

# **t**otal **t**heatre

The magazine for  
mime, physical  
theatre & visual  
performance

Volume 7 Number 3 Autumn 1995

£2.00 / FREE to MIME ACTION GROUP Members

## **The Physical Mask**

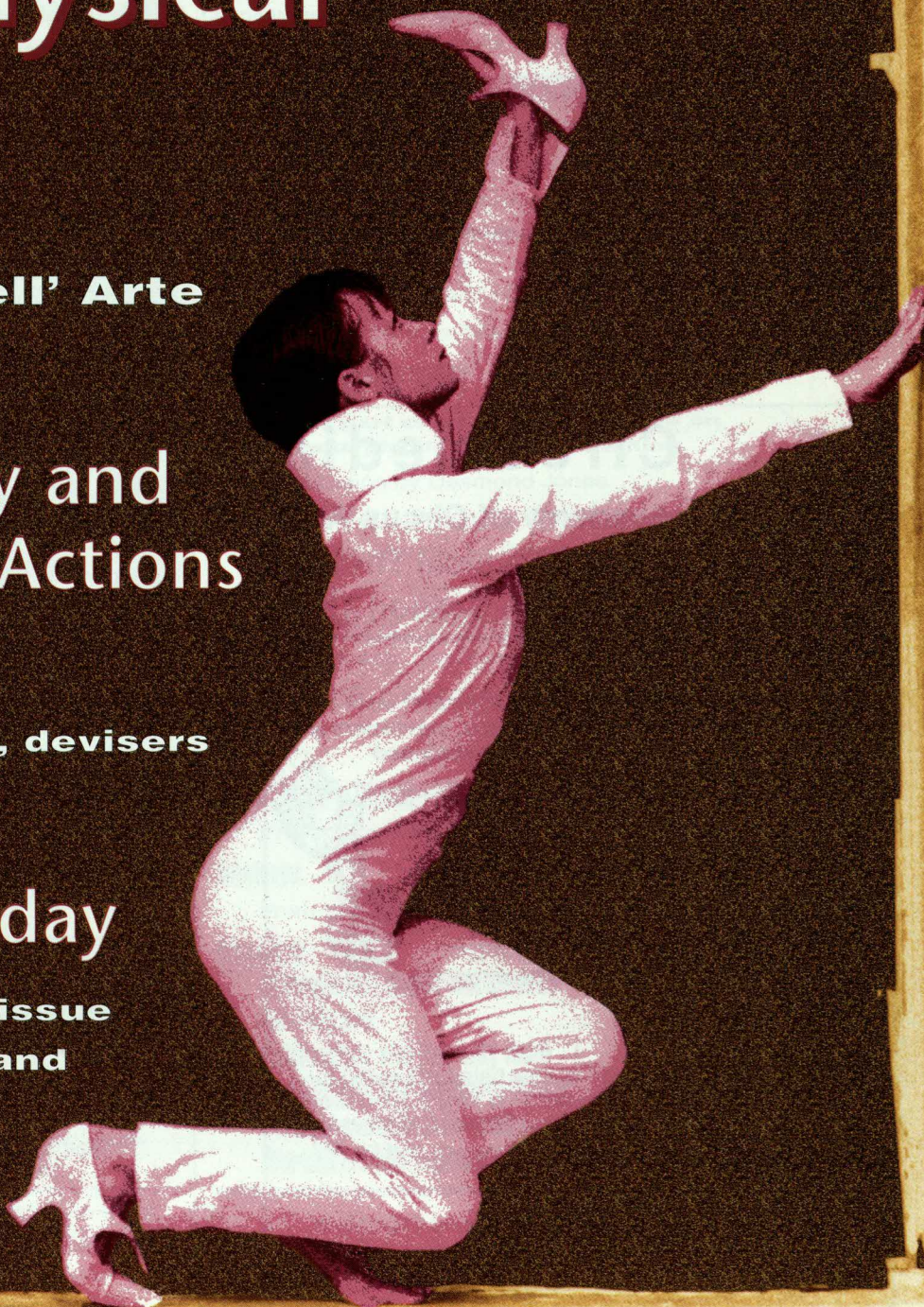
**Copeau,  
Commedia dell' Arte  
and Chutti**

**Dramaturgy and  
Structure - Actions  
at Work**

**directors, writers, devisers  
and dramaturgs**

**Training Today**

**the first of a two issue  
feature on mime and  
physical theatre  
training**





# ECOLE DE MIME CORPOREL DRAMATIQUE LONDON

*Opens on October 2nd 1995*

Islington Arts Factory, 2 Parkhurst Road, London, N7 0SF

*The only centre in Europe that offers a three year training programme in Movement Theatre and Corporel Mime based on the technique of Etienne Decroux.*

The 20 hour weekly schedule includes:

## TECHNIQUE

Development of a dramatic vocabulary through inter-corporel articulation, counterweights, displacements in space, figures, mobile statuary, musicality of movement.

## IMPROVISATION

Spontaneous exploration of a dramatic situation.

## COMPOSITION

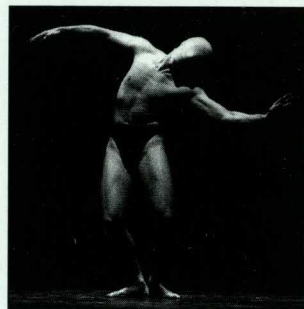
Phrasing movement. Approach to a mime dramaturgy. Search for a personal style.

## REPertoire

In-depth study of Etienne Decroux's work and post-modern repertoire in the dramatic corporel mime field.

## CLASSICAL DANCE

# ECOLE



# DE MIME CORPOREL DRAMATIQUE — LONDON —

*Artistic Directors*

STEVEN WASSON  
CORINNE SOUM

## CLASS SCHEDULE

Monday to Friday 10.00-14.00  
Starting October 2nd

## AUDITIONS

Friday September 29th 10.30-14.00  
Islington Arts Factory

Possibility of enrolling and auditioning throughout the year.  
For further information phone 0171 920 9406.



# Circomedia

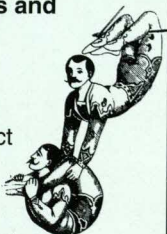
## Academy of Circus Arts and Physical Theatre

### Short Course Season 1996

A new season of evening classes, specialist workshops and masterclasses for students, performers and beginners interested in learning new skills and developing existing ones.

## The Programme includes:

Choreography for Skills and Routines;  
Clowns, Eccentrics & Fools; Dance & Object  
Manipulation PLUS Ball, Rope and Ribbon  
Manipulation with the Gandini Juggling  
Project; Mask Making and Mask Using in  
Performance; Tightwire and Trapeze evening  
classes.



## Plus:

Applications now being accepted for  
entry onto our One Year Foundation  
and Three Month Introductory  
Courses 1996/1997.

*New prospectus out now.*

Contact: Circomedia, Kingswood Foundation,  
Britannia Road, Kingswood, Bristol BS15 2DB  
Tel/Fax: 0117 947 7288



# KATHAKALI

classical dance drama from Kerala South India

**NATIONAL TOUR 1995**  
**19TH SEPTEMBER - 3RD DECEMBER**

This years exciting tour welcomes  
Kalamandalam Gopi - one of the  
most outstanding Kathakali  
actors of this century.

At selected venues Irish musicians and  
South Indian musicians present a separate music  
collaboration to prelude the Kathakali performance.

*Workshops, courses, education projects and tour details  
please contact*

Barbara Vijayakumar  
1 Holland Road, Woolston, Southampton SO19 9FW (UK).  
Tel: 01703 420114. Tel/Fax: 01703 444468.



# Editorial

DESPITE the fact that we are currently in the "Age of Aquarius" - supposedly the time when society shifts consciousness to more spiritual values, we still live in a highly image orientated world. Supermodels, advertising, shopping centres, high-tech and highly visual cinema all add to our notion of developing our outer rather than inner potential.

Not so with creative mask work which forms one of the features in this issue. Whilst aware of its visual impact, the essential foundation of any mask performance is what lies within - masks are excellent tools for drawing out the inner emotions of an actor and exploring the undiscovered territory of new characters. As John Wright points out, they are excellent for helping the self-conscious performer pull out what is within, not to mention being the ideal tool for making the body become the main focus of a performance. It would appear therefore that masks are not only essentially highly creative and dynamic objects for developing performance, but could be used in all kinds of workshops in developing the "self". And on top of all this they are great fun to design and make.

"Dramaturgy" is also explored in this issue. It is encouraging to see healthy discussion that both focuses on the unique structures and processes of mime and physical theatre but at the same time acknowledges the huge strides and changes we have seen in the work. It is also refreshing to see a "mime script" from Anne Le Marquand Hartigan when we struggle so often to put into words something not originally constructed from them.

*Editorial prepared by Shani Solomons  
Editorial Group*

**total theatre** is published quarterly by *Mime Action Group*, Sadler's Wells, Rosebery Avenue, London EC1R 4TN. Tel 0171 713 7944. From 1st November 1995 MAG's new address will be *Mime Action Group*, At The Circus Space, Coronet Street, London N1 6NU. Tel/Fax 0171 729 7944.

## Editorial Group

Andrew Ayers, Faye Chang, Mark Cunnington, Sarah Dawson, Tim Eagle, Desmond Jones, Ray Newe, Mhora Samuel, Shani Solomons, Brendan Stapleton, Paul Vates

**Editorial Production** Gareth Griffiths

**Design, Layout & Production** Melissa Alaverdy 01246 551 384

**Printed by** Multiprint 0171 733 9971

The views expressed or opinions stated in *Total Theatre* are not necessarily the views of the editorial group or publishers. Similarly, statements made or opinions expressed by the advertisers are not necessarily shared by the editorial group or publishers. Reasonable care has been taken to avoid error in the magazine but no liability will be accepted for any errors which may occur. No material in this publication may be reproduced in any way without the consent in writing of the publisher. The publishers will not accept responsibility for the safe return of any unsolicited material. We assume permission to publish any unsolicited material unless otherwise stated in writing.

© Mime Action Group 1995

Total Theatre Issn 0960-6106

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.

## MAG Staffing

*Administrative Director:* Mhora Samuel  
*Information and Publications:* Gareth Griffiths *Finance Officer:* Tina Ellu

## MAG Executive Committee

Kevin Alderson, Verena Cornwall, Emma Davie, Magdalen Elwes, Kath Gorman, Mel Jennings, Desmond Jones, Jon Potter, Alistair Spalding, Jane Sutcliffe, Ris Widdicombe, Jac Wilkinson, Tana Wolf, Denise Wong.

Cover: Momentary Fusion: HIGH VOLTAGE  
(Review on page 23)

Photo: Robert Goldstein

# total theatre

The magazine for  
mime, physical  
theatre & visual  
performance

Volume 7 Number 3 Autumn 1995

## Feature: THE PHYSICAL MASK

### - Copeau, Commedia dell' Arte and Chutti

- Introduction by John Wright 4
- The Masked Apprentice by John Rudlin 4
- The Chutti in Kathakali. Tim Eagle interviews Barbara Vijayakumar 6
- Tools for Transformation by Michael Chase 7
- Madness of the Mask by Geoff Beale and Howard Gayton of Ophaboom Theatre 8

## Feature: DRAMATURGY AND STRUCTURE - ACTIONS AT WORK

### - directors, writers, devisers and dramaturgs

- Introduction by Mark Cunnington 9
- The Limitation of Definition by Ruth Ben-Tovim 9
- Director's Role as Dramaturg in Physical Theatre by Kriszta Bodoyni 10
- Making Work by Anne Le Marquand Hartigan 11
- Looking with Knowledge by John Keefe 12

## Feature: TRAINING TODAY

### - the first part of a two issue feature on mime and physical theatre training

- Introduction by Desmond Jones 13
- Opening of a School by Steven Wasson 13
- Move Into Theatre by Christian Darley 14
- A Week with Yoshi Oida by Sarah Toogood 15
- Tom Leabhart Residency by Ris Widdicombe 16
- Many Heads, One Body by Georgie Morgan 16
- CONCEPTS in Oporto by John Keefe 17

## Letters...

## Total Theatre Check-List

- Prevention is Better Than Cure by Ris Widdicombe 19

## Reviews

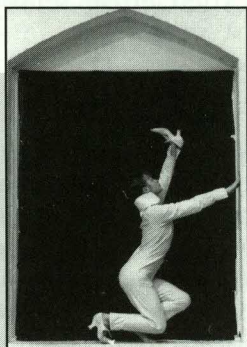
- From Mime and Physical Theatre Performances 21

## Regulars

- Management News and Awards 25
- Noticeboard 26
- Publications and Recently Read 27
- Performers and Company Update 28
- Performances and Festivals 29
- Workshops and Training 31

## 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 Winter issue is 14th October 1995. The next issue will cover the period December 1995 to March 1996.





# The Physical Mask

## Copeau, Commedia dell' Arte and

Over eighty years ago, so the story goes, the great French theatre director Jacques Copeau was confronted by a young student so hopelessly consumed with self-consciousness that in a desperate but inspired moment he covered her face

with a handkerchief. With her face covered in this way she was able to find a new confidence and a freedom on the stage. From this moment of inspiration Copeau got the idea of using masks in training actors and in so doing he opened up a huge

field of experiment and investigation, that even today is still in its infancy.

Today in the UK, the success of theatre companies specialising in masks, such as Trestle, Trading Faces and FacePack, has stimulated interest and developed a

following for mask work in education, training, theatre audiences and the general public.

The four articles in this issue show something of the breadth of this field: Mike Chase is one of the most accomplished mask makers

---

## The Masked Apprentice

*John Rudlin* talks about the development of his work at the Centre Selavy in France using the mask to bring out the natural actor

Two years ago we began a slow process of converting an old stone farmhouse (in Charente, in the middle of France) and its vast barns into a theatre school with training and performance studios. In founding *Selavy* we were consciously following in the steps of the French theatre director Jacques Copeau who, in 1924, closed his theatre in Paris, the *Vieux Colombier*, to concentrate on the development of a school in the heart of Burgundy. There he sought to provide a personal education as well as a theatre apprenticeship for young actors, at the same time creating a new style of performance emergent from their training. Taking his cue from Edward Gordon Craig, he had concluded that nothing more was to be gained by compromise with existing commercial practice. A new start was needed in a rural as opposed to an urban environment. Out of the experiment of that school eventually emerged *La Compagnie des Quinze* - famous throughout Europe in the 1930's for the freshness and the sincerity of its ensemble playing. The leader of the Quinze, Copeau's nephew Michel Saint-

Denis, later based himself in England where before the Second World War he founded the London Theatre Studio and after the war, The Old Vic School. Some of the training methods which he inherited from his uncle and developed in these schools with the help of George Devine are still used today in English Drama schools, but sadly fragmented and dispersed - and without the unifying belief in the actor as part of an ensemble. One of the keystones of Copeau's and Saint-Denis' approach to actor training was mask work. The mask is also central to our work at *Selavy*.

Jacques Lecoq has also inherited much from Copeau and his principal instructor, Suzanne Bing; in particular the concept of corporeal neutrality based on muscular decontractions reflecting an unclouded mental state. We prefer to use a term such as "relaxed readiness", which one might describe as the alertness of the martial arts position *jigotai* combined with the Zen notion of "no-mind". Copeau's attempts to free his apprentice actors from social habit on the one hand, and on-stage woodenness on the other, developed a new

direction when in a moment of desperation, he put a handkerchief over the face of an actress who was "blocking" herself and the scene she was playing. She at once de-contracted and her mind allowed her body to become expressive. From this moment of directional exasperation the "neutral mask" was developed with an associated training method which Lecoq has virtually made his own. We also use expressionless masks at *Selavy* but find that more can be learned from watching them work than from wearing them. They can also occasionally induce psychological states which need careful attention from the teacher. With correct attention to breathing, lowered centre of gravity, etc., it is not always necessary to deny the identity of the actor in such a way. Such work on stillness and authenticity of movement to the impulse is a preparation for wearing the expressive mask - it is not performative in itself.

So what is an expressive mask?

The only surviving European tradition of the masked actor is that of *Commedia dell' Arte*, and this consequently is an



# Chutti

in the UK whose research into the diversity of mask usage is second to none. Ophaboom Theatre are a Commedia dell'Arte troupe whose work up and down the country and internationally does much to promote the form. Barbara

Vijayakumar is a Kathakali Theatre specialist and the only fully trained female Chutti artist in the world. (Chutti is a sophisticated three dimensional make-up made into a mask on the actors face from rice paste and paper). John Rudlin is

our leading authority on Jacques Copeau. His contribution to this issue is greatly welcomed because it completes the circle; like Copeau, John Rudlin has turned aside from an established and highly respected career to form his

own school in the French countryside to rediscover the physical potential of the performer through the agency of the mask.

John Wright

important discipline within our training at *Selavy*.

The half masks of the fixed personae of Commedia are made of leather and the actor has to learn to adapt the muscles of the lower part of the face to form shapes which complement the traditional, immutable, shapes above. Again, therefore, we are investigating an acting process which is contradictory to the personal emotional approach of the Stanislavski system. This is not to say that Commedia cannot achieve extreme emotional states - but only through the mastery of the form and shared

is one of the few contemporary companies to have developed a masked performance style that does not seem artificial and is capable of dealing with Shakespearean Tragedy as well as Comedy. Their roots are also in Copeau and in the half masks of Commedia. One of the quests in the *Selavy* School, as with those of Copeau, Saint-Denis and Lecoq, is for a European equivalent of the medieval Japanese Noh: a full mask form which although highly artificial, can convey theatrical meaning in an authentic rather than a contrived way.

In the mirror room before the

through them an expressive dynamic consistent with the rural environment in which we are working. Renaissance and post-Renaissance forms tend to stress the urban and the urbane, whereas, for example, the portals, corbels and gargoyles of our local Romanesque churches were made by the master-craftsmen who had an uncomplicated approach to their means of expression. Our masks will be based on their forms which include the bizarre, the grotesque, the hideous and the beatific. The next quest will be to transmogrify stone into movement, stasis into live performance. ■

**"...through the ritual of putting on the mask, the actor also puts his own face down."**

technique. And that technique begins and ends with the mask. However, in Peter Brook's terminology, Commedia is definitely a "rough" form and its Masks (as its fixed characters should be properly called) cannot achieve the "holy". The European mask-form which did, Greek Tragedy, has not been preserved.

Masked performance styles invented to bridge this gap tend to feel arch to the European spectator used to searching the actors face for emotive signals. Foot's Barn

performance the actor contemplates the mask. In a sense it also contemplates him. Then, through the ritual of putting on the mask, the actor also puts his own face down. This communion of face and mask is then carried to the audience who similarly are given time, through the medium of the actor and his technique to discover its essence or "flower" as it is called.

In the Autumn term at *Selavy* we will be concentrating on medieval forms, seeking

*Centre Selavy was founded in 1994 by John Rudlin (drama teacher, director and author), Amanda Speed (actor, drama teacher and mask-maker) and Alison Kennedy (actor, community animateur and teacher of French).*

*Centre Selavy, Grosbout, 16240, La Foret de Tesse, France. Tel: 00 33 45 29 65 56.*



# The Chutti in Kathakali

*Tim Eagle* interviews Barbara Vijayakumar of the Kala Chethena Kathakali Troupe about the Chutti, an intricate mask/make-up used in the classical dance-drama form, Kathakali from Kerala, South West India. Barbara is organising a Kathakali National tour with Kalamandalam Gopi and Kalamandalam Vijayakumar throughout the UK this Autumn

## *Can you tell me something about the history and application of the Chutti?*

The designs for the make-up are said to have been inspired by the ancient powder paintings of the Gods seen on temple floors. The designs use bold colours edged with white and symbolically represent a state of spiritual development from evil to the Gods.

The Chutti designs are passed on from generation to generation with each master having their own style. They were originally made only of rice but this century paper shapes were introduced into their construction. The shapes and rice ridges are incredibly accurate and must be learned by heart. The Chutti make-up gives the impression of a mask but as it is applied directly to the skin the actor is able to show full expression

without a mask's limitations. Young actors must learn all of the designs and learn how to use their facial muscles to keep the Chutti on their face. If used incorrectly the Chutti will fall off or break.

