board, Performers and Company Update, Performances & Festivals, Workshops & Training pages.

2. Advertising

Members/Voluntary/Not for profit organisation

Full Page	£140
Half Page	£ 90
Quarter Page	£ 60
Eighth Page	£ 40

3. Advertising

Commercial/Corporate/Local Authority/Statutory Body

Full Page	£230
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Quarter Page	£ 90
Eighth Page	£ 60

4. Inserts

By arrangement

Advert sizes

Length x Width (mm)	
Full Page	269 x 188
1/2 (landscape)	129 x 188
1/2 (portrait)	269 x 89
1/4 (landscape)	64 x 188
1/4 (portrait)	129 x 89
1/8	64 x 89

Copy Deadlines

Spring: 14th January
Published 7th March
Summer: 14th April
Published 7th June
Autumn: 14th July
Published 7th September
Winter: 14th October
Published 7th December

mag

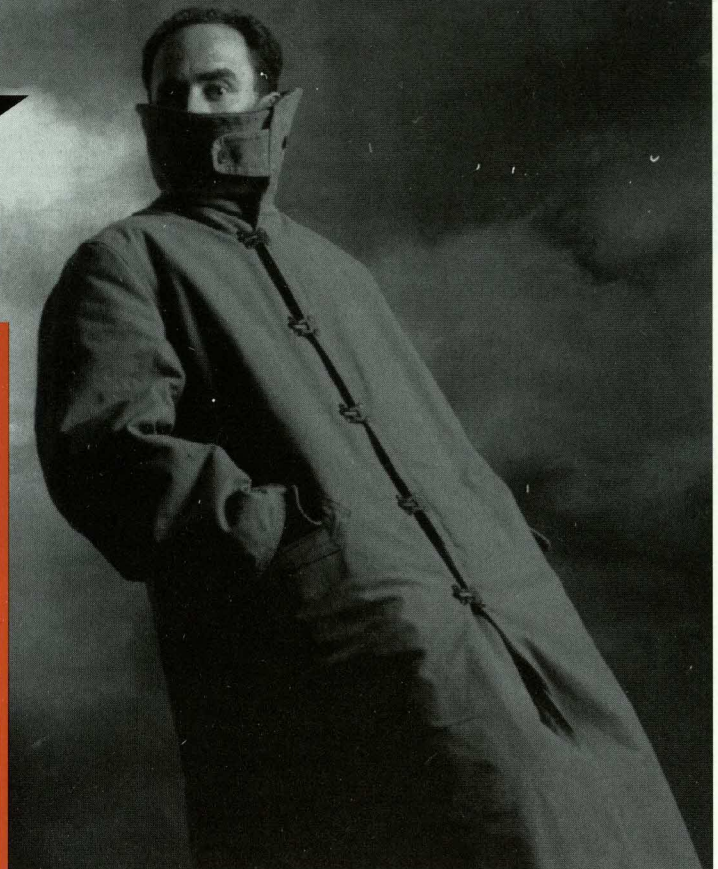
representation? opportunities?
profile raising? campaigning?
information?
publishing?

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.
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LONDON
ARTS BOARD

Application for Membership

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

NAME _____ ADDRESS _____

PHONE (day) _____ (eve) _____

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