## *How is the Chutti applied?*

It is a divine opportunity to do an actors' Chutti and is done with great respect and devotion. The colours are firstly painted onto the face by the actor using their fingers and an erkula (the centre of a coconut palm leaf broken into 6" pieces). The actor also prays before he begins his face painting as it is the first step of his physical transformation from a human being into the characters from the Hindu epics. Before I begin to do a Chutti I think of my Ashan (teacher) and ask for his blessing.

The Chutti artist then applies the Chutti with a stick of hard wood from which the rice paste drops onto the skin. The threads of rice paste are called nools. They are then spread into the correct shape by the erkula. Additional nools are built onto the base line and the paper shapes are embedded into the moist paste. The paper stays ridged when dry and is held in position with thin cotton strips.

## *Do the different Chutti designs relate to specific characters?*

Yes, and there can be many different characters in Kathakali, which is based around the Mahabharatha and the Ramayana. However the main ones are:

*Pacca* (pure/heroic) - represents goodness and expresses the Gods and hero's.

*Katti* (knife) - represents fallen hero's and leaders in opposition.

*Red Beards and Black Beards* - represents evil and violence.

*Katarlan* - represents the forest

dweller

*White Beard Hannuman* - the devoted monkey God.

*Minikku* - represents female/radiant.

## *How is the Chutti constructed in relation to the different characters?*

The make-up is constructed and applied differently for each of the characters. The designs have different shapes and different numbers of papers. For example the Hannuman has the most but smallest size of papers, while many of the male characters wear the Chutti of the Red Beard character which has the highest number of papers - up to five inches! The Narasimham (lion) has cotton wool embedded into the rice paste in specific areas for added effect. But not all the characters wear the Chutti, for example the female, the Brahmins and the golden swans.

## *In the forthcoming Kathakali tour, what range of characters will be used?*

Pacca (heroic), Red Beard (evil), Kari (evil-female) and Sri Vaysham (female). We have invited Kalamandalam Gopi, one of the world's leading Kathakali actors to perform in the tour. He is renowned for the Pacca Chutti, worn by the Gods and heroic characters, which requires a particular type of face and features. The Pacca is also the most difficult Chutti as it must be perfectly cut and secured identically on both sides of the face. It is intended to frame the emotional expressions and represent purity and beauty. Kalamandalam Vijayakumar specialises in the female characters which do not wear Chutti, though his make-up must also be done with accuracy. ■



Kalamandalam Gopi and Kalamandalam Vijayakumar. Make-up: Kalamandalam Barbara Vijayakumar

Kala Chethena Kathakali Troupe National Tour, 1 Holland Road, Woolston, Southampton SO19 9FW.  
Tel: 01703 420114.  
Tel/Fax: 01703 444468.



# Tools for transformation

Michael Chase from the Mask Studio talks about the power of the mask

The mask is a powerful tool for transformation. In performance masks can transform actors on stage with the magic of another reality. But another, even greater transformative power of masks lies behind their outer expression, in their ability to heighten our awareness of our bodies, our unconscious attitudes and our relationship with those watching us in the mask.

What happens when I inhabit a mask? We look at each other's faces for signs of what's going on inside, for a person's thoughts, feelings and intentions. With my face hidden behind a mask, viewers become conscious of my body in a new way. The messages that my body gives off, often unconsciously, are suddenly magnified. The viewer's attention is drawn to my body, its movements, gestures, areas of tension and grace. By covering the face the mask "unmasks" my body.

When I look at others from within the mask I make an impression on them. The way they look back at me gives me an impulse to move, to gesture, to respond in an exaggerated way. This response becomes a volley of exchanges between me and the viewers. This Echo grows and develops with each sending, and through it I develop a heightened awareness to the audience - I have to use the energy coming from them to remain "alive" in the mask. The moment I lose touch with the audience this relationship dies, and so does the mask.

These two aspects of the mask - the heightened awareness it gives us of ourselves and of the relationship to the viewers - are what make it such a powerful catalyst for awareness and change. Until actors training for the stage have had experience within the mask, they won't be using their full potential. Actors trained in masks have a special precision, a strong sense of ease of timing and presence, an awareness of what they are saying with their bodies.



Masks made by participants on workshops with The Mask Studio

These same reasons also give the mask a growing role in personal development work. When someone puts on a neutral mask, for example, all kinds of unconscious attitudes show up as if lit by a spotlight. Suddenly I see attitudes in the inhabitant's body which I had not noticed before; I see all the ticks and ideosyncracies that he brings unconsciously into relationships. I can reflect back what I see, so the wearer can develop his or her self-awareness.

The mask also offers "asylum", a safe place from which to encounter others. For example, I've seen people who haven't been able to make direct eye contact with others for years put on a neutral mask and meet the gaze of a large group of people. Behind the mask they can access a part of themselves they haven't been able to before.

So the mask is a lens which highlights our awareness of ourselves and our ability to be fully in the moment in relationship to others. From this awareness the actor

can make choices about how to move, how to act, how to relate in performance; from this an individual can make choices about how to live.

Most theatre today is deadened by the banality of bleak naturalism or by empty technological extravagance. When used consciously the simple power of the mask brings a quality of magic, a dynamic relationship between the actor and audience and a vibrancy that can transform theatre into the living experience. ■

*Michael Chase is an actor, teacher and one of Britain's leading exponents on mask making and use of masks. Founder of The Mask Studio which designs, produces and teaches the use of masks for theatre performance, training and personal development. Mask Studio, Block G, Carkers Lane, 53-79 Highgate Road, London NW5 1TZ. Tel: 0171 284 3379.*



# Madness of the mask

Geoff Beale & Howard Gayton of Ophaboom Theatre talk about the development of the absurd and comic through the masks of the "Zanni" in Commedia dell' Arte

The starting point to Ophaboom's work with Commedia dell' Arte is a particular character-type found in Commedia - the "Zanni". Their special characteristics led us to define our approach to comedy - as the masks, by which we also mean the characters, have a child-like quality, are obsessive, live "in the moment" and possess unorthodox systems of thought. In Commedia the longer the nose of the mask of the "Zanni" the more doltish and stupid the character becomes. A modern day Zanni character can be seen in Manuel from the BBC TV comedy series *Fawlty Towers*.

Fundamental to our mask work is the state we call "the madness of the mask" - where the character operates with a different logic to everyday thought. This state is reached by the physical act of the wearing of the mask. He reacts to a rhythm, a dance, a visual pattern, a stage occurrence, a noise, or an impulse from the actor, which then evolves into the logical conclusion for the mask.

It starts off at a point recognisable to the audience, then follows its own logic, leaving the audience thinking, "how did we get here, this is absurd". And yet as they followed the mask's process, it had all made perfect sense.

Comedy arises from this madness as, in the same way that we find amusement in children who unknowingly break the rules of behaviour, we revel in the anarchy of the mask breaking society's

mores. It is the state of mind we would all wish for, beyond the bounds of politics, good, evil, questions of morality and taboos, but which is impractical in everyday life. It gives rise to a cathartic laughter, as we licence the fool to misrule.

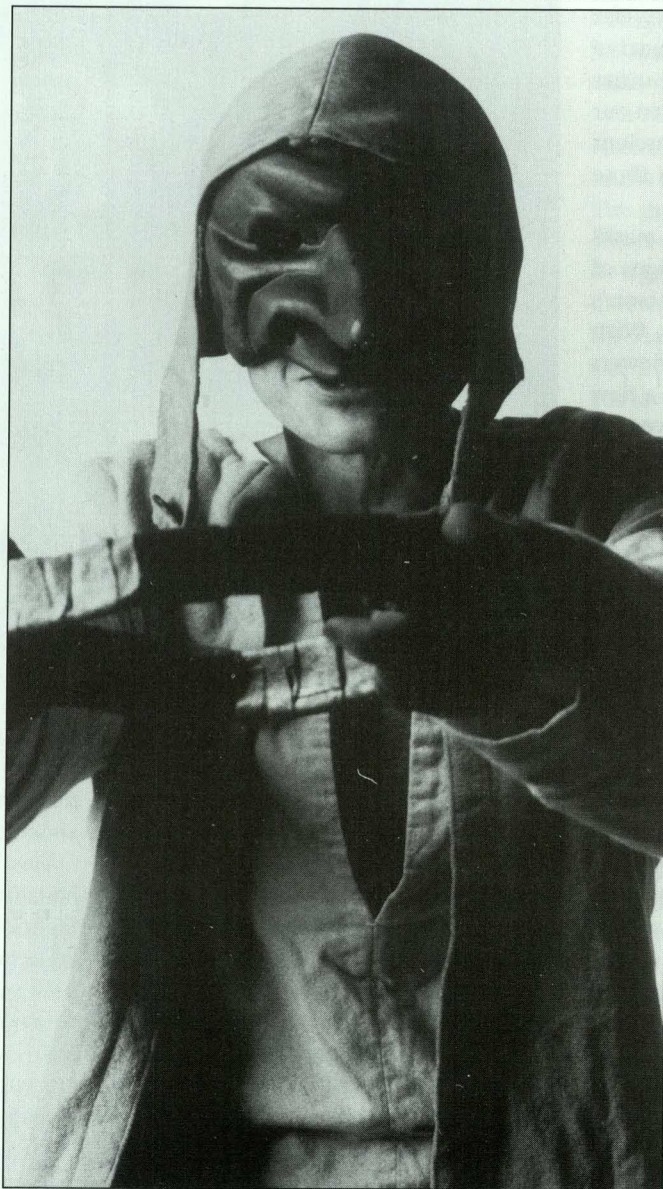
Since the masks live in the "here and

now", the concept of fourth wall theatre is an anathema to them. Whilst performing they make direct contact with, and often comment on the audience's world. This creates play between the masks, and between the audience and the masks. Comedy arises from the fun and humour of this exchange of play. It also leads to a juxta-position between illusion and reality, which again elicits a comic response - a laugh! Paradoxically the mask form can be one of the most theatrical and one of the least so and at any given moment can be both incredibly rough and yet surprisingly holy.

As the act of bringing a mask to life alters the actors physicality and consciousness, so it alters perception of language. The "Zanni" often repeat physical rhythms but also find rhythm in words and sounds. We have found there to be great comic potential in this, particularly when the masks travel abroad and use foreign languages. Playing with the sounds of words and thereby their meanings, makes people listen and laugh at language in a way they have not before. This includes scripted wit, improvised one-liners, and also babbling nonsense.

There are other fields relating to comedy and the mask that we have been unable to plough in this article, such as the area of status, the meadow of mimicry, the copse of cruelty, the dell of irony, the endless expanse of extreme, and that tiny patch of flower laden grass by the stream that is forever grotesque. ■

Photo: Adam Lawrence



Mr Spavento, one of the "Zanni" in Ophaboom Theatre's *RICHARD III*



# Dramaturgy and Structure

## Actions at Work

Text, before being adopted to refer to that which was written or spoken, actually meant 'weaving together'. One can therefore reason that the combination of gesture and actions create a 'text' of their own and indeed that any 'performance' includes some kind of text. Admittedly, the weaving together of the 'performance' text is often harder to gauge than a text

which is written in words and easily transmissible before and after a show.

It is this weaving together that is the focal point of the mime and physical theatre deviser, director, writer or dramaturg - that is, drama ergon, the work of actions.

Actions, however, refer not only to those of the actors, but equally to changes in the performance space, sound, lighting and so on. These

actions only come into play when they are woven together by an outside force providing them with the texture. This raises interesting questions around the structuring of new work. Should we be encouraging the emergence of dramaturgs for physical theatre who could offer structuring support, not as a replacement for the director or writer, but rather as fresh

set of eyes and ideas, ready to guide and suggest rather than dictate? Or should we be looking to the writer, deviser and director to develop their structuring skills in keeping with the principles of mime and physical theatre? Or both? The following articles explore some current issues.

Mark Cunnington

---

## The Limitation of Definition

*Ruth Ben-Tovim*, Director of Louder Than Words, calls for a re-think on the definitions used to structure and identify physical and experimental theatre

**A**t the moment there seems to be a collective move towards thinking in a more pro-active way about how we as theatre practitioners view the future of the art form in which we are engaged. Many of us who run companies have been holding onto our individual isolated corners wageing a painful war with the 'system'. But in this recent period it has felt like the tide has begun to turn.

Symptomatic of this change was the Manchester Moving Into Performance Workshop Symposium which gave us a unique opportunity to abandon our corners and explore honestly why and how we make theatre. This was followed by the Forced Entertainment funding lobby which served to unite us around issues. Shortly afterwards, the response to Sarah Kanes' piece *BLASTED* at the Royal Court raised similar points - many attacks from the critics were because the piece didn't conform to the perceived and acceptable conventional play structure just as Forced Entertainment were supposedly not adhering to Drama Projects Policy.

Both issues focused debate on, amongst other things: What is drama? - What is a play? - Does the conventional idea of

drama/play structure any longer have a relevance to how we live our lives today? This debate was picked up by The Independent who ran a series of articles called 'Theatre 2000', the title for one of the pieces ran "The well-made play is Dead: a generation that has lost faith in faith itself is having to re-invent serious theatre from scratch". And recently The Green Paper and the 'Experimental Theatre' response forced us to think about what structures / systems / procedures / policy we would actually like to exist.

Definitions, processes, forms and structures are being thrown up in the air, collaboration, cross-art form development, arthouse clubs, debate conferences and research and analysis is rife.

However I think that we are being held back by our own use of terminology. The existing terms to define experimental / radical / innovative / new theatre are becoming redundant and unhelpful in the current climate. Why do we use terms such as mime, visual theatre, physical theatre, performance, live art, combined arts? Is it to explain ourselves to critics, funding bodies and audiences that label, box and often limit us or is it because we

WISH to define ourselves in those terms? How many of us struggle when we are asked to define what SORT of work we do - which Designer Label do we wear? Within the area of "writing", terms such as new writing, new work, writer, creator as well as play, script, score, text, are all being used in an attempt to create some sort of order from the instinctive and productive chaos which exists in this area today.

Many of the terms in both areas were created as necessary opposition to the so called "mainstream". The labels are manifestos of resistance. But perhaps we can now move forward a step and make the paradigm shift into a pro-active thinking where we no longer say we are **experimental** theatre practitioners but that we are **theatre** practitioners, that we are not creating **new work** on the margins, but **work** which is essential and of the moment. And that all pieces created and performed, whether they have text in them or not, are "written".

As we start to take on board the difficult but exciting issues of dramaturgy we need to be careful not to hold onto our corners and let our use of terminology prevent us from moving forward. ■



# Director's role as Dramaturg in Physical Theatre

The objectives of the director in physical theatre are similar to that of the dramaturg in traditional theatre. *Kriszta Bodonyi* examines the relationship between the actor, director and the dramaturg

**D**ramaturgy is the science of dramatic composition and presentation. The dramaturgs in Europe are full-time advisors employed by theatre companies. They recommend writers and plays to the directors, they consult with playwrights commissioned by the companies, often helping them in shaping, timing and constructing their scripts. In the case of classical plays written by Shakespeare, Goldoni, Moliere, etc., the work of the dramaturg often includes some sort of "modernisation", i.e. making the play consumable for audiences of today; they might cut or

may not even include words at all. Instead of monologues, dialogues, and verbalised conflicts between characters, the building blocks of its communication are gestures, movements, usage of space, visual or physical metaphors, light, shadow, symbolic objects and yes, words too, might be included. If *traditional* dramaturgy is used, e.g. set rules of timing, or constructed development of conflicts and resolutions, there is danger that these building blocks may become illustrative only, thus losing their metaphorical and symbolic qualities.

Physical theatre aims to communicate

with body, space, rhythm, timing, text, etc., and including the process of group devising. They are developing a form of ritual which is "beyond science", often accidental, often "out of shape", often illogical, because the logic of communication with our senses is different to that with our mind.

So here we are with the question: what is the role of dramaturg in physical theatre? From my personal experience, dramaturgs who undertake the same training and research as performers and directors, may as well become directors themselves. Some of the objectives of the

director in physical theatre are similar to that of the dramaturg in traditional theatre. To guide the spectator's focus, the director participates in structuring the performers'

**If traditional dramaturgy is use... there is danger that these building blocks may become illustrative only, losing their metaphorical and symbolic qualities**

rearrange parts or re-translate lines. They are aware of the structure, rhythm and timing required to create a contemporary piece of theatre for contemporary audiences.

Then, directors are left alone with the ready scripts, the casts and the participating artists. The dramaturgs might be asked to sit in on the rehearsals at a later stage, they are the "outside eye". They might suggest some changes in rhythm, they might help the director in solving structural problems, in transitions between scenes, breaking lengthy monologues. But at this stage, the performance is in the hand of the creators, rather than that of the "scientist" (the dramaturg).

In my experience, experimental theatre - and I am thinking of mime, movement, and physical theatre - has not employed traditional dramaturgs for the following reasons.

First of all, the language of the physical performance does not rely on words, and

through the senses rather than the mind. The exploration of this communication is individual and subjective, and the effect is unpredictable and hazardous. Physical theatre has its own special and unique dramaturgy, individually tailored to each performance depending on the message it wants to convey, the topic, the narrative (if it has one), the style, and maybe even the length of the performers' legs. Who knows what the appropriate "scientific" guidelines are?

Because of the experimental nature of most physical / visual theatre, the rules of traditional dramaturgy are considered not necessary or essential to that artistic process. Performers and directors explore non-traditional ways and structures in order to build a communication between them and their audiences' senses, rather than merely presenting a "readily available" piece of theatre. Both performer and director in this art-form, have to have a specific training in physical theatre, including research and practical work

actions and the connection of sequences; he or she is aware of the rhythm ranging from individual gestures to the overall rhythm of the total piece.

In addition to participating in "writing" the piece and guiding the improvisations, the director is the "outside eye" - his or her comments and proposals are based on their practical and theoretical knowledge with regard to what physical theatre means or should mean.

Who presumes to know the rules? ■

*Kriszta Bodonyi performed for nearly twenty years with Miklos Kollo's Domino Mime and Dance Theatre Company in Hungary and in Europe. She now lives and works as a director and freelance lecturer in Mime and Physical Theatre in Australia and established a contemporary Mime school in Perth, called HUSH. She recently directed a collaborative project with Chris Rowbury (Scala Revue Fantasia, Cardiff) a Physical Theatre piece, "ENDANGERED MEN" concluding in a successful season in Perth in June 1995.*



# Making work

Irish based writer, poet and painter *Anne Le Marquand Hartigan* discusses how she makes a theatre piece from the first visual image and provides an excerpt of text from one of her mime scripts

**M**aking work for the theatre I always start from the visual image, whatever its form and content and can carry an image around in my mind for months, even years.

In BEDS, a theatre work of mime, song, dance, ritual and dramatic pieces, I had the image of three women in three double beds lying as I describe in an excerpt from the text below. I was haunted by the question, 'Why did they lie so?' and was reminded of a poem which eventually

became the theme song for BEDS.

*In bed we laugh/ In bed we cry/ Born in bed/ In bed we die/ The near approach/ A bed will show? Of human bliss/ And human woe/*<sup>1</sup>

To express my ideas I needed non-naturalistic theatre with visual and verbal simplicity of shape, honed down, spare. A sculptural quality, created through the bodies of the actors themselves. Simplicity is powerful.

I organised a workshop at the Tyrone

Gutherie Centre, Co. Monaghan. There, three writers, five actors, one musician and director Robert Gordon<sup>2</sup> who shared my interests, worked experimentally and freely for ten days. Following this, the first draft of BEDS was written. We met again six months later for ten more days to work, joined by Eibhlís Farrell, who composed the music and performed it live when BEDS was premiered later in the year at the Dublin Theatre Festival. ■

## Beds

*A cast of seven, playing multiple parts.*

### Action Nine

(From thirteen actions of a two act piece)  
Three women alone. Mime piece.

Set            Three double beds  
Cast          Three women.

### STAGE PLAN OF THREE BEDS

BED 3    BED 1    BED 2

Woman A    Bed 1. Lies to the centre of bed.

Woman B    Bed 2. Lies to right hand side of bed.

Woman C    Bed 3. Lies to left hand side of bed.

THEY ALL LIE STILL. SILENCE.

The following mime moves like a wave from one bed to the next.

Woman A    Selects a magazine from a pile on the bed to one side of her and reads contentedly.

Woman B    Turns to the right and picks up the phone on the side of her bed and dials. The phone is heard ringing. There is no answer. She waits. She replaces the phone.

Woman C    Slowly turns her head to the left. She lies otherwise dead still, arms stiff to her sides.

Woman A    Takes a box of chocolates from beside her on the bed. Takes great pleasure in selecting one. Eats with relish. Chocolate papers crackle. Reads and eats.

Woman B    Tosses and turns. Fidgets. Gets up to look out. Returns to the phone. Stares at it. Hand goes out towards the phone. Hesitates. Pulls away. Gets back to bed. Looks at the phone. Remains still.

Woman C    Her arm begins to travel up the empty space beside her. She moves her arm slowly her fingers exploring, quivering. Her body does not move.

Woman A    Picks up and turns on a radio. It plays pop music. A love song. She munches, listens and reads contentedly.

Woman B    Picks up the phone and dials. Ringing is heard. There is no answer. Ringing continues, (and under the following actions...)

Woman C    Hand and arm continues to travel up the empty bed. Her eyes move slowly.

Woman A    The programme becomes a joke programme. Pre-recorded on tape. Bad jokes about love, sex and marriage. Woman munches, laughs at the jokes, turns pages of the magazine.

Woman B    Replaces receiver. Ringing tone stops. Stares at phone.

Woman C    Lies still. Hand travelling slowly upwards.

Woman A    Turns off joke programme. Continues to read and eat. Silence.

Woman B    Phone rings. Jumps back with shock. Picks up the receiver. Silence. A click. Then dialling tone. She sits phone in her hand. She is still.

Woman C    Hand travels. Closes her eyes.

Woman A    Scrumpled up box of chocolates. Puts marker in her book. Washes her teeth. Goes to the lavatory. Gets back to bed. Turns on the radio. Jokes continue. Snuggles down. Laughs.

Woman B    Replaces receiver slowly.

Woman C    Arm and hand continue to travel. She draws back her lips in grimace of pleasure or pain...

and so on...

Ends with stillness, the unanswered phone ringing.

© Anne Le Marquand Hartigan

(1) Issac De Benserade, Translated by Samuel Johnson. (2) Robert Gordon, Director, Lecturer in Theatre Arts, Goldsmith College.



# Looking with knowledge

John Keefe draws on his experiences as dramaturg for Moving Into Performance, the 1994 European Mime and Physical Theatre Workshop Symposium and responds to Marianne van Kerkhoven's text, "Looking without pencil in your hand", first published in Issue 5-6 of *Theatreschrift*, dedicated to dramaturgy

**"I envisage the following as part of a dialogue, provoking wry smiles, a ripple across the pond of thoughts, a spectrum of responses and observations."**

John Keefe

- 1 Dramaturgy is a science (from 'wissenschaft'; of knowledge). It is the science or knowledge of theatre, performance and the stage. Science not only as theory but also as craft and vision.
- 2 The dramaturg sits quietly, looking and listening with knowledge. Sometimes with pencil in hand, sometimes without; always noting what is seen and heard. Always part of the process.
- 3 Theatre practice is framed and grounded in common and universal principles of art: Perspective, balance, movement, rhythm, mass, weight, colour, sound, chaos, order, structure, space, play. Each individual work rests on and is informed by these principles.
- 4 Theatre sits between the lasting and the ephemeral, the real and the surreal, the rational and the irrational; it reveals the shadow between the mythic and the everyday, play and caprice.
- 5 The dramaturg draws on the universal, the mythic, the archetypal, the erotic to look at each work for itself and the principles on which it rests through his/her own evolving processes, vocabularies and biases.
- 6 The dramaturg *does not* perform or usurp the function of the writer or director (although looks with the eye of both) but *is* the first spectator.
- 7 A dramaturg of this kind rests on the practice and application of *Verfremdung* (after Brecht and Schiller); looking and acting with the engaged detachment and the passionate thinking to render the familiar strange and the strange familiar; to be within and of the creative process yet estranged from it; to best serve it as a friend to the work. To have a 'Brechtian' cast of mind that looks directly yet obliquely, seeing the same piece as it changes phase by phase.
- 8 If what is performed is, in some respects, only an echo of the original impulse and intention, then it is an echo with its own substance. The echo *is* the work in so far as it is the work as seen, with its own richness and complexity whilst remaining the child of the original impulse. The dramaturg 'guards' the first ideas as touchstones for the evolving work, giving visibility to the echo.
- 9 Clearly, if the dramaturg looks and acts with knowledge then this is *always* being accumulated from all fields, experiences and forms. The dramaturg is a store of facts and connections; instinctively or half remembered things that are jogged into life by what is seen and heard. Dramaturgy is the wooden drawer with brass handles found in the hardware store of my childhood; the dramaturg opens each drawer to reveal new objects of indeterminate but indispensable use.
- 10 The dramaturg sees the poetry of theatre; thinks with feeling and feels with reason with the awareness that both the intellect and the emotions can become seduced or seducer.
- 11 The dramaturg has concern for the 'mise-en-scene' (the image, the score, the *recit*) and for language as the articulation of ideas, has concern for what may go beyond words yet must be brought into the dialogue of text, rhythm and image.
- 12 The dramaturg is a catalyst. "Be for what you are against and against what you are for" (after Etienne Decroux). ■

© John Keefe

Taken from an article originally published alongside the reprint of M. van Kerkhoven's text in the EMF journal "States of Mime", July 1995. The concepts of *Verfremdung* / *Gesture* / *Gestus* will be developed as part of a paper on dramaturgy and transversality to be given by John Keefe at a symposium entitled "Artistic Boundaries Crossed" in Amsterdam as part of the Amsterdam Summer University in September 1995.



# Training Today

## The first part of a two issue feature on mime and physical theatre training

Historically, the established training schools have looked quizzically at teaching the art of mime. It is a mark of our progress that most drama schools now feel impelled to include Mime and Physical Theatre in their curriculum. In the past this meant training for one and a half hours a fortnight, usually with dance based teachers who had little practical knowledge themselves.

More worrying is the trend that began in the mid-

eighties of short course training. People clock up an impressive C.V., spending anywhere from a weekend to three weeks, with a myriad of famed teachers. With no solid basis to build on, they cobble together a patchwork quilt of experience - wide, but not deep. They are useful for indicating areas to be explored fully, but can this count as training? You try synthesising Leabhart, Byland, Stein, Pagneux, and Litsedei with no previous physical knowledge.

Insanely, venues and non-vocational institutions often require companies to give workshops, regardless of their teaching ability. Teaching is an art. Good performers do not necessarily make good teachers. They can do untold damage, whilst for the trained practitioner short courses and 'Masterclasses' can be brilliant, opening up new directions or supplementing or changing the course of their work.

In Higher Education the

teaching of theatre has always been biased towards the theoretical, with a few notable exceptions. Countless graduates, highly critical of their drama training, have come to my school to commit themselves to learning what it is about? Commitment. Not fitting training into your life, but fitting your life around it.

But that's all history. The following articles give personal comment on the way things are now.

**Desmond Jones**

## Opening of a school

Ecole de Mime Corporel Dramatique and Theatre de l'Ange Fou have crossed the channel and begin activities at the Islington Arts Factory on the 2nd of October 1995. *Steve Wasson*, Co-Director of Theatre de l'Ange Fou, outlines plans for the new school

**A** number of students of different nationalities from our former Paris school have decided to follow us into this new venture, and look forward as we also do, to developing their studies alongside new colleagues from the UK. My partner, Corinne Soum and I, believe that one of the most significant art forms of our time is the moving image of the human body: Mime, perhaps because it is based on the eternal need of men and women to represent the world in order to try and understand it.

Mime artists despite their imagination, have many detractors, often due to a lack of the strong and precise craft and a powerful vocabulary. This is why we believe a corporal mime school teaching a rigorous and creative process enables the transformation of thought into a physical reality.

As Etienne Decroux said to encourage our studies, "Technique eliminates the mediocre, it makes good use of the average talent and exalts the genius".

After observing many different mime schools, we have seen the effect on

students attempting to absorb many, often contradictory, disciplines. Tending towards dispersion rather than education, this accumulation of movement techniques exhausts the student both physiologically and mentally.

Pale, red eyed and anxious, students sit contemplating how to assemble the jigsaw puzzle mind and body parts of a bit of mime, dance, fencing, acrobatics, acting, cooking, jazz-noh fusion, ballroom swinging, automatic writing, Greek tragedy...

Instead of floating from one technique to another, we propose a study centred on a strong central point: Corporel Mime. This training will be divided into several areas: technique, improvisation, composition and repertoire. The student will study indepth the different perspectives of one discipline.

With the technique, they will develop a dramatic vocabulary through a gestural grammar encompassing inter-corporel articulation and the study of counterweights, walks and displacements in space, figures of style, mobile statuary,

dynamism and the musicality of movement.

A strong focus will be on improvisation and composition, the practical approach to a contemporary mime dramaturgy: at first learning dramatic phrasing through simplifying, amplifying and editing movement.

Simultaneously, while searching for the essence of an emotion in a character or situation, the practitioner chooses a corporel interpretation, making "visible the invisible". This leads naturally into the relationship between the physical actor and the scenographic elements (music, text, lights, costumes, props...) and the exploration of space and time in the structure of the play.

Another speciality of the school will be the study of the repertoire of Etienne Decroux covering the years 1931-84 and the post-modern corporel mime repertoire. As in music or dance, a solid base in this repertoire will act as a springboard for everyone in search of a personal style.

We hope to share this artistic direction with many. ■



# Move into Theatre

*Christian Darley, Movement Theatre Lecturer at LAMDA - The London Academy of Music and Dramatic Art - contemplates the development of movement training in the classical acting colleges*

In March I let loose 14 first year students in Holland Park. They had been working on animal movement, generic and specific, for eight weeks and now were to remain 'in animal' for an hour, come what may. The experiment was both exciting and hilarious (and a little nerve-racking for me). The students through their self-disciplined research had assimilated their animal so as to comfortably let go of their own body shape with its accompaniment of nervous tics and gestures of embarrassment. The animal took over and a new found freedom was felt as they began to interact with the public, play, and simply be.

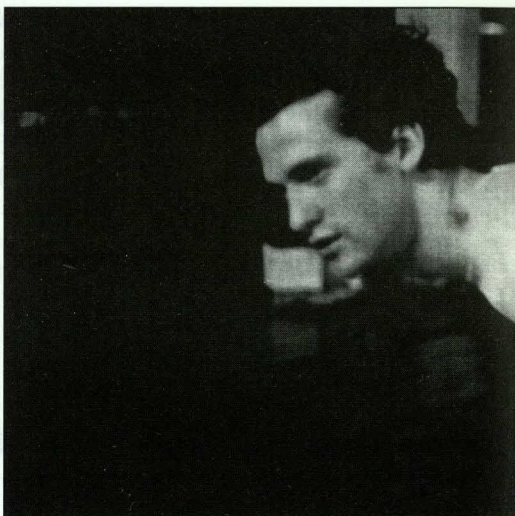
Talking about the event later to a group of ex-LAMDA actors, I was met with amused smiles: 'I didn't know LAMDA did that kind of thing - isn't that what they do at Lecoq or somewhere?' I felt for a moment that I had been somehow anarchic with my little fun-in-the-parks-happening; had I given rein to the spirit of the rebellious actor not usually associated with classical acting institutions? For me it was simply a question of the students having found freedom via the animal, provoking their creative imaginations to explore the situation in hand. That was all. But the actors' comments are very important as I believe they do reflect an attitude about the physical training of actors on a three year classical acting course. An attitude that can be a frightening reality in certain areas of training and underlines a gulf that can exist, and at worst widens and expands, between different training centres.

In October the Ecole de Mime Corporel Dramatique de Paris moves to London providing the first three year specialised movement theatre training centre in the UK; Philippe Gaulier established his courses here in London over four years ago; in Paris over seventy per cent of students at the Lecoq school are from the

UK. From these examples it might appear to the casual observer that a gap does exist between these and other increasingly diverse and disciplined physical training courses, and the classical training offered at places such as LAMDA, RADA, Rose Bruford etc. Being a part of the latter system I do not believe this gap need exist, in fact quite the reverse. For quite a while the drama schools have been benefiting from the fall out from the 'alternative schools', have had an increased awareness of the importance of true and proper integration of a movement training and have made room for teachers with a strong Decroux/Lecoq background.

The question still remains what is a 'movement training' in a three year classical acting course? At LAMDA the movement department comprises the Fundamentals of Movement, Alexander Technique and Movement Theatre. There are then the specialist skills, eight in all from tumbling to Flamenco. My own discipline covers mask, neutral mask, mime, musicality of movement, and animal... In a way an absurd list if it is to be covered over two years in two classes a week. Isn't this an itchy-bitsy kind of approach? A ghastly scenario unfolds - movement training being pigeon-holed into a separate existence apart from the mainstream acting, where the classes are like a constant hors d'oeuvre with no time to devote to an in-depth study of the subject; mask, mime etc. - trying to fit into some hierarchical system that has acting at the top and movement and dance at the bottom and voice somewhere in the middle. Such a scenario is a reality where the key word 'integration' is missing, where physical training is to do with toning muscles, a sort of aerobics for the actor. This is the enemy of actor training, it is this that creates the gulf between one school and another, not one system and another.

Photo: D. Hood



LAMDA students

Where integration between the disciplines is absent then the relationship between mind, body and the emotions is denied; the fact that these three are not separate entities but part of an integrated and inter-dependent whole is also denied.

The essential connection between movement, voice, the mind and the emotions is the base on which movement training must stand. That which does not promote this connection can actually work to the detriment of the actor - for example, the introduction of weight training as part of the muscle toning regime but in isolation from the actors' needs as a whole. Lorna Marshall, Head of Movement at Rose Bruford College, puts it succinctly when she says, turning the Platonic precept on its head, "There is often a false idea that the mind, body and emotions are separate entities that exist without relationship to each other... there is no separation... the body is not a machine driven by the computer of the brain. In terms of training the three elements cannot be separated, and when they are development cannot take place..."

An actor needs to repeatedly tune his



# A week with Yoshi Oida

Last April, *Sarah Toogood* enlisted in a week-long workshop led by Yoshi Oida. She shares her thoughts with us.



body in the same way as a musician tunes his instrument; the more liberated the actor's instrument becomes, the greater is the sensitivity and awareness. The greater these two, the more the actor can throw himself into mask, mime, animal etc., with confidence that by letting go of his or her body shape with a trained awareness he or she can open the doors of creative imagination.

It is isolation, not specialisation that is the enemy of actor-training. If this was more fully understood there would be no gulf between the different training approaches.

All of us involved in drama training must never forget the total actor. I know how easy it is to sometimes not communicate with the other departments at LAMDA, to do my own thing without proper consultation with colleagues; it is often less hassle and saves time. It is, however, fatal for the student of theatre. Decroux said of the mime (and we can put here 'student'), that he or she must have the body of a gymnast, the mind of an actor and the heart of a poet. Three vital ingredients mutually inter-dependent. Our task in this profession is to keep them so. ■

I joined the Yoshi Oida workshop thirsty to experience new ways of exploring physicality through performance having recently had a string of disappointments with physical theatre workshops. They'd left me feeling as if I'd just hopped off a conveyor belt of regurgitating mechanical 'techniques'.

My first introduction to Yoshi Oida was when I was asked to write a review of his book 'An Actor Adrift'. I very quickly became engrossed. The book describes Yoshi's story - a traditional Japanese performer who, in the 60's decided to leave his country and join Peter Brook's International Theatre Company in Paris. Yoshi explains, "As I worked with Brook I had to throw away all my carefully learned techniques until eventually I discovered that the only thing you really need is freedom".

I felt incredibly inspired by this account of his broad experiences, but I suppose

I was very relaxed with the organic nature of these workshops. Perhaps relieved, once I realised that the week was not going to echo previous workshop experiences. Rather than clever techniques, it was Yoshi's personal passion for sharing his explorations and visions which inspired us all. In his exercises he shared with us the importance of working intensively to keep body and mind alive and open to new possibilities. He explained that this is, and can only be, physically and mentally demanding, reminding us that, "In order to understand something you must completely unify yourself with it".

Although this was exhausting at times, it made sense when we moved onto freer exercises which drew on our own creative imagination. We seemed to work many of our inhibitions and egos out of our systems, focusing instead on creating a good environment for each other to act in.

## We seemed to work many of our inhibitions and egos out of our systems

even more by his philosophy of life which inevitably underpinned his attitudes towards creating theatre.

My expectations of the course were therefore high with a guarded preconception that he would be a bit of a tyrant - uncompromising and possibly on the ferocious side. Fortunately he was none of these. From the beginning his approach was very gradual, genuine and sensitive. He warmed up with us, taking the time to get to know us, and led us through physically demanding martial art type exercises. He frequently used the terms 'tasting', 'tasting the movement', 'tasting the space... the voice'. This seemed to be the essence of the work that was to follow - aiming to find a harmony between us which would be fluid enough to move through many theatrical possibilities.

My conclusion from the workshop with Yoshi was that he had provided us with something which was definitely closer to a performance 'experience' than any other workshop I had previously taken. Rather than bombarding us with 'useful tools' he had shared perspectives on exploration and enquiry which could open up new possibilities within ourselves as creative individuals.

However, inspiring though it was, I still felt that even Yoshi's week of workshops had something missing. The week could have taken on some sort of shape as a whole - OK, we had tasted all the ingredients and had relished digesting them - but it would have been so fulfilling to work with Yoshi and create something unique to the group? ■



## Tom Leabhart Residency

by *Ris Widdicombe*

In May this year, in a beautiful ex-church in Lewes, East Sussex, Bodily Functions (in particular Phil Gunderson) and SEAB Dance and Mime Officer, Maureen Salmon brought together a two day residency for professional practitioners with Tom Leabhart on the work of Etienne Decroux.

Exercises in opening up the spine, balance, and Decroux's etudes developed into a "luminous verticality" and were all complimented with his philosophical sayings. Over the two days we created a "Theatrical piece" through improvisation with the mundane (i.e. putting on a jumper), changing plane and level with each new action, examining contrasts, the music behind the movement, and playing with three dramatic pauses. We then worked on a "Cinematic version" using the same rules, but subtly reflecting through the primary movement (i.e. the dressing), the actors emotional state. Spoken text was used to compliment or counter the movement as a link between the two versions which were finally performed back to back.

Emotions, we were told, came from the centre below the naval, "The arms and legs promise, the body pays the bill". The knowledge of the physical and the counterpoint (weight) provides the actor with essential metaphysical knowledge.

The one-day Sunday workshop had us working in groups 4/5, using text from a newspaper, personal writing and songs to devise a piece which we performed that afternoon.

In a lecture demonstration Tom spoke about Decroux - his use of the spine, and his belief that as a life becomes more computerised people will go to the theatre to watch manual work. He also gave an explanation of Decroux's famous THE WASHERWOMAN, each movement a work of art in itself. "Mime is immobility transported".

Finally Tom performed his latest work, A SIMPLE LIFE, a beautiful, lyrical, muscular piece, visually stunning and intellectually stimulating.

The organisers are to be congratulated for bringing it all together. Proposals for a longer residency next year were keenly supported by Maureen Salmon, so fingers crossed. ■

# Many Heads, One Body

Diversities and similarities in Physical Theatre training  
practices by *Georgie Morgan*

Physical Theatre is a monster with many heads. From the first day of the five month Hope Street Actors' Physical Theatre Foundation Course in Liverpool it was clear that we, as students, had a multitude of ideas about what the course would cover.

When, in an introductory seminar, we were asked about our perceptions of physical theatre, replies included: "Marceau, innit", mask, music hall, dance, clown, live art..." And as the first module of the course progressed, replies to this question didn't actually decrease in number. Perhaps this is not surprising when this module consisted of workshops led by companies as diverse as Complicite, Volcano, the Right Size, Trestle, Brouhaha, Told by an Idiot, Peta Lily...

Take a deep breath. It seemed at first that all these schools and companies couldn't possibly come under the same heading: how could such an assortment of heads belong to one body? The workshops of Module One of the course confirmed the wide range of work which goes by the name of Physical Theatre, but also demonstrated that different companies within the 'category' share many principles, in particular, similarities of structure in their working processes and workshops.

For me, the workshop structures represented the bones of the 'monster', that is, they revealed the principles and the priorities of companies' work, while the workshops' content fleshed these bones out with techniques for devising.

The two most common elements in workshop structure were, firstly, a gradual shift from movement into speech, and secondly, the development of group work out of initial individual work.

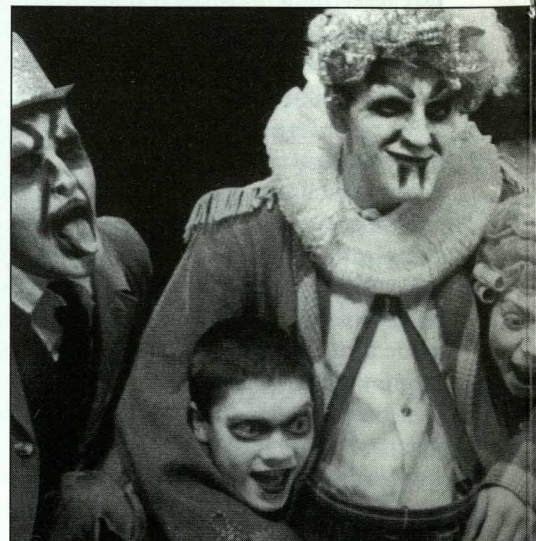
If movement is the first impulse, then the physical theatre performer must prepare his or her body well, and warm-up physically before working the voice. In the Volcano workshop, aerobic work and travelling movement sequences led

to work on gradual movement from the floor to an upright position, with a pause in the action at the end of each breath. To breath, sound was gradually introduced and finally words.

This 'movement-to-voice' technique seemed to work most effectively and organically in The Right Size workshop warm-up. First Micheline led some Feldenkrais work, which loosened us while we lay on the floor, focusing on ourselves, then John brought us to life with his spontaneous rhythm of movements and sounds, which we copied, ducking like boxers, barking like dogs, flattening ourselves to the floor. There we were, dynamic and vocal, hardly before we knew it. Finally, under Fergus' direction, we threw together instantly improvised stories and moves at random, and suddenly found ourselves in the thick of a workshop.

Most workshops also led us from the work of the individual, to pair work and ultimately to working as ensemble.

This was especially clear in the workshop led by Russ, from Kaboodle Theatre. First, the extended warm-up involved self massage and copying Russ's movements individually, then we moved to pair work, manipulating one another's limbs, and leading each other



Actors' Centre Ensemble PRINCESS YVONA



around the room blindfolded.

The next stage, the first involving group work, began with minimal movement, in an eye contact game into which more and more elements of speed and rhythm, movement and emotion were gradually introduced (barring the way with our arms to reject other players, stamping to show aggression, or hugging them in welcome). In the final part of the game, an intense group emotion began to smoulder as we added our own reactions to the actions of other players (sniggering at rejection, a sharp intake of breath at any show of aggression).

The ultimate phase of the workshop was the use of the Laban states ('wall', 'needle', 'ball' and 'twist'), which, in the established pattern, we practised individually and then used as a basis for a group contact improvisation.

There were many other similarities of workshop structure and content, such as the centrality of openness to play. It is important to recognise these similarities amongst practitioners when it seems that physical theatre is diversifying at such a rate that it is becoming alien to some of its own practitioners.

Realising this has had a strong effect on me as a performer: the Hope Street Course has not, of course, trained me fully as a physical theatre performer, but it has given me a strong idea of which areas I want to explore further, and an awareness that the heads of the 'monster' do share a unique body-vocabulary. ■



Photo: Robert Cook

# Concepts in Oporto

## Contemporary Performance; Dreams & Reconstructions

*John Keefe* reports on the second CONCEPTS conference in Portugal which he attended with Simon Murray on behalf of MAG in April

**C**ONCEPTS defines itself as "a network of educational institutions and professional theatre organisations across Europe, who are interested in promoting co-operation through joint projects (both practical and theoretical) with a European perspective".

Simon and I were asked to represent MAG to further links from "Moving into Performance" and to continue to connect current concerns of MAG (training, critical debate, and artistic development) to European initiatives.

There were some 80 participants from Eire, Germany, Holland, Italy, India, Portugal, Serbia, Slovakia, Sweden, Switzerland and the UK. The great majority worked in academic institutions mixing theatre teaching with the facilitation of practical student work. The bias was therefore towards the interests and activities of the institutions, not in itself a negative aspect, but leaving a lingering sense for me that the institutions were not really engaging with what professional practitioners could offer to education.

An overcrowded programme mixed papers and presentations, 4 concurrent working groups, 1 movement workshop and 2 practical demonstrations in the evenings from Slovakia and India. The papers and presentations were variable in quality and made little engagement with the title and aims of the conference - no dreams and only three reconstructions of departmental practical work - with an overwhelming sense of the wheel being reinvented.

I found myself frustrated that debates and explorations being pushed on by MAG and others, were not being acknowledged or used as springboards to create a dialogue between institutions and practitioners.

But there were some highlights:

- Jatinder Verma gave a resonant keynote address in which he developed a critique of an unquestioning use of 'roots' in multicultural work preferring to find 'routes' to fracture accepted languages and create practices where multiculturalism meant being 'listened' to.
  - Teachers from the Utrecht School of the Arts international theatre and education course describing the theory and practice of their work; finding communication across languages and ethnicity's without losing differences with 'play' and 'movement' at the centre of their training.
  - The working group on "Directing, Devising and Dramaturgy", which over 7 hours explored performance as research and vice-versa, the holistic approach to performance, and research as part of the process, as partner not servant.
  - A poet from Dartington College coining the concept of 'inter-disciplinarity' or work of and between disciplines rather than the banality of multi-disciplinary practice.
  - The working group on "Performer training for the 1990's" revealing the heterogeneity of practice and philosophy across Europe and the debates on actor as instrument or creator, continuous training opportunities, ownership of work and space and market-led training.
- In the end a very mixed event but one which had positive notes. This conference allowed new contacts to be made, news of projects and developments to be exchanged and strengthened MAG's growing reputation. ■



# letters...

## Dear Total Theatre

### FacePack and Yllana Research Exchange

As a company committed to non-language based theatre FacePack Theatre have been anxious to develop a touring network in Europe. We were particularly keen to establish links with other European companies and share experiences, contacts and ideas.

We first met Yllana Theatre Company, from Madrid after their performance at the 1994 Northern International Mime Festival in Kendal. After a series of seemingly arbitrary

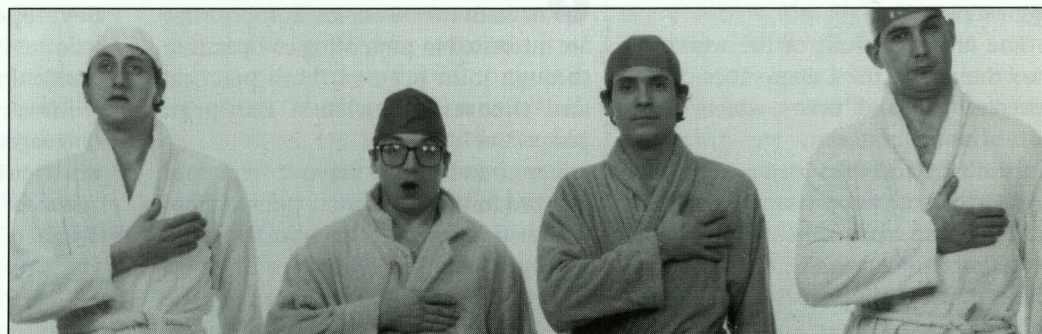
events and the receipt of South East Arts and British Council funding, we found ourselves in Madrid in May 1995 researching a potential collaboration. During the five days we spent together, sharing techniques and absorbing each others work, it was clear that both companies had a lot to offer each other.

Hopefully together we will create an exciting new piece of theatre supported by two well established administrative bases.

In retrospect the comparative ease with which FacePack and Yllana came together, not to mention the success of this meeting was not just the result of

coincidence and luck but was also due to the fact we recognised that all the conditions were right. Another happy coincidence is that we are both programmed to appear in Beyond Words, The Hawth, Crawley on November 4th 1995. So, watch this space!

**Sarah Pearce & Emma Harrison**  
FacePack Theatre



Yllana Theatre Company

## Dear Total Theatre

### Festiwal Teatrow, Poland

From the 9 - 12 June 1995, the second Festiwal Teatrow entitled "a part" was held in Katowice, Poland. This largely working, industrial town played host to a spectrum of alternative, movement-based theatre taking over four theatres and the main square, criss-crossed by trams and busy with shoppers. The organisers, based at OPCJE, a quarterly cultural magazine, assured me that they planned to avoid the intense seminars and discussions at many Polish theatre festivals and packed the programme with an array of high calibre Polish companies: Teatr Osmego Dnia (Eighth Day), Teatr Ruchu Akt, Teatr Cinema, Teatr Cogitatur and individuals such as Janusz Stolarski, a specialist in monodrama. With my own solo mime piece THE HOLY FOOL, I joined Derevo of St. Petersburg and Theater Brett of Vienna as the foreign guests. The range of work included

intimate indoor theatre, ensemble dance and visual work and large-scale outdoor spectacle.

Teatr Ruchu Akt from Warsaw work outdoors and in their two performances, PERPERUNA and SMIETNIK showed expertise and power in both elemental ritual theatre and street clowning, using similar devices in each: stilts, masks and confrontations. The audiences assembled quietly on the square, gave their full attention (even joining in the clown-based show) and then went home in large numbers peaceably, happy after a Saturday night out.

Teatr Cogitatur performed IL FONDO D'ORO, a wonderful lively romp through Medieval notions of sin and redemption; movement, songs and dialogue performed with animalistic relish in an aptly murky setting; their theatre was a disused factory filled

with smoke and lit by flame. Swiftly mobile staging and distortions of scale culminated in the construction of a ship on stage.

This company are in Manchester from the 12th-17th October as part of the Boddingtons Festival. Derevo brought two pieces, THE RIDER and IN SEARCH OF THE FEMALE LINE both powerful assemblages of dance theatre, mime, and much more. Their wide influences, from Commedia dell'Arte to Butoh, lifted them to a level of power and control that gave them a warm welcome in Katowice.

For the first time in six years, Teatr Osmego Dnia (Eighth Day), founded in Poznan in 1964, performed one of their most famous pieces, MEAT. This revolutionary street spectacle is an example of the kind of work that made them a force to be reckoned with in the

hiatus of Solidarnosc and led to their emigration in 1985 for five years. As I write the images remain: a white-clothed table held shoulder-high, bearing a large tureen which when opened released a live pigeon; an actor hoisted by a rope slung under his arms from a stepladder as high as the second floor windows of the houses behind; stiltwork that one dreams of, with an actor on three-metre stilts wearing four-metre scarlet wings. As the Katowice drizzle made the ground more and more slippery he was pulled by four ropes at his waist in the hands of actors charging around on the ground.

A cataclysmic thirty minutes of theatre that ensured I will never hear debates on the place of politics in theatre in quite the same way again. ■

**John Lang**



# Total Theatre CHECK LIST

## Prevention is better than cure

### Injury Prevention - Do's and Don'ts

*Any of the following sound familiar?*

"When you're 20 you're indestructible. You can throw yourself around without getting injured and if you do, it doesn't matter - you heal pretty quickly!"

"If you don't extend yourself physically, you become limited, or you don't get the job. If the director wants you to do something, you can't say 'No', however crazy the idea!"

"When you're performing you stop and start all the time - your body just has to get used to it."

"I don't need to warm-up it's hot outside. What is a warm-up anyway? It's just one more thing to do: perform, teach, direct, design, administrate, fund-raise - don't we do enough already?"

"Lack of time, money, space, no continual classes and different techniques mean you don't have definite things to practise."

*Working in physical theatre is a full-time occupation. If you're serious about having a long-term career in then treat yourself like a professional and take a moment to think about your lifestyle. Will it enable you to continue into the next decade, and the next...?*

Practitioners in the States are more

advanced in looking after their bodies. Many of their training courses include posture, anatomy & physiology and remedial exercises. They recognise that a professional training must fulfil a long-term need - to enable you to continue working into your 90's.

The UK is painfully far behind, with resistance coming from many areas - for example the 'older' generation, those who came up the 'hard' way, or those who have not suffered any injuries and therefore assume everyone to be same. Then there are the directors, choreographers and companies who do not have time to 'nursemaid' their members and throw the onus on to the performers; or the directors who have a 'non-physical' training. And finally, the institutions who ignore developments in performer assistance, often don't know what constitutes a 'warm-up' and pass on that ignorance to the students, teaching them bad habits.

In the first of a series of Total Theatre Check Lists this two-part guide to maintaining a healthier and fitter body, by qualified fitness instructor and mime practitioner, RIS WIDDICOMBE gives some pointers to the Do's and Don'ts for Injury Prevention. Part two, looking at coping with rehearsals, first aid and remedial exercises will appear in Total Theatre 7.4 in December. These articles were brought together with the assistance of Caroline Marsh GDPhys., MCSP, SRP Bodywork Physiotherapist, a specialist in the areas of Dance and Performance. She has worked with Rambert Dance Company, LCDT and on the Middlesex University Performing Arts Course.

Once out of an educational institution you need self-

discipline to keep pushing yourself physically. On tour, life is hard enough, some things are impractical, there's often not enough time and looking after your body is just one more thing that you're not getting paid for.

*However, you must learn how to look after yourself, and how to prevent the injuries which could curtail your career. Mime and Physical Theatre is a young artform - in our journey to the moon we've only travelled an inch! There are lots of gaps in our profession, but physical safety is something we can't ignore. ■*

### Fundamentals to Injury Prevention

#### POSTURE AND ALIGNMENT

##### Why?

##### Good posture

- Makes it easier and more efficient to move
- Gives joints wider range of movement
- Reduces risk of injury by stabilising the joints
- Increases awareness of body in space (external)
- Increases awareness of muscles and bones and how different parts inter-relate (internal)
- Releases stress, tension and aids relaxation
- Is more aesthetically pleasing!

##### Bad posture

- Cramps organs and means they are unable to function efficiently and correctly (e.g. lungs - shallow breathing from a concave chest or back problems;

e.g. stomach - obstructs digestion)

- Creates stresses and strains within the body

##### Reasons for bad posture

- Habit
- Poor furniture design
- Stress
- Injury
- Weakness (other muscles accommodate and adapt)
- Muscle imbalance
- Restrictive clothes (especially high heels)
- Occupation (RSI)
- Hereditary
- Disease
- Asthma

##### How to improve your posture

- Improve muscular strength to help hold the body upright
- Ensure the oppositional muscles are

worked in order to avoid an imbalance because the stronger muscles will always take over. For example the abdominal or stomach muscles must be strengthened in order to keep the spine straight and supported from both sides when sitting and standing to avoid compressing the vertebrae

- Strengthen postural muscles (i.e. spinal).
- Postural exercises can also help open up the lower back, reduce spine scrunching when sitting and standing and therefore lessen the risk of a 'bad back'
- Make physical corrections gradually, in a relaxed way. Don't force them

#### KEEPING FIT

##### Why?

- Raising the level of fitness will automatically reduce the risk of injury
- Your body is able to cope with exercise safely and it gives you more energy for everyday life



## How?

- F Frequency - 3 times per week
- I Intensity (Energy) = Type of Movement + Quality of Movement + Number of Repetitions
- T Type - 'aerobic', muscular strength, and endurance. Think of the three S's: Stamina, Strength and Suppleness
- T Time - 20-30 mins

- So - swim, jog, cycle, walk (fast!), do yoga, sport, aerobics, dance classes... the choice is yours! Be realistic and don't take on more than you can cope with, try to fit it into your routine and be regular. Two hours of killing work every month doesn't get you fit. Set yourself a sustainable programme that won't drop after one week

## DIET

### Why?

- If your body is lacking fuel (food) it cannot respond to your demands upon it
- Replacement of cells
- Healing injuries
- Providing energy

### What

- Easily digestible foods before performance, fruits, bread, cereals, vegetables
- Don't eat a heavy meal too close to performance/rehearsal. It takes two hours for the average person to digest a meal, therefore you should leave about three hours
- Daily food should consist of high fibre, lots of complex carbohydrates, low fat, and lots of fresh fruit and veg. Often tricky to find when touring!

## WATER

- Lots of injuries are caused by dehydration. You should drink 1 1/2- 2 litres of water per day and more if you're exercising. Sip water throughout the day and in rehearsal

## WARMING-UP

### Why?

- Prepare cardiovascular system (heart & lungs) for more strenuous work
- Increase heart rate and breathing, the internal body and muscle temperature
- Increase blood flow to muscles
- Increase flexibility of muscles, tendons, ligaments and prepare mobilisation of joints for work, especially knees which act as shock absorbers
- Increase lubrication (synovial fluid) in joints to allow a wider range of movement
- Prepare neuromuscular (brain to body) response patterns. It 'gets you in the mood' psychologically and physiologically
- Focus on correct posture and alignment
- Release tension

## What's involved in a warm-up?

- 15-30mins exercise that requires effort but doesn't tire you out
- Exercises for large muscle group - big movements of arms and legs
- Gradual increase in intensity - speed and effort
- Pelvic tilts, then stomach exercises - at least 25 abdominal curls EVERYDAY!
- Push ups
- Light sweating indicates body is ready for next phase

## Stretch

- To increase responsiveness for harder work to come
- Large muscle groups - calves, quadriceps, hamstrings, psoas (hip flexor, connects spine to hip), back and any other area you are going to work on
- Static stretches held for 10-15 seconds
- Knee rolls, side to side lying on back
- Breathing helps you focus on your emotional and physical state
- After stretching you need to raise pulse again, work specifically towards technique, and/or work on personal weaknesses, i.e. An area which is stiff needs extra warm-up and stretch but weak bits need strengthening

## Avoid

- Jerky, bouncy, ballistic movements
- Static contractions
- Fast exercises
- Strenuous muscle work
- Extended stretches

## COOLING DOWN

- To cool-down follow the same guidelines as the warm-up but in reverse
- It should last about 15 mins
- Should be done immediately after you exercise, but stretching can be anytime, for example at the end of the day before bed to help you relax
- After performance/ rehearsal avoid hanging around especially in sweaty clothes, cool down, breath and relax, have a warm shower, warm clothes, drink water and have some carbohydrate (bananas are excellent!)

## STRETCH

### Why?

- Increase flexibility and biochemical efficiency
- Prevent injury due to increased muscle movement
- Releases built up toxins
- Return muscles to original shape
- Prevent muscle soreness and stiffness
- Decrease muscle tension
- Aids relaxation
- Makes you feel better!

### How to stretch

- Forward semi-circle neck rolls and stretches

- Stretch major muscle groups, and muscles specifically worked
- Hold stretches for longer than in warm-up
- Progressively develop stretches - increase on the out breath (30 sec to 1 min)
- Stretch should be felt in the middle of the muscle
- There should be no pain or trembling (if there is ease off the stretch)
- Try to relax when stretching, don't be aggressive and competitive, that's not going to help, tension actually inhibits the muscle from elongating

## STRESS/EMOTIONAL BALANCE

- Has a definite impact on your physical state, as muscles become more tense, you cannot stretch so far or push your body so hard, or injury looms
- Upper back, neck and shoulders are susceptible to muscular tension caused by stress Eastern physical artforms tend to be more aware of the alliance of mind and body
- Make time for your spiritual growth

## BODY TYPES AND AGE DIFFERENCES

- Body size doesn't necessarily indicate fitness level
- Flexible people (usually women) generally have soft muscle tone and a slow metabolic rate. They are the most often injured because overly flexible ligaments and weak muscles don't hold the joints in alignment. They therefore need to work on strength and cardiovascular work.
- On the other hand, strongly muscled people (usually men) should work on flexibility and stamina
- Young children tend to be mobile but stiffen up when they reach adolescence as the bone grows faster than muscle, so it's very important not to push them to hard
- In your 20's you need to build your body up to establish your basic structure. If you do regular exercise it is far easier to maintain this throughout your life. Performers who look after their instrument in their 20's are the ones who have longer careers
- You have to start being careful after the age of 30, the ability to maintain muscle tone diminishes and flexibility reduces and the older you are the more careful you have to be

*Whatever action you take to look after yourself remember it is worth it and it's never too late to start. ■*

### USEFUL RELEVANT NAMES AND ADDRESSES

CAROLINE MARSH GD PHYS. MCSP SRP  
The Physical Therapy Centre  
1st Floor 96 Chiswick High Road, London W4 1SH  
Tel: 0181 995 1690

BRITISH PERFORMING ARTS MEDICINE TRUST  
18 Ogle Street, London W1P 7LG  
Tel: 0171 636 6880

TRAINING ACTION GROUP (TAG)  
Upper Flat, 60 Yeldham Road, London W6  
TAG will be running a seminar on the 9 November 1995 on Injury and Prevention (Made Simple)



## ■ London International Festival of Theatre

Various venues, London, June-July 1995

# Reviews

from Mime and Physical Theatre Performances

This year's LIFT was once again truly international with companies and artists appearing from all corners of the globe, and impressive in the diversity of the theatre presented.

From Japan, choreographer Saburo Teshigawara brought his company Karas with their latest piece NOIJECT to the South Bank. Mark Cunningham reviewed it for Total Theatre, "After a remarkably simple and striking opening, the piece roller coasted through a deafening sound track of grinding noise that explored the relationship between noise and object. The performers shifted from being cold, faceless and 'metallic' to being bees and birds flitting in seemingly random movements. Yet it was soon clear that nothing was random, that under a seemingly random existence there is an ever present order, a rhythm to life. Although there were some weaker less focused moments to the show, as Teshigawara commented in the programme 'a theatre seat is not a safety zone', and in this case one's conceptions and feelings towards performance art were blown away."

Also at the South Bank Mark saw the Balinese dance theatre group, The Seka Barong of Singapadu. "The forms of the discipline of Barong dancing are not concerned with the battle between 'good' and 'evil' but rather the constantly changing relationship between the left side and the benign right side of the Barong - the lion spirit. Performed entirely in Balinese it was at times difficult to follow, but the performers were so enticing and the music so magical one could not help but become wholly absorbed in the evening's events."

French circus group Cirque Plume brought TOILES to Highbury Fields. Jonathan Megaw writes, "Instead of the driving anarchic energy of Archaos, Cirque Plume's TOILES bases itself on the common artistic representation of Circus as the Symbol of Everyman's Struggle. Traditional elements were mixed up together - sometimes transformed, sometimes made ambiguous, sometimes given new resonance

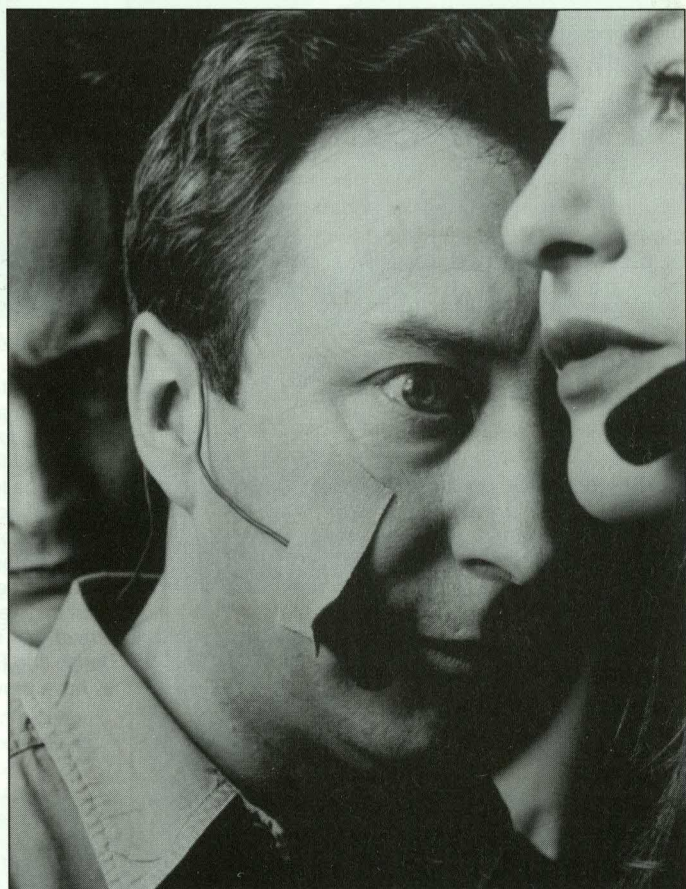
as with Jorg Muller's 'Juggling' of suspended 'tubular bells'. TOILES is something different. Judge for yourself whether it is the herald of a new age, but applaud loudly its ambitions and achievements."

Gary Steven's SAMPLER at the ICA was concerned with a New Age of rather different variety, that of virtual reality. Five performers discovered that a particular movement created a sound, and mapped out a world constructed to the logic of these movement, sound relationships. Ray Newe reports, "Watching this artificial world develop through the symbiosis of performer and sound engineer until it finally collapses under the weight of it's own absurd logic was intriguing, but at ninety plus minutes was too long. No doubt by shrinking in scale a touch the show would grow in stature." Also worth a mention were the powerful ensemble pieces of the Market Theatre in THE SUIT, presented at the Tricycle Theatre, a four-hander that perfectly married mime, text, and song; Volksbuhne Theatre, Berlin whose large cast transformed a specially constructed theatre in an old brewery on Three Mills Island into an intensely suppressing East

German hostel waiting room in MURX DEN EUROPAER - EIN PATRIOTSCHER ABEND; and the Romanian, National Theatre of Craiova in PHAEDRA at Riverside Studios, with their 20-odd strong chorus who performed rarely seen seamless choric theatre.

Compiled by Andrew Ayers

with reviews from Mark Cunningham, Jonathan Megaw and Ray Newe



Gary Stevens: SAMPLER

Photo: Hugo Glendinning

## ■ Islington International Festival

Islington, London, June 1995

The beginning of June saw the first ever Islington International Festival. The theme behind the programming seemed to be a little vague though there was a definite desire to encourage the unusual and the experimental. In this spirit the festival organisers commissioned Dutch Artist Erik Hobijn to create a "monumental fire sculpture" at Islington Town Hall entitled DANTE'S ORGAN.

Sarah Dawson, who witnessed the event, said "the sculpture consisted of huge pillars of flame on the side of the building accompanied by their amplified sound. The whole event was computerised, programmed to begin at a certain level of darkness and develop in a circular crescendo of flame activity. Despite its scale, the 'sculpture' placed within a festival context never really rose

above a fireworks display."

Also appearing at the festival on Highbury Fields was the Cirque du Docteur Paradi with HOP! MA NON TROPPO, which Paul Vates went to see. After frustrating delays he was "amazed at how one woman walking bashfully through curtains could wipe away your doom and gloom and reduce you to a laughing, gasping child within seconds, as she stumbled

in and found herself the Ringmaster's Assistant. With the skill and dexterity of the eight strong ensemble, what better way to spend a rainy afternoon than to become deeply involved in the antics of this award winning show?"

Here's to next year!

Compiled by Andrew Ayers

with reviews from Sarah Dawson and Paul Vates

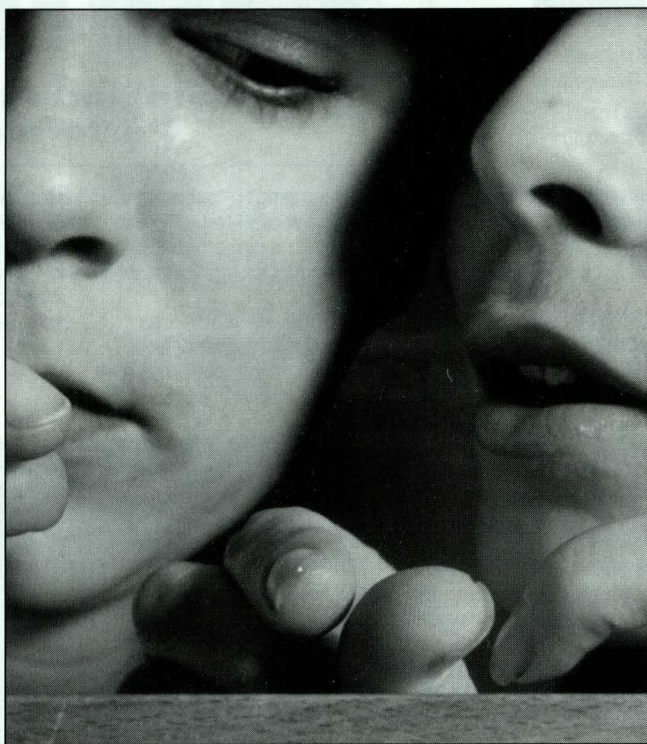


## Barclays New Stages Festival

Royal Court Theatre & South Bank Centre, London, May 1995

The London half of the fifth Barclays New Stages Festival sought to interact more than usual with the metropolis, in the form of *THE CLOCK OF CONFLICT*, presented by the Whalley Range All-Stars in Sloane Square. Fashioned from an adapted blue freight-container, it really did tell the time, marking the hour with one of two different performances: *THE TEMPTATION OF THE JANITOR* and *THE DAILY ROUTINE OF KNIGHTS*. Ray Newe, who witnessed the performances, said "the customised freight container drew surprisingly little attention, but when it blossomed into performance it attracted impressive crowds. The first show, *THE TEMPTATION OF THE JANITOR* featured a janitor alternatively tempted by a demon and offered redemption by an angel, achieved by one performer wearing a costume that was half angel/demon. A third performer, also dressed as a janitor operated the clock's mechanism. The second piece, *THE DAILY ROUTINE OF KNIGHTS* was a battle staged between a red and a blue knight who, weary of their task, retired in the blaze of crepe paper. It was a modest, but nevertheless charming, intervention into the well-heeled bustle of Sloane Square."

Inside, at the Royal Court Theatre Upstairs, *Reckless Sleepers* presented *TO SPEAK AND NOT BE HEARD*, exploring "the communication barriers we erect in order to keep up appearances." Mark Cunningham however was disappointed. Of the show he reports "Very little really 'happened'. The space was regarded as an open area ready to be imbued with 'meaning' through the use of chalk drawings on a large screen at the back of the performance area and various smaller,



*Reckless Sleepers* - *TO SPEAK AND NOT BE HEARD*

moveable boards. With these, the performers would map out, plan and pre-empt the 'events' taking place on the stage. The attempts at trying to represent stifled communication were frustrating to say the least." He also saw MAA by Asian company Moti Roti, which traced the fortunes of eight generations of women from the 1850's to the present day. Again, he felt that poor performances spoiled the show, and that the piece was clearly under rehearsed. "As recipients of two Time Out Dance and Performance Awards they have previously been

praised for accessible, diverse theatre with a strong cultural perspective. In this instance however, despite the attempted integration of dance, film animation, text work, design, carnival and sound, the project failed to gel into a strong theatrical whole."

Appearing together at the Queen Elizabeth Hall were IOU Theatre and the Creative Jazz Ensemble with *DISTANCE NO OBJECT*, an evocation of the spirit of train travel. Despite the potential dynamism of the subject, Brendan Stapleton who reviewed the performance found it "lack-lustre to say the least. The comic elements were predictable; the performers were consistently monotonous utilising simplistic, irrelevant and uncreative scripts." More to his liking was Donna Rutherford with the Massa-Donia Company and *THE WHOLE TRUTH NOTHING BUT* at the Royal Court. "A cultural mix of musicians were brought together to produce a performance that made the audience identify with the characters and ask

questions. The content specifically dealt with the search for a better life and integrated the audience by inviting debate. Donna Rutherford exuded a sultry presence in a piece that dealt with questions of cultural, differentiation and indigenous personal history."

**Compiled by Andrew Ayers**

*with reviews from Ray Newe, Mark Cunningham and Brendan Stapleton*

## Talking Pictures Secrets of the City

BAC, London, July 1995

## Bouge-de-là Theatre The Man Who Ate His Shoes

Pegasus Theatre, Oxford, April 1995

Join the search for the North West passage and enter the solitary world of Capt. Franklin and his crew. Inspired by journals of Victorian explorers, this performance was a visual journey through the mind's eye of Capt. Franklin (played by Jon Slater) as he and his crew (Lucy O'Rourke and Aurelian Koch) sought to preserve their sanity in the Arctic world. Bizarre ship's cabarets, memories of loved ones, and wilful imagination blurred the boundaries of reality. Crafted scenography created some memorable visual moments, demonstrating a real skill in quality theatrical magic. Strong lighting, image projection (Adrian Pawley), and original music (Jon Wygens and Nick Powell)

including a Victorian barrel organ from an actual expedition, combined to capture the flavour and atmosphere of this very eerie world. Bouge-de-là have a strong interest in design, thus prop and set were much to the fore, but unlike many making-based companies their objects were not just innovative, but purposeful and effective tools, and did not impose on the strong performance elements. Directed by Mark Whitelaw (Glee Club) this was an impressive work with images that lingered long in the mind. It is a refreshing change to see such an individual style from a Lecoq trained company.

**Kevin Alderson**

**A**bsurdist, humorous and uneven, Talking Pictures 6th show *SECRETS OF THE CITY* paralleled the metropolis itself: sprawling, anonymous, dislocated. Initially a series of scenes and characters loosely held together by a silent man holding a sign emblazoned with the words: "Talk to me". Given the opportunity a thought became a rant, a desperate voice tried to make sense of the chaos and powerlessness of city life. A woman's husband lay dead in the shower, she asked for help, the passing pedestrians found 100 ways of ignoring her and hurrying on. Situations epitomising our fears and prejudices, our own lives hard enough without getting involved in others.

In a city where everyone was strange, everyone had a story, a way of surviving, Talking Pictures showed vignettes of life, making every happening palatable: murders, decapitation, torture, perfectly acceptable but unexplained. This was not a deeply psychological play.

Like a Robert Altman film, stories and characters gradually merged around the woman who had murdered her husband, coming together in the enterprise of selling the reality of death. A neat ending to a loosely structured and powerful play.

**Ris Widdicombe**



## Told by an idiot I'm So Big

Battersea Arts Centre,  
London, May 1995

A brutally comic fable is the description John Wright used for I'M SO BIG exemplifying his concept and vision. The characters were brought to life by situation and comic interplay. The script appeared to be quite cryptic in examining cultural and regional humour and based the strength of comedy on the physical way that the punch-lines were delivered. The characters executed this brilliantly through their command and awareness of the audience and each other. The circumstances and the content always had a touch of reality no matter how ridiculous the chain of events and situations.

Brendan Stapleton

## Momentary Fusion High Vaultage

Arts Depot, London, July 1995

The Arts Depot, near London's Kings Cross, is an excellent new multi-media venue funded by STAR (Short Term Arts Resource). Built in 1865, it was the first ever purpose built gymnasium in London. Although it is being renovated to its former glory and converted into low cost studio spaces for practicing artists, the main performance space is an enormous, open plan hall.

It was in this hall that Momentary Fusion performed their latest site specific work, HIGH VAULTAGE. The promenade performance made use of every corner of the great hall, with dancers performing from the changing rooms, in the rafters and on the walls themselves. With live musicians and specially created light and sound scores, the company attempted to infiltrate the space and the audience from every possible direction.

In the two hour show, however, there were only a few flashes of inspiration. Despite a programme note suggesting that the 'anti-gravitational' choreography would work on a point of communication where "energy rushes from the anatomy of the performer directly to the spectator's sensory system", only occasionally did one sense this working.

Admittedly both the recorded and live sound scores worked well, the dance with ladders was ingenious and the dancers cycling on tricycles wearing miners lamps was bizarre to say the least. Much of the trapeze and 'wall' work did, however, seem to lack emotional engagement despite being visually arresting. The skill and bravery of the performers cannot be denied, but that alone cannot bridge the gap to an expectant audience.

Mark Cunningham

## Shaker Productions 2000

Union Chapel, London, July 1995

2000 was a promenade adaptation of 'Dostoevsky's' THE GAMBLER by Shaker Productions performed at The Union Chapel, Islington.

The production transformed the entire building of the Union Chapel into 'The Hotel Rouletenberg', where the audience were the guests and, together with the performers, set out on a night of gambling.

The performers led the audience through the many corridors and chambers of the chapel, delicately manipulating them to undergo their own gambling game whilst also allowing them to become increasingly involved in the performers own plot. The audience involvement was never uncomfortable, but cleverly balanced to create a tension between the fictional 'Dostoevsky' world and the reality of the audience. The audience, having been given the licence to 'play along', could push the interactive role as far as they wanted to. This careful balance was helped by the 'generous' and convincing performances of the characters, who encouraged, adapted and accepted the audiences own immediate interpretation of the activities.

Although the actual plot of 2000 became dissipated in this experiment, what was more fascinating was to piece together a personal narrative from the fragments of conversations and half witnessed exchanges that were met along the way. This meant that the characters personal and moral struggles were highlighted, which seemed an excellent way to experience an interactive version of Dostoevsky.

The fact that 2000 did not manage to negotiate the plot as effectively as they did the audience, in no way detracted from the performance. In fact, the broken plot and narrative was a bonus within the atmospheric corridors and chambers of the

chapel. The meeting of an interactive promenade with the Dostoevsky adaptation was an interesting enough experiment in itself, without pandering to a rigid exposition of the plot.

Sarah Dawson



Shaker Productions: 2000

## Unclassified Mime Of Mime and Men

Interchange Studios, London, July 1995

Unclassified Mime provided a high energy performance with a fusion of styles designed and structured to inform and entertain. OF MIME AND MEN followed the Mime Registration Act, legislation to abolish all mimes and clowns in the world. The fun was set

in a parallel universe that was obviously a twisted parody of our own social and political environment. Very familiar elements of everyday life were ironically satirised.

It was this train of thought, so evident in the direction, that resulted in slick routines

that hid a very clever and subtle statement. This show had elements of street theatre anarchy and the execution was manic without losing the ability to awe and captivate the audience. A very entertaining show.

Brendan Stapleton



## ■ Praxis Theatre Company

### Seed

Lyric Hammersmith, London, June 1995

The advance publicity was awful, promising something really pretentious. However, the show was really very good! Beautiful images, strong performances, and witty repartee collaborated to create a rich theatrical experience.

On a transverse stage with a shimmering, golden trough running centrally, Sharon Kennet who both wrote and directed SEED threw concepts of

Surrealist Art, Goddesses and Love into the avant-garde pot along with a nineties "The Singing Detective" style thriller.

Babygirl, the personification of a goddess in a (very adult) child and surrealist artist indulged along with the Blind Painter and Man 2 in conversations of Art, Life, Sex, Love, psychoanalysis and philosophy, The Goddess, the Diva and Lady Go-Diva. The Blind

Painter dreams of the Diva (the Creator) and the Femme Fatal (the Seducer, the danger to existence) unable to see the face of the androgenous Femme Fatal whom he worships - the dream as reality or the reality as dream? Which is more real?

The woman sings a song written by Babygirl. The evil techno-evangelist wants to buy it. He's being set up. The Woman is the patient of the Psychiatrist,

bitter wife of the techno-evangelist. Owned, oppressed, lacking self-belief and control, but watched over by the ambiguous but genial figure of the androgenous male Voyeur, the Woman struggles to find herself.

Poetic, lyrical and slow, SEED was somewhat over-written, the connection of the story and ideas did not quite work, the ideas being stronger and more

intriguing than the pedestrian narrative. But with some excellent dialogue, especially between the Blind Painter and Man 2 on masturbation, Freud and Jung, and the beautiful final images of the Femme Fatal and the Painter naked cuddling each other in a lake of water, made this a rare theatrical gem.

Ris Widdicombe

## ■ Ophaboom Theatre Company

### Romeo and Juliet

Victoria Embankment Gardens, London, June 1995

There is no doubt that a true comedy of errors was created in this collision between William Shakespeare and Ophaboom Theatre Company's rendition of ROMEO AND JULIET. A Commedia dell'Arte experience that changed any perceptions the audience may have had about expecting an elevated theatrical staging of the work. It was played in the true honest spirit of street theatre, and certainly felt as if it caught some of the essence of Shakespearean times.

It was a show which shone in its quality as it was performed in blistering heat to an audience that was gently "warmed" up throughout by the company's exuberant style and spontaneity of performance.

Regularly and intuitively turning to the audience, developing a unique sense of fun and subtle moments of humour, the tragic love story unfolded, lending itself more to manic satire and boorish melodrama than to any academically interpreted performance of Shakespeare.

It was this 'feel' that gave the company its edge, an 'edge' that was further explored by minor characters swapping roles with chaotic abandon. Ophaboom are a company with strong physical and visual appeal and are sure to increase from strength to strength wherever they perform.

Brendan Stapleton

## ■ The Holy Body Tattoo

### Poetry and Apocalypse

Chisenhale Dance Space, London, June 1995

Noam Gangon and Dana Gingras, the dancers in the Canadian company Holy Body Tattoo, throw themselves into their work with determination leaving little space for doubt. POETRY AND APOCALYPSE took place in an apocalyptic civilisation in terminal decay. The set, and instruments played by Paul Gregory and Jean-Yves Theriault, were constructed of metal and junk; the soundtrack comprised of sounds

of disintegration.

The dancing drew from eurocrash, but unlike the more usual sanitised version, these dancers used all their strength and stamina to push as far as endurance would allow. The dancers remained mainly close to the floor in sequences of rolls and twists that slammed them against the floor, working in unison or as a duet (a man and a woman rolling around on the floor together seems puzzling fare for the

Pride Arts Festival). When they did come to standing the inevitable outcome was a manoeuvre sending them hurtling to the floor.

The piece was in three parts: slow, much faster, and slow again. The fast section was memorable for the stamina required in the performers: long sequences of movement repeated at an impossible to sustain pace. One wondered how long it would go on for, as the dancers fought

with exhaustion to keep pace with the score. The musicians were equally frenzied, but their labours had a more tangible result. In the final section it was fascinating to see the dancers moving through their exhaustion.

It was sad that the publicity had not been more effective because this company deserved a larger audience than they had.

Andrew Barker

## ■ Cia de Teatro Quadrinos

### O Cabrador

Battersea Arts Centre, London, June 1995

Fernando Vieira, who took the main part in the prize winning Brazilian piece, O CABRADOR (The Avenger), is an ex-pupil of mine from six years ago, so I had a special interest in seeing this show.

Though Brazil has a strong feeling for theatrical spectaculars, there are no schools of physical theatre, so even famed companies like Macunaima, are low on physical expertise. Brazilian based international companies trained and formed in England, like Mimus Mundanus and Boi de Mamao have a stronger feel for effective theatrical movement.

The 5-strong cast of O CABRADOR were trained by Vieira and showed the economy, energy and power that we expect from good physical theatre.

From the extraordinary first entrance, with Vieira walking like a fractured Transformer, the piece commanded our attention. In a claustrophobic set of oil drums and rubber tyres, it followed the life and aspirations of a couple of hoodlums - for whom daily needs, food, minor luxuries, a visit to the dentist, sex, money, were achieved with a casual and grotesque violence. This was Pulp Fiction or Miami Vice set in the gutter. The Brazilians are generally strong on the emotions - and this was no exception, a joyless orgy of murder, intimidation and sex.

Unlike a lot of physical performers, they handled the Portuguese dialogue extremely well. Vieira's character particularly, was enhanced by his use of voice.

In foreign countries Etienne Decroux always went to speaking theatre, and if he could understand the play without understanding the language, then the play was good.

Mostly, I had no trouble with the plot; only towards the end did I feel I was losing the subtleties. The largely Brazilian audience loved it, dewy-eyed with nostalgia, and so did I - but in the end it was about ten minutes too long.

Desmond Jones



## Management News

### MAG re-locates to The Circus Space

From the 1st November 1995, Mime Action Group will be based at The Circus Space, Coronet Street, London, N1 6NU. Tel/Fax 0171 729 7944. The re-location marks the first stage of MAG's long term goal of establishing a dedicated mime and physical theatre education resource and information centre based at The Circus Space.

### Consultative Green Paper on the Funding of Drama

The ACE Drama Dept consulted widely with arts constituencies over June and July and is now in the process of bringing together a "White Paper" based on their findings. The exact arrangements for feeding into this document are as yet unknown, but the document is due to be completed in the Autumn. You can call the ACE on 0171 333 0100 for more details.

### Select Committee on Arts Funding

The parliamentary National Heritage Committee are making an enquiry into how the Performing and Visual Arts are funded and supported. So far they have called on Lord Gowrie of the ACE to give evidence. You can also submit written memoranda for consideration by the Committee. Call MAG on 0171 713 7944 (0171 729 7944 after 1.11.95) for more details.

### Foundation for Community Dance

It's official! The Community Dance and Mime Foundation have been re-named the Foundation for Community Dance. In so doing they have put the final mark on relinquishing their responsibility for community mime. This has been passed on to Mime Action Group.

### North West Arts Board

Anne Clayton has been appointed as the North West Arts Board Dance and Mime Officer. Until recently she was the Administrative Director of Chisenhale Dance Space.

### West Midlands Arts

Anouk Perinpanayagam has been appointed the Dance and Mime Officer at West Midlands Arts.

### Scottish International Mime Festival

The Scottish Arts Council and Edinburgh District Council are supporting a feasibility study to consider the practical development of an International Mime Festival for Scotland. The consultation process will involve all relevant organisations within Edinburgh and beyond.

### Edinburgh Theatre Workshop

Robert Rae takes over as the new Director from Adrian Harris who leaves Theatre Workshop to pursue

a freelance career. Robert Rae was previously associate director of Red Shift Theatre Company and freelance director at the Old Bull Arts Centre.

## Awards Received

### Arts Council of England

#### Small Scale Venue Development Awards

Recipients include: Cambridge Drama Centre; Blackfriars Arts Centre, Boston; Trinity Arts Centre, Gainsborough; Nottinghamshire Stages; Battersea Arts Centre, London; Oval House, London; Drill Hall, London; Watermans Arts Centre, London; Brewery Arts Centre, Kendal; Dovecot Arts Centre, Stockton; Live Theatre, Newcastle; Green Room, Manchester; Unity Theatre, Liverpool; Gantry Arts Centre, Southampton; Pegasus Theatre, Oxford; Havant Arts Active; Komedia, Brighton; Trinity Arts Centre, Tunbridge Wells; Cornwall Promoters Consortium; Dorset Promoters Consortium; Leeds Metropolitan University Studio Theatre; Warwickshire Community Arts.

### ACE Lottery Update

The Chairman of the ACE, Lord Gowrie announced a further 49 grants from the Arts Council Lottery Fund on 24 May 1995. These included: Brouhaha International, Liverpool £32,905; Cheshire Dance Workshop, Winsford £32,450; Everyman Theatre, Liverpool £99,766; Green Room, Manchester £750,000; Interchange Studios, London £22,500; M6 Theatre Company, Rochdale £76,384; Natural Theatre Company, Bath £14,500; Praxis Theatre Company £25,637; Quicksilver Theatre for Children £48,379; Sadler's Wells Theatre, London £1,500,000.

### New Collaboration Fund 1995/96

Seventeen grants have been awarded. Including: Anti-Rom Collective £18,775 (CD Rom Project); Artec £20,000 (CD Rom Project); Blast Theory £20,000; Ian Breakwell & Ron Geesin £20,000; Desperate Optimists £9,634; The Handsome Foundation £10,000; Mayhew and Edmunds £4,700; Salisbury Festival £20,000; Station House Opera & Chahine Yavroyan £25,000; The Zwilling Project £5,000; Dance City £5,000; Dovecot Arts Centre, Stockton & David Metcalfe Associates £4,900; Rene Eyre & Chris Nash £4,925; Great Yarmouth Borough Council £5,000; Mahogany Arts £5,000; Walks on Water Ltd £5,000; Welfare State International, Tracy Warr & Rob La Frenais £4,750. Further details from Anna Hackett, Combined Arts Dept on 0171 973 6512.

### Kaleidoscope

A total of sixteen projects will receive grants from the European

Commission - Kaleidoscope Scheme 1995. The Radical Convention - Convention for Photographers, 12,455ECU; City of Sunderland Libraries and Arts Gallery, 8,411ECU; Circus Zanni - International Festival of Youth Circus, 4,706ECU; Fifth Quarter, 22,306ECU; Chisenhale Gallery, 6,906ECU; Warrington Borough Council, 29,999ECU; Gateshead Libraries and Arts, 19,211ECU; University College Bretton Hall, 5,649ECU; Broomhill Trust, 28,876ECU; Glasgow Museums and Arts Gallery, 32,141ECU; St Mary's College Of Education, 6,277ECU; The Puppet Animation Festival Association, European Festival, Edinburgh, Aberdeen, Glasgow, 28,876ECU; West Yorkshire Playhouse, 44,446ECU; Contemporary Dance Trust - 4d Paris-Berlin-London, 43,187ECU; AMARC-Europe, 14,438ECU; Womens Library International Network, 16,045ECU. Application forms for 1996 will be available from the International Arts Bureau in September 1995. Details: IAB on 0171 403 7001.

### Michelob Pioneer Programme

The Michelob Pioneer Programme in association with the Independent Theatre Council is supporting the very best in contemporary performing arts for a second year. They are sponsoring six joint projects between dance/theatre companies and venues. Successful companies were: Comunicado/Traverse Theatre, Edinburgh; Adzido Pan African Dance Ensemble/Sadler's Wells Theatre, London; Rejects Revenge/Unity Theatre, Liverpool; Motionhouse/Warwick Arts Centre, Coventry; English Touring Theatre/Contact Theatre, Manchester; Shared Experience/Tricycle Theatre, London.

### British Telecom & East Midlands Arts Board

Have announced the four winners of the BT/EMA Innovation awards for 1995. The awards, now in their second year, were made in four categories: theatre - for an original work addressing a contemporary issue or theme and music; the visual arts; live art - involving two or more art forms; and for a collaborative project between two or more contemporary musical styles. The award winners who will each receive £4,500 are Commotion Theatre Company, Derbyshire for THE GHOSTS WITHIN; the City Arts Gallery, Leicester; 'Now '95 Festival; and Lee and Dawes, Nottingham.

### Japan Festival Award

Chisenhale Dance Space and Butoh Kinoko (The British Butoh Association) have been awarded £2,000 by the Japan Festival Fund, for the East Winds Festival of New Butoh which took place in February 1995. It was the first major event devoted solely to Butoh to take place in this country.

## Awards and Commissions Offered

### Northern International Festival of Visual Theatre, Mime and Dance 1996

Anne Pierson, Director writes: "Hosted annually by the Brewery Arts Centre, Kendal for the last 12 years, much of the Festival programme has been comprised of relatively new work with one or two commissioned pieces and/or premieres. Inevitably these have tended to only realise their full potential two or three weeks after their opening performances. "I feel that the expectations of both critics and audience make demands which are unrealistic. I would like to acknowledge those companies which are showcasing 'work in progress' by not charging their audiences, encouraging them to move from the role of passive observers to participants sharing in a creative process through post-show discussions and so on. "If companies planning productions which will near fruition next April would like to try out their work in the context of a Festival which offers informed interest and support rather than pressure to 'get it right first time' they should send preliminary details to me at the Brewery. "Those selected will be offered a free venue, a day's technical support, over night accommodation, petrol expenses, and tender loving care. But no fee!" Further details contact Anne Pierson, The Brewery, Highgate, Kendal, Cumbria LA9 4HE on 01539 725133.

### South East Arts Board

A reminder that the deadline for South East Arts Board Project Funding for the following awards is on 29 September 1995. *Youth Dance and Mime*: Aimed to encourage good practice in youth dance and mime activity. *Dance and Mime in Schools*: Intended to encourage and support the teaching of dance and mime. *Dance and Mime Training Bursaries*: To attend short courses, seminars and conferences (Deadline six weeks prior to attendance) Details: Maureen Salmon 01892 515210 ext 230.



## News

### ITC Service Database

The Independent Theatre Council is in the process of compiling a Services Database. For inclusion contact Ian Wicks at ITC on 0171 403 6698.

### Promotion of British Theatre

McCann Matthews Millman in association with Channel 4, are behind the first, co-ordinated promotion of Theatre in Britain. The

series titled BLOW YOUR MIND - SEE A SHOW will be launched on 17 September with a week of screenings of four commissioned extracts of plays. Details Joanna Sargeant 01222 225585/0171 388 311.

### Towards the Millenium

Organised by the DGGB, the inaugural European Theatre Directors Forum has been re-scheduled for 8-10 December 1995. Details: Directors Guild of Great Britain Tel: 0171 436 8626. Fax: 0171 436 8646.

### Glass Ceiling V

Cottesloe, Royal National Theatre, London

26 November 1995

FROM VICTIM TO DIVA

*Visible Heroines and Creating the Female Protagonist*

The Sphinx in association with NT Education presents their fifth conference about women in the arts. Contributors include Claire Armistead, Annie Castledine and Denise Wong, Artistic Director of Black Mime Theatre. Details on 0171 928 2252.

### One-Eyed Monster Stolen

The Faceless Company had their white, flat back Transit Lorry stolen from Haigh in August. Devastatingly for the company, the van contained two of their props - a metal sculpted blue TV called CYCLOPS and BLANC, a white sculpted ladder. If you can help retrieve these irreplaceable props please call Wakefield Police Help Desk on 01924 293274 or The Faceless Company on 01924 830170.

## Opportunities

### Resolution! The Place Theatre

Resolution! is the Place's open season for all that's new in contemporary dance. It is open to any company willing to take the financial risk of presenting work. Selection criteria for the season include:

Companies need to have been in existence for less than 18 months. Companies should be willing to pay the hire charge for an evening. (Not payable in advance - deducted from the box office receipts). Total cost of hire per evening is £705.00 split between 1-3 companies. Group work rather than solo work. Works less than 30 Minutes. Deadline 15 September 1995. Details on 0171 380 1268.

### Theatre Arena, Slovakia

The International Institute of Mime Art, Theatre Arena is at present reconstructing their theatre building. Plans for the re-opening in Autumn 1996 include the revival of the GAUKLER FESTIVAL. It aims to present a picture of the state of contemporary European mime art and other forms of movement theatre. Performances may also be given in the park near the Danube river. If you would like to apply for participation in the festival, please send information to Milan Sladek, Director, Theatre Arena, Viedenska 10, SK 851 01 Bratislava, Slovakia. Tel: + 42 7 846 875. Fax: + 42 7 846 864.

### New Short Plays

Shaker Productions are once again looking for NEW SHORT WORKS for March 1996. Plays (not sketches or extracts) on any subject are invited from authors. Criteria require that: It is original work; It is written in English. The performance will last approximately 8 minutes; It has not previously been produced in any other medium. The script should reach The Hawth by 15th December 1995. Shaker Productions will also be looking for experienced performers, directors, stage managers and designers for BRIEFS 96. Details: Cathy Bailey/Cheryl Pierce 01293 552941.

### Starter Performing Company

Mick Parkin is looking for people to become involved in setting up a touring package. His own work comes from a background of alternative comedy and performance poetry which he is now developing along more theatrical lines. For further information contact Mick Parkin, 10 Bruce Road, Glasgow, G41 5EJ. Tel: 0141 429 7059.

### Expanding Pictures

The ACE and BBC2 are commissioning a series of six challenging ten minute programmes which explore the meeting point of live/performance art and the moving image. Proposals are invited from fully professional artists and directors/film/video artists resident in the UK. Students are not eligible. Details: Send an A4 SAE to Expanding Pictures, FVB, The Arts Council of England, 14 Great Peter Street, London, SW1P 3NQ. Deadline 2 October 1995.

### Administrative Producer

To work closely with Artistic Director Ruth Ben-Tovim in the running and development of Louder Than Words Productions. Several projects already lined up for 1995-96. Payment is per project. Also office space available with LTW and Wink Productions in Sadler's Wells. £15.00 per week inc. telephone line. Details Ruth Ben-Tovim on 0171 713 7843.

### Staff Exchange

A staff-swopping network for arts organisations is being launched by the Junction, Cambridge and the Eastern Arts Board. It aims to encourage the

professional development of people working in the arts and to generally enhance communication and co-operation between arts organisations. This is initially a regional project but could be extended to include national and international organisations. For further information call Emily Macquire on 01223 410356.

### Arts Council Apprenticeship Schemes

The scheme is part of the Arts Council's Education and Training Department. It's objectives are to create high calibre arts professionals for the future and increase the involvement of disabled people in the arts. Apprentices are recruited on the basis of their potential both to contribute to the host organisation and to benefit from the training. The scheme works with a wide spectrum of arts organisations all over England. Details: Liz Crow/ Damien Robinson on 0117 944 6882/0117 923 2774.

## Services

### Video Documentation

Attention all performers, choreographers and directors! Susanne Thomas, Videographer offers to learn your show and produce jitter-free camerawork including titles for £70.00 an evening, including tape. For further details call Susanne on 0181 802 6420.

### Van for Hire

Kevin Alderson has a van for hire. He will negotiate hire costs. Details: 4 Edward Lynton Court, Croftside, Cockermouth, Cumbria, CA13 9QY. Tel: 01900 827630.

## Change of Address

### Circomedia

Kingswood Foundation, Britania Road, Kingswood, Bristol, BS15 2DB. Tel/Fax 0117 9477288.

### Kevin Alderson

4 Edward Lynton Court, Croftside, Cockermouth, Cumbria, CA13 9QY. Tel: 01900 827630.

### Live Art Magazine

Live Art Magazine and David Hughes have moved to Nottingham. Any correspondence and listings should be re directed to: Live Art Magazine, PO Box 501, Nottingham, NG3 5LT.

### Voluntary Arts Network

Roger Fox-Director, Jenny Saunders - Information and Research Officer, Lucy Smith-Administrator. PO BOX 200, Cardiff, CF5 1YH. Tel: 01222 395395. Fax: 01222 397397. E-mail: vanmail.demon.co.uk.

### Mime Action Group

(From 1/11/95)  
At The Circus Space,  
Coronet Street, London N1 6NU.  
Tel: 0171 729 7944.

## 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, developments and includes information on companies and their touring schedules.

## Subscriptions

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

### Annual Subscriptions (UK)

Students	£11.50
Individual	£15.00
Company	£20.00
Educational	£40.00
Corporate	£50.00

For subscription enquiries contact:

Mhora Samuel,

Administrative Director

*Mime Action Group*, Sadler's Wells, Rosebery Avenue, London EC1R 4TN. Tel 0171 713 7944.

From 1st November 1995 MAG's new address will be *Mime Action Group*, At the Circus Space, Coronet Street, London N1 6NU. Tel/Fax 0171 729 7944.

## Opportunities to advertise in total theatre

### 1. Free listings service for Members

We encourage members to use our free listings service to inform readers of their activities and touring plans. Listings can be put into the Notice Board, Performers and Company Update, Performances & Festivals and 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
Half Page	£150
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

**Winter:** 14th October  
Published 7th December

**Spring:** 14th January  
Published 7th March

**Summer:** 14th April  
Published 7th June

**Autumn:** 14th July  
Published 7th September



It was with great anticipation and excitement that I approached Thomas Richards' book. At last, almost three decades since the publication of Grotowski's "TOWARDS A POOR THEATRE", a collaborator inside view of this great man's more recent work.

Written in a pseudo-diary form, the text flits from personal recollections of working with Grotowski and Richards' own personal development through that working methodology, to more philosophical and concrete ideas on which Grotowski bases his working practices.

Perhaps the most important aspect to this book is Richards' constant allusions to, and reminder of the fact that Grotowski merely considers his work to be a continuation of Constantin Stanislavski's. As Grotowski suggests, Stanislavski's research had just started to focus on physical actions and the only reason he failed to follow this up in his work was his inevitable death.

*'Create your own method. Don't depend slavishly on mine. Make up something that will work for you'.*

Words not from Grotowski but from Stanislavski

himself. There are many similar quotations from the Russian practitioner scattered through Richard's text, affirming the link between these two great men of theatrical exploration. He is, however, equally quick to point out the dissimilarities between the two men's working practices. The most important of these being Grotowski's use of the montage. Both practitioners appear to agree that the key to the actor's craft lies in the independence of the emotions from the will (that is to say the body's ability to trust in the truthfulness of its own processes), providing it with a

logical behaviour in which it can believe:

*'We cannot remember feelings and fix them. We can just remember the line of physical actions'.*

Stanislavski

But Grotowski's system lay in creating 'individual structures' which were performed with another actor. Each with their own personal story - two completely different lines of associations and actions. This however, would not be perceived by the audience due to the timing and the close proximity of the actors.

Although this is the most recent published

# RECENTLY READ

account of Grotowski's work-in-progress. Richards' does not tackle Grotowski's latest field of investigation. This is left to the man himself in a closing essay entitled "From Theatre Company to Art as Vehicle" in which he outlines the present concerns of his work.

Richards' writing is at times a little self-indulgent but it is the insights into Grotowski's working practices - many of which have been lost and distorted over time - that are the most interesting. It is not a manual for producing 'Grotowski-type' work, but rather a clarification and

admiration of the genius of the man and well worth reading.

**MARK CUNNINGTON**

Available (Pb) £8.99 ISBN 0 415 1291 3; £25.00 (Hb) ISBN 0 415 1292 1. Contact Simon Wilson, Routledge, 11 New Fetter Lane, London, EC4P 4EE. Tel: 0171 583 9855.

## Publications

### Performance

#### State of Mime

The summer issue of the European Mime Federation's magazine contains a brief report on The Moving into Performance Workshop Symposium, news of MAPAZ workshops in Berlin and a report from the ISTA conference in Copenhagen. Details on 00 31 20 623 5104.

#### Performance Research

The new performance journal PRAXIS will be launched in March 1996 - re-titled "Performance Research". It will be published 3 times a year by Routledge and brought together by Ric Allsopp (Dartington College), Richard Gough (Centre for Performance Research) and Claire MacDonald (De Montfort University). They are interested in receiving submissions. Details from CPR on 01222 345174.

#### Moving Into Performance Report

Written by John Keefe and published by Mime Action Group, this account of the European Mime and Physical Theatre Workshop Symposium provides an insight into the proceedings and highlights the diversity of current working practices in the field today. Details on 0171 713 7944 (From 1.11.95: 0171 729 7944).

#### Training and Education

##### Arts In Their View: A Study of Youth Participation in the Arts

This new report from the National Foundation for Educational Research highlights some of the social benefits of young people's participation in the arts. Price £10.00. Available from NFER, The Mere, Upton Park, Slough, Berkshire, SL1 2DQ.

### Research in Drama Education

New journal which intends to offer a dissemination of completed research, news of research in progress and debate. The journal will cover: Drama in Education, Theatre in Education, Youth Theatre, Children's Theatre, Development Theatre. Free inspection copy available from Carfax Publishing Company, PO Box 25, Abingdon, Oxfordshire, OX14 3UE.

#### Live Arts Magazine

Re-located to Nottingham Trent University, the next issue will be out in October 1995. It will include a special Education supplement covering fine art and live arts courses offered by Higher Education Colleges and Universities. Details on 0115 952 9528.

### Directories

#### International Festival Guide

The European Network of Information Centres for the Performing Arts have produced an update to their 1991 Festival Guide on MS-DOS. It contains addresses and contacts for theatre and dance festivals and venues in Europe. Price £28.00. Contact Theater Instituut Nederland, PO Box 19304, 100 GH Amsterdam. Tel: 00 31 20 625 6424.

#### Performing Arts Yearbook Europe 1996 (PAYE 96)

This revised edition contains contact details for 13,000 arts organisations in 52 European countries. Price £25.00. Details: Arts Publishing International Ltd, 4 Assam St, London, E1 7QS.

#### Regional Arts Boards Touring Information

An up-to-date list of the RAB's and officers and deadlines and procedures for applications.

Details: ITC, 12 The Leathermarket, Weston Street, London, SE1 3ER. Tel: 0171 403 1727.

### The White Book

Production directory with details of agents, managers and artistes representatives, artists, the show and festival industry, international agents, promoters, the media, TV and radio and the press, organisations and professional services. Price £45.00. Details: P O Box 55, Staines, Middx, TW18 4UG.

### Miscellaneous

#### British Dance and Drama on Tour

A news bulletin published twice yearly by the Drama and Dance Department of the British Council gives details of BC supported events, company touring availability and articles. Details: David Ranger, 11 Portland Place, London, W1N 4EJ. Tel: 0171 389 3097.

#### Guide to the Internet: Getting On-Line

A FREE guide to the Internet for arts and cultural organisations published by the three northern RAB's (Yorkshire and Humberside, Northern and North West). It gives examples of how arts organisations can make use of the Internet and includes a summary of Internet service providers in the UK. Details: YHA 01924 455555, Northern 0191 281 6334 and NWAB 0161 228 3062.

#### Unemployment and Training Rights Handbook

The Independent Unemployment Unit and Youth Aid's guide to your rights when you are unemployed. The third edition of this guide is available from the Unemployment Unit, 322 St John Street, London, EC1V 4NT.



# performers & company update

## **Bouge-de-la-Theatre**

Recently completed their ITC and Gulbenkian Foundation TROUBLE SHOOTER with Anouk Perinpanayagam. They will be touring THE MAN WHO ATE HIS SHOES nationally from January - March 1996. For the future they are keen to hear from companies interested in collaborating with performance oriented designers. Contact: Lucy or Aurelian on 01865 749583.

## **Commotion Theatre Company**

Have been awarded £4,500 from BT/EMA. The company plans to develop a new style of work in the production THE GHOSTS WITHIN incorporating text and a larger number of performers. It proposes to be a funny and stimulating celebration of everything we want

to keep hidden, performed in the medieval theatrical style of 'bouffons'. Uniquely, the piece will provide a training in physical theatre for semi-professional performers/actors previously selected from the workshops run by the company in the East Midlands Region. Details: Chenine Bathena on 01223 460075.

## **Common Ground Sign Dance Theatre**

Are pleased to announce news of their new Co-ordinator, Barry Avison. Barry was until recently a founder member of Newcastle Deaf Theatre Group. If anyone wishes to contact Common Ground please use TYPETALK: 0800 515152 or call Visual Phone: 0181 575 3973 also a hearing phone is still available for sound messages and fax: 0181 575 1078.

## **Dance Askew**

From different worlds, this accomplished pair have set their art forms on a collision course, to produce a dynamic fusion of dance and mime. Lizzie Kew-Ross is the dancer/choreographer, Geoffrey Stevenson the mime actor. ROOM BETWEEN is their new

show, rich in theatrical variety which aims to forge a new form of dance theatre. Details: Dance Askew on 01904 470033.

## **David Glass Ensemble**

Has been working with Sheffield Theatres to present LA DOLCE VITA, a high energy vivid and visual spectacle, a sexy, stylish and visually ravishing musical adaptation of Fellini's Oscar winning film. Using traditions of circus, cabaret and the catwalk, the production looks at love, infidelity, movie stars and orgies, set in the stylish Rome of the fifties.

## **Forced Entertainment**

Their latest production SPEAK BITTERNESS is a confident, no-compromise theatre work in which 7 performers make public confessions from behind a long table. In it Forced Entertainment moves from the theatrical collage to explore a much more direct form of presentation. Details: Deborah Chadborn 0114 279 8977.

## **Guy Dartnell**

Is presently touring his first solo show BOTTLE. Commissioned for Chisenhale Dance Space's "Getting Personal" Festival, this is a highly comical and moving piece of voco-physical theatre exploring the complex world of emotions - having them, not having them, them having you, avoiding them... and other related things like war, suicide and football. Details: Guy Dartnell 0181 731 9925.

## **Hoi Polloi Theatre**

Hoi Polloi Theatre are about to start rehearsing their next production, HONESTLY, a comedy based on fetishism and obsession and ideas of security and control, in their new home in Cambridge. Hoi Polloi are joined for this production by Jason Turner and Gaetan Schmid, and will be directed once again by Clive Mendus. The production will tour nationally from January 1996.

## **Rejects Revenge Theatre Company**

Rejects Revenge have been working with Bim Mason on their current show PEASOUPER which premiered and received a Fringe First at the Edinburgh Festival. In August the company received a grant award from the ACE and were selected as one of

the six companies for the Michelob Pioneer Programme in partnership with the Unity Theatre, Liverpool.

## **Scarlet Theatre Company**

Their next show THE FRUIT HAS TURNED TO JAM IN THE FIELDS alights upon the world of Dad's Army. Directed by Grainne Byrne and written by Jyll Bradley, the text will be visceral, rhythmic and demanding, with a high degree of hilarity. Scarlet Theatre is also planning to take THE SISTERS to Poland and Germany in 1996.

## **Second Stride**

Award winning theatre and dance company Second Stride have joined forces with 4 major UK Theatres to present BADENHIEM 1939, an ambitious new music theatre production. Second Stride's 14 actors, dancers, singers and musicians will be joined by 10 local performers from the regions. This tour has been supported by Barclays New Stages and produced in association with The Crucible Theatre, Sheffield.

## **Shiftwork Theatre Company**

Aberdeen company, Shiftwork, are creating a unique cross-cultural / cross-disciplinary production with five young artists from Zimbabwe. BRIDGES will combine African and Scottish music and movement theatre traditions. This dynamic show will tour around Scotland and visit London as part of Africa '95.

## **Théâtre Sans Frontières**

Their latest production is LA TULIPE NOIRE is a rollicking and absurdly comic adventure bursting with intrigue, ambition and love, set in 17th century Holland. This tale, thick with foul deeds, brutal murders and bristling suspense, has been adapted from then Alexandre Dumas novel by the National Theatre's Edward Kemp. Played in French by this international company of actors and musicians, the adaptation features a visually driven narrative coupled with a live musical score.

## **Process (Ten 28)**

Now firmly established as one of Scotland's leading performance and avant garde theatre

company's, Process (Ten 28) return to the Tramway with MR PORTER. This is the seventh and ultimate instalment in the company's cycle adapting James Joyce's "Finnegans Wake". Tam Dean Burn returns as the central character in a production reaching new theatrical heights with a terrifying array of pyrotechnics and other astounding visuals.

## **Tobav/MYPT/Hope Street**

Present BETWEEN TWO WORLDS a show devised especially for 8-12 year olds. It draws its inspiration from Turkish and British culture and is a mixture of visual language, strong imagery, inventive characters and original music. The play was created and rehearsed in the sunny village of Alacati, Turkey for the 6th Alacati International Children's Festival in Turkey.

## **Tottering Bipeds**

MACARIO by Katie London will be presented at the Lyric Theatre Hammersmith in September. MACARIO interweaves three B Traven Stories - all happen in one fictional village. The adaptation also draws on Zinacanton and Chamulan legends and dreams. The company researched the production in the autumn of 1994 travelling in Mexico and staying in a remote Indian village in Chiappas. Details: Uri Rodner 0171 794 2413

## **Triangle**

The award winning team which created the Edinburgh Fringe First Award Winner: THE DIG, plunge once more into unknown territory to bring GODIVA the story of the horse woman. GODIVA is performed and presented by Carran Waterfield, directed by Ian Cameron, original music by Joel Kenderick, design by Nicola Peacock.

## **WYRD arts**

Have been busy this summer touring THE EIGHTH WONDER OF THE WORLD. Performer and company director Kevin Alderson was joined by Tim Townsend, Keddy Sutton and director Ross Foley, Sue Wardle was the tour administrator and stage manager. David Mason and Lorraine Hackett were responsible for the mask-making, and the costumier was Jackie Haynes.



# performances &

# festivals

## Performances

### Bouge-de-là: THE MAN WHO ATE HIS SHOES

#### SEPTEMBER

14-16 MADCAP, Milton Keynes

#### OCTOBER

12-13 Battersea Arts Centre, London

19 Ashcroft Arts Centre, Fareham

26 Old Bull Arts Centre, Barnet

#### NOVEMBER

15 Studio Theatre, North Westminster School, London

Details: Chenine Bathena on 01223 460075.

### Nigel Charnock: THE SECOND COMING

#### OCTOBER

10-28 The Drill Hall, London

Details: The Drill Hall on 0171 637 8270.

### Common Ground Sign Dance Theatre

#### SEPTEMBER

20 Spring Field Centre, London

#### OCTOBER

11 Central Studio, Basingstoke

13 Blackburn Festival, Blackburn

15-19 Residency at Woughton Centre, Milton Keynes

#### NOVEMBER

6-10 Residency at Runnymede Centre, Surrey

Details: Barry Avison on 0181 575 3973

(Minicom); 01345 515152 (Typetalk);

0181 575 1078 (Telephone/Fax).

### Commotion: DON JUAN

#### OCTOBER

13-14 Phoenix Arts, Leicester

17 Marlborough College

19 Corn Exchange, Newbury

20 Merlin Theatre, Frome

21 Hope Centre, Bristol

25-26 Nene College, Northampton

27 Bowen West Theatre, Bedford

28 Thame Sports & Arts Centre

#### NOVEMBER

2 Swindon Arts Centre

3 The Hawth, Crawley

4 Northbrook Theatre, Worthing

15 Redbridge Drama Centre

16 Old Town Hall Arts Centre, Staines

17-18 The Drama Centre, Cambridge

22-25 Komedia, Brighton

29 The Arena, Wolverhampton

30 King's Lynn Arts Centre

#### DECEMBER

1-2 Platform Theatre, Haywards Heath

6 21 South Street, Reading

7 Ashcroft Arts Centre, Fareham

9 The Guildhall, Gloucester

10 Theatre Hafren, Newtown

Details: Chenine Bathena on 01223 460075.

### Guy Dartnell: BOTTLE

#### NOVEMBER

7 Powerhouse, Nottingham

14-15 Jackson's Lane, London

Details: Guy Dartnell 0181 731 9925.

### DV8: ENTER ACHILLES

#### SEPTEMBER

15-16 Newcastle Playhouse

20-23 Arnolfini, Bristol

27-30 Royal Northern College of Music, Manchester

#### OCTOBER

9-10 The Playhouse, Oxford

13-14 Festival Theatre, Edinburgh

18-21 Courtyard Theatre, West Yorkshire Playhouse, Leeds

26-30 Queen Elizabeth Hall (Dance Umbrella), London

Details from ARTSADMIN on 0171 247 5102.

### Dynamic New Action: DNA CABARET

24 Sept, 1-2 Oct BAC, London

Details: BAC on 0171 223 2223.

### Forced Entertainment:

#### SPEAK BITTERNESS

#### SEPTEMBER

26-27 Alsager Arts Centre, Stoke-on-Trent

#### OCTOBER

4-5 Portsmouth College,

7 The Gantry, Southampton

10-14 CCA, Glasgow

18-19 Nuffield Studio, Sheffield

23-24 Bowen West Theatre, Bedford

31 The Theatre Studio, Scarborough

#### NOVEMBER

2-4 Capitol Theatre, Manchester

9-11 Assembly Rooms, Edinburgh

15 Dartington Arts Centre

17-18 Wickham Theatre, Bristol

20-21 Arena Theatre, Wolverhampton

23-24 The Studio Theatre, Leeds

28 The Hawth, Crawley

30-31 Ferens Gallery, Hull

#### DECEMBER

5 Arts Centre, Wakefield

7-8 Powerhouse in the City, Nottingham

11-21 ICA, London

Details: Deborah Chadbourn on

0114 279 8977.

### Hoipolloi Theatre: HONESTLY

#### NOVEMBER

23-25 University of East Anglia, Norwich

Details: Chenine Bathena 01223 460075.

### Ophaboom Theatre:

#### RICHARD III & ROMEO AND JULIET

#### SEPTEMBER

30 Chiddingfold Festival

#### OCTOBER

5 Maltings Art Centre, Berwick upon Tweed

#### NOVEMBER

2 Brewery Arts Centre, Kendal

Details: Teri Sayer on 0181 830 6055.

### Peepolykus: SQUID!

#### SEPTEMBER

12 Redgrave Theatre, Bristol

13 Charles Cryer Studio, Carshalton

14 Ashcroft Arts Centre, Fareham

15 Selbourne Village Hall, Alton

27 Norwich Arts Centre, Norwich

28 Seagull Theatre, Lowestoft

29 Launceston College, Launceston

30 Barbican Theatre, Plymouth

#### OCTOBER

4 The Acorn, Penzance

5 St. Austell Arts Centre, St. Austell

6 Falmouth Arts Centre, Falmouth

7 Stert Arts and Environmental Centre

14 Limelight Theatre, Aylesbury

19 The Mill, Banbury

20 The Merlin, Sheffield

26 The Brewhouse, Burton-on-Trent

28-29 The Old Bull Arts Centre, London

#### NOVEMBER

8-11 Komedia, Brighton

15-18 Komedia, Brighton

#### DECEMBER

1-2 The Rondo, Bath

12 Bradon Forest School, Swindon

Details: Peepolykus on 0181 806 4679.

### Rejects Revenge: CRUMBLE &

#### PEASOUP

#### SEPTEMBER

22 Banbury, Cheshire

23 Tarvin, Cheshire

#### DECEMBER

13-16 Komedia, Brighton

20-23 Komedia, Brighton

Details: Rejects Revenge on 0151 708 8480.

### The Right Size: STOP CALLING ME VERNON

Lyric Theatre Hammersmith, London

25 September - 14 October 1995

Details: 0171 713 6500.

### Shiftwork: BRIDGES

#### OCTOBER

13-14 The Lemon Tree, Aberdeen

17 Spectrum Centre, Inverness

18 Invergordon Arts Centre

19 Carnegie Hall, Clashmore

20 Stromess Town Hall, Orkney

24 Poolewe Village Hall

25 Ardvasser Hall, Skye

26 Glen Uig Community Hall

27 Bunessan Hall, Mull

28 Corran Halls, Oban

29 St. Brides Centre, Edinburgh

#### NOVEMBER

1 The Barn, Banchory

2 Universal Hall, Findhorn

4 Pearce Institute, Glasgow

7-8 St Thomas Church, Sheffield

11-12 The Oval House, London

Details: Jane Garvie on 01224 210642.

### Spin/Stir Womans Physical Theatre: WHORROR STORIES

#### OCTOBER

5-8, 12-15, 19-22 Oval House, London

Details from Oval House on 0171 582 7680.

### Theatre sans Frontiers:

#### LA TULIPE NOIRE

#### SEPTEMBER

29-30 Queens Hall, Hexham

#### OCTOBER

3 South Hill Park, Bracknell

4-5 The Mill, Banbury

9-10 Stantonbury Theatre, Milton Keynes

12-13 Customs House, South Shields

14 Brewery Arts Centre, Kendal

17-18 Darlington Arts Centre

20 Green House, Workington

24 Roadmender, Northampton

25 Accrington and Rossendale College

26 Oldham Sixth Form College

#### NOVEMBER

1-3 Gulbenkian, Newcastle-upon-Tyne

7-8 York Arts Centre

9-10 Bosworth College, Leicester

13 Merlin Theatre, Sheffield

14 Tameside College, Manchester

15-16 Wydham School, Egremont

17 Penrith

18 MacRobert Arts Centre, Stirling

Details: Bev Briggs on 01434 606787.

### Tobav/MYPT/ Hope Street:

#### BETWEEN THE TWO WORLDS

#### SEPTEMBER

11-30 Schools Tour, Merseyside

Details: 0151 709 4988/0151 708 0877.

### Trestle Theatre Company:

#### WINDOW DRESSING

#### OCTOBER

12-13 Old Town Hall, Hemel Hempstead

16-17 Stantonbury Campus, Milton Keynes

20-21 Lawrence Batley Theatre,

Huddersfield

27 Parr Hall, Warrington

28 The Gatehouse, Stafford

#### NOVEMBER

1-2 Brewhouse Theatre, Taunton

3-4 Salisbury Arts Centre, Salisbury

8 Macclesfield

9 Trinity Arts Centre, Gainsborough

11 Howden Hall

13-14 The Arena, Wolverhampton

15 Assembly Rooms, Ludlow

16 Oakengate Theatre, Telford



# & festivals

## performances

- 17 Music Hall, Shrewsbury  
21-22 South Hill Park, Bracknell  
29 Phoenix Arts, Leicester  
DECEMBER  
1 Rose Theatre, Ormskirk  
2 Brewery Arts Centre, Kendal  
6 Darlington Arts Centre  
7 Stanwix Arts Centre, Carlisle  
Details: Penny Mayes on 0181 441 0349.

### Triangle: GODIVA

- SEPTEMBER  
9 Midlands Arts Centre, Birmingham  
11-28 Coventry Schools Tour  
29 Coventry University  
30 Harlequin Theatre, Northwich  
OCTOBER  
10 Josiah Mason College, Birmingham  
12 Derek Newton Theatre, Warrington  
17 Warwick University, Coventry  
19 Arena Theatre, Wolverhampton  
20-21 Theatre in the Mill, Bradford  
NOVEMBER  
10-11 New Victoria Theatre, Newcastle-under-Lyme  
22 Essex University, Colchester  
Details: Rachel Karafistan 01203 362210.

### Process (Ten 28): MR PORTER

- SEPTEMBER  
21-23 Tramway, Glasgow  
Details: 0141 227 5511.

### Volcano: HOW TO LIVE

- SEPTEMBER  
29 Grand Theatre, Swansea  
OCTOBER  
2-7 South Bank Centre, London  
10 Barbican Theatre, Plymouth  
12-14 Chapter Arts Centre, Cardiff  
17 Queen's Hall, Narbeth  
25-26 Darlington AC  
28 Madcap Theatre, Milton Keynes  
Details: Andrew Jones on 01792 472772/0850 879529.

### Yllana Theatre Company: !MUU!

- OCTOBER  
19-20 Mercury Studio Theatre, Colchester  
21 Watford Festival of Arts  
27-28 Unity Theatre, Liverpool

- NOVEMBER  
1 Guildhall Arts Centre, Grantham  
2 Uppingham Theatre  
3 Riverhouse Barn, Wolton-on-Thames  
4 The Hawth, Crawley  
6 Newcastle Comedy Festival  
11 Dovecot Arts Centre, Stockton  
15 Borough Theatre, Abergavenny  
16 Corn Exchange, Newbury  
17 Northbrook Theatre, Worthing  
18 The Theatre, Chipping Norton  
Details: Chenine Bathena on 01223 460075.

### Venue Programmes

#### Centre for Contemporary Arts

- Glasgow  
SEPTEMBER  
15-16 Donna Rutherford: ALL OF ME WHY NOT TAKE ALL OF ME  
29-30 Double Bill: Arlette George & Co. with Ruby Worth & Co.  
Details: 0141 332 0522.

#### Chisenhale Dance Space

- London  
SEPTEMBER  
22 EXIT Dance/Quiet/Jennie Hill  
29 Kate Brown/Henry Montes/LVOV  
OCTOBER  
6 Sioned Huws/Simon Whitehead  
20 MacLennan Dance & Co.  
NOVEMBER  
3 Straun Leslie/Josephine Leask: GENDERALITY  
10 Disco Sister: BREATHE  
17 Sean Tuan John: BAD HISTORY  
Details: CDS on 0181 981 6617.

#### ICA

- London  
SEPTEMBER  
11 THE RIPPLE EFFECT  
Le Shovelle Diplomatie: RIOT  
14 PIEZAS DISTINGUIDAS & DRAGON LADY  
15 SNIFFING THE MARIGOLDS & MADHURI I LOVE YOU  
16 AND THE HAIRS BEGAN TO RISE & IRENE IS TIED UP  
19-20 Robbie McCauley: SALLY'S RAPE  
22-23 AMERICA, THE BEAUTIFUL & STRETCHING MY SKIN TILL IT RIPS WHOLE  
27 Donna Rutherford: ALL OF ME, WHY NOT TAKE ALL OF ME  
29-30 Shara Nelson, Kym Mazelle, Jackie Joyce: BACK TO FRONT  
30 The Zwilling Project: EPISODE 9-BELFAST

- OCTOBER  
4-7 True Stories  
Details: ICA on 0171 930 3647/873 0061.

#### Pegasus Theatre

- Oxford  
SEPTEMBER  
15 Wild Theatre Co.: GONE WILD!  
20-22 Facelift: VISITING CHRISTOPHER & SLAP ON THE FACE  
30 The Hittite Empire: RIVER  
OCTOBER  
5 Brenda Edwards: ZULU BRITAIN  
12 Scarlet: PAPER WALLS  
27 Kaos: THE KAOS TEMPEST  
NOVEMBER  
3 New Breed: TRYST  
10-11 People Show: PEOPLE SHOW 101  
16-17 Amakhoshi: STITSHA  
25 Gandini Juggling Project: OTHER CURIOUS QUESTIONS  
Details: Pegasus Theatre on 01865 792209.

### Festivals

#### BAC British Festival of Visual Theatre

- Battersea Arts Centre, London  
1-29 October 1995  
OCTOBER  
2-3 Theatre Kana: VALUPURGISNIGHT  
4-5 Scala Review Fantasia: THE WEATHER  
6-7 Theatre Rotto: PIGWORT  
9-10 Show of Hands: DON JUAN  
11-12 Bouge-de-la: THE MAN WHO ATE HIS SHOES  
13-15 Louder Than Words: COUNTING OF THE YEARS  
16-19 Scarlet Theatre: PAPER WALLS  
Details: BAC on 0171 223 2223.

#### Beyond Words

- The Hawth Theatre, Crawley  
31 October- 4 November 1995  
OCTOBER  
31 Show of Hands: DON QUIXOTE DE LA MANCHA  
NOVEMBER  
1 Activate Theatre: MIXED REACTIONS  
2 Reckless Sleepers: TO SPEAK AND NOT BE HEARD  
3 Commotion: DON JUAN  
3-4 Dynamo Theatre Company: THE CHALLENGE  
4 FacePack Theatre Company: DISAPPEARING TRICKS  
4 Yllana Theatre Company: !MUU!  
Details: The Hawth on 01293 553636.

#### Hard Currency 95

- Watermans Arts Centre, Brentford  
7-18 NOVEMBER 1995  
Trudanot Theatre: DIFFICULT PEOPLE (St Petersburg)  
Perpetual Motion/Terramobile: KIOSK MAN (England)  
St Petersburg Comedy Theatre: THE PROPOSAL (St Petersburg)  
Clowns of the East: CLOWN FU (Kirgizia, Osh)  
Do Theatre: PAGEANT OF LOVE (St Petersburg/Moscow)  
Independance Theatre: MILK (Ural Mountains)  
Details: Perpetual Motion on 0171 483 3798.

#### Kathakali National Tour

- 19 September - 3 December 1995  
National performances and workshops, including performances from Kalamandalam Gopi one of the great Kathakali actors.  
Details: Centre Ocean Stream on 01703 420114/01703 444468.

#### NOW 95 Festival

- 25 October - 19 November 1995  
Nottingham  
OCTOBER  
25 Pesce Crudo: NEGRABOX  
26 Peter Badego & Koffi Koko  
27 Imlata: JYRO SCAPE  
28 Blast Theory: INVISIBLE BULLETS  
30 New Breed: TRYST  
NOVEMBER  
3-4 Bunty Mathais: POINT OF VIEW  
6 Stan's Cafe: VOODOO CITY  
7 Marissa Carr: TIGER LADY  
13-17 The Gob Squad: WORK  
13-18 Black Mime Theatre: DIRTY REALITY  
13-18 Jordan McKenzie: MISSING  
17-18 Reckless Sleepers: TO SPEAK AND NOT BE HEARD  
19 Nosepaint at Deluxe  
Details: Box Office Now 95 on 0115 9419419.



Donna Rutherford & Massa-Donia Co: THE WHOLE TRUTH NOTHING BUT.



## Chisenhale Dance Space

London

9-10 September 1995

VOTION - VOICE/MOVEMENT IMPROVISATION

Led by Guy Darnell

14-16 September 1995

PREPARING FOR DANCE AND IMPROVISATION

Led by Lindsay John

4-8 November 1995

IMPROVISATION FOR BEGINNERS

Led by Fin Walker

7 October 1995

CONTACT IMPROVISATION FOR MEN

Led by Jo Chandler

9-13 October 1995

BODY MIND CENTERING

Led by Cathie Caraker

14-15 October 1995

CAPTURING IMPROVISATION

Led by Sue MacLennan

21-22 October 1995

PHYSICAL VULNERABILITY AND DANCE PERFORMANCE

Led by Francoise Sergy

28-29 October 1995

RELAXATION USING AROMATHERAPY

Led by Karin Wilkinson

4-5 November 1995

LANDSCAPES OF THE BODY

Led by Miranda Tufnell

11-12 November 1995

PSYCHOLOGICAL STATES INTO MOVEMENT

Led by Sean Tuan John

Details: CDS on 0181 981 6617.

## Circomedia

Bristol

Commences March 1996

A season of masterclasses, workshops and evening classes for all levels, including:

CHOREOGRAPHY FOR SKILLS AND ROUTINES

Led by Helen Crocker

CLOWNS, ECCENTRICS AND FOOLS

Led by Bim Mason and John Lee

DANCE & OBJECT MANIPULATION

Led by Gandini Juggling Project

MASK MAKING FOR PERFORMANCE

Led by Bim Mason

NUMBERS JUGGLING

Led by Haggis McLeod

Details: Circomedia on 0117 947 7288.

## Desmond Jones School of Mime and Physical Theatre

London

Commences 25 September 1995

The dynamic modern alternative to conventional Drama School, offering a 3 month intensive Foundation Course and a Five Term Course.

Details: The Registrar, 20 Thornton Ave, London W4 1QG. Tel: 0181 747 3537.

## Ecole de Mime Corporel Dramatique

Islington Arts Factory, London

October 1995 - June 1996

Three year training programme in movement theatre and corporeal mime structured around a four hour daily training. Open and private classes are also available. Details: Steven Wasson 0171 920 9406.

## Hard Currency

Watermans Arts Centre, London

7-18 November 1995

Workshops include:

ENSEMBLE; STREET THEATRE; FEMALE CLOWNING; BASIC & ADVANCED ACROBATICS; BODY TRAINING; FIGHT WITHOUT WEAPONS; SCENIC FIGHTING; MICHAEL CHEKOV; CLOWNING; BELLY DANCING; KUNG FU. Details: Perpetual Motion on 0171 483 3798.

## Hope Street Actor's Centre

Liverpool

18-23 September 1995

BLACK MIME THEATRE RESIDENCY

November & December 1995

KABOODLE PRODUCTIONS RESIDENCY

# workshops

February - July 1996

ONE YEAR CERTIFICATE IN PHYSICAL THEATRE

A certificate course designed to enable participants to work with some of the UK's leading mime and physical theatre companies. Open to Liverpool residents only. Application forms available from 1st December 1995.

Details: Peter Ward, Hope Street Actor's Centre, 13a Hope St, Liverpool L1 9BQ on 0151 708 8007.

## ICA

London

7 November - 9 December

RAPTURE: THE BODY, RITUAL & SACRED SPACE

A series of workshops based on drawing together topical and radical ideas around the limits of the human body, the nature of contemporary rituals and the place of sacred practices in post-industrial societies.

Details: ICA on 0171 930 3647/0171 873 0061.

## International Workshop Festival

London

18 November - 1 December 1995

THE PERFORMERS ENERGY

18-19 November 1995

TAI CHI

Led by Master Lam

18-19 November 1995

YOGA THEATRE

Led by Tripsichore

20-24 November 1995

CHI KUNG

Led by Master Lam

20-24 November 1995

IAIDO FOR BEGINNERS

Led by Fay Goodman

20-24 November 1995

ADVANCED IAIDO

Led by Sensei Haruna and Trevor Jones

20-24 November 1995

KALARIPPAYATTU

Led by Sathyanarayanan of the C.V.N. Kalari

20-24 November 1995

CAPOEIRA

Led by Mestre Sylvia Bazzarelli

20-24 November 1995

HENRY SMITH

Dance theatre inspired by meditative martial arts

21-24 November 1995

NOH

Led by Dr Naohiko Umewaka

25-26 November 1995

IMLATA

Led by Jayachandran

25-26 November 1995

THE 360° SELF

Led by Jos Huben

27 November - 1 December 1995

ANNETTE LEDAY

Kalarippayattu and Western Contemporary Dance

27 November - 1 December 1995

VOICE AND MOVEMENT

Led by Monika Pagneux

27 November - 1 December 1995

FELDENKRAIS

Led by Gareth Newell

Details: 0171 5808825 / 637 0709.

## London Bubble

Brixton, London

16-20 October 1995

FORUM THEATRE COURSE

Led by Adrian Jackson

23-26 October 1995

RAINBOW OF DESIRES

Led by Augusto Boal

24 October 1995

EVENING LECTURE

By Augusto Boal with a performance by Cardboard Citizens. Details: London Bubble, 5 Elephant Lane, London SE16 4JD on 0171 237 4434.

## Optik

London

November 1995, January & May 1996

LIVE ART PERFORMANCE

In 1995/96 OPTIK are running three laboratory training sessions in live art performance. A max. of 15 participants can subscribe to all 3 sessions. Total fee £100.

Applications for the project are invited from professional artists across the spectrum of performance practice. The directors are Barry Edwards, OPTIK and Paul Allain, Gardzienice collaborator and movement director (RSC & RNT). Send a brief CV to Barry Edwards, OPTIK, 38 Colonial Ave, Twickenham TW2 7ED or fax to 0181 891 0487.

## Pegasus Theatre

Oxford

16 September 1995

WILD THEATRE COMPANY

30 September 1995

THE HITTITE EMPIRE

11 November 1995

NEW BREED THEATRE COMPANY

Details: Pegasus on 01865 792209.

## Scala Review Fantasia

Battersea Arts Centre, London

18 - 28 October 1995

A ten day workshop creating a site-specific performance piece of visual theatre "INTERMATE SPACES AND FRAGMENTED LIVES"

Details: BAC on 0171 223 2223.

## The Right Size

London

9-13 October 1995

JOS HOUBEN WORKSHOP

Details: Charlie Rowley 0171 713 6500.

## Management

### Training Action Group

Notting Hill Gate, London

9 November 1995

INJURY AND PREVENTION (MADE SIMPLE)

One day course designed for dance, mime and physical theatre practitioners addressing areas of health and safety for performers.

Details: TAG, Upper Flat, 60 Yeldham Rd, Off Fulham Palace Road, London W6.

## Independent Theatre Council

London

September 1995 - April 1996

TRAINING COURSES

Specialist one day courses include:

STARTING A THEATRE COMPANY; BOOKING A TOUR; TOURING ABROAD; FIRST AID; ACCOUNTING; CONTRACTS; MARKETING.

Details: ITC on 0171 403 6698.

## Overseas

### TooBa Physical Theatre Centre

Vancouver, Canada

Commencing 11 September 1995

TWO YEAR TRAINING PROGRAMME IN CORPOREAL MIME, ACTING, VOICE & THE HEALING ARTS

Course directors and teachers are Dean Fogal, Kathleen Weiss & Stephen Atkins.

Details: Dean Fogal, Room \*50, 2182 W.12th Avenue, Vancouver, B.C. Canada V6K 2N4. Tel: 00 604 738 1057.

# & training



# MIME ACTION GROUP

The UK Umbrella Organisation for Mime and Physical Theatre

*Advocating and raising the profile of*

## MIME, PHYSICAL THEATRE AND VISUAL PERFORMANCE IN THE UK

Join **mime action group** and play a vital part in developing the opportunities for mime and physical theatre in education, training, research and development, representation, access and information exchange.

**Your membership will also give you these unique benefits**

- ✓ 4 free copies of **total theatre** per year
- ✓ Free access to the MAG Information Service
- ✓ Price reductions on MAG publications which include

*Moving into Performance, European Mime and Physical Theatre Workshop Symposium Report (Free to MAG members)*

*The Guide to Mime in Education*

*The UK Mime and Physical Theatre Training Directory*

*Blueprint for Regional Mime Development*

- ✓ Price reductions on MAG events, seminars and conferences
- ✓ Advance notice of key events
- ✓ A network that connects performers and companies and all those interested in mime and physical theatre

**Subscribe now!**

### Application for Membership



Mime Action Group acknowledges  
the financial support of  
THE BARING FOUNDATION



Name \_\_\_\_\_ Address \_\_\_\_\_

Phone (day) \_\_\_\_\_ (eve) \_\_\_\_\_

Organisation / Educational Establishment (if applicable) \_\_\_\_\_

Position / Role (if applicable) \_\_\_\_\_

Regional Arts Board based in (if known) \_\_\_\_\_

Current Membership Number (if known) \_\_\_\_\_

I am applying for / I am renewing my (please indicate) membership of Mime Action Group:

I enclose a Cheque / Postal Order / International Money Order (please indicate)

payable to Mime Action Group for £ \_\_\_\_\_

I would like to set up a Bank Transfer / Direct Debit / Standing Order (please indicate)

payable to Mime Action Group's account for £ \_\_\_\_\_

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

#### Annual Membership Rates

Please circle your membership category below

	UK	ABROAD
Student	£11.50	£15.00
Individual	£15.00	£20.00
Company / School	£20.00	£30.00
Higher Education Institution / Library	£40.00	£45.00
Corporate / Commercial	£50.00	£60.00

If you choose to set up a Bank Transfer / Direct Debit / Standing Order to pay your membership subscription please contact Mime Action Group for details.

I am involved / interested in the following areas. (Please tick appropriate boxes):

- |                                                         |                                          |                                                  |                                                         |                                    |
|---------------------------------------------------------|------------------------------------------|--------------------------------------------------|---------------------------------------------------------|------------------------------------|
| <input type="checkbox"/> advocacy / artform development | <input type="checkbox"/> critical debate | <input type="checkbox"/> performance information | <input type="checkbox"/> general / workshop information | <input type="checkbox"/> education |
| <input type="checkbox"/> tertiary education             | <input type="checkbox"/> community       | <input type="checkbox"/> training                | <input type="checkbox"/> administration / management    | <input type="checkbox"/> marketing |

#### FOR OFFICE USE ONLY

DaRec \_\_\_\_\_ TotPd \_\_\_\_\_ AmtD \_\_\_\_\_ NoBk \_\_\_\_\_ StCa \_\_\_\_\_ ExpDa \_\_\_\_\_

Student Membership	- For students at School, College, University or any other educational institution
Individual Membership	- For individuals not falling into any of the other membership categories
Company / School Membership	- For trading Mime and Physical Theatre Companies and Soloists, and Primary & Secondary Schools
Higher Education Institution / Library Membership	- For Colleges, Universities, Public and Academic Libraries
Corporate / Commercial Membership	- For larger organisations. i.e. Venues, National Organisations, Festivals, Local Authorities, RAB's

**Post, enclosing any payment to Mime Action Group, Sadler's Wells, Rosebery Avenue, London EC1R 4TN. Further details on 0171 713 7944.**