

total theatre



magazine for mime, physical theatre & visual performance

VOLUME 9 NUMBER 2 SUMMER 1997

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STREET ARTS SPECIAL

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Arts Meeting**

Carnival Caravan

**Brouhaha
International**

**The Natural
Theatre
Company**

**BREAKING
BOUNDARIES
DV8 Physical
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THEATRE DE COMPLICITE

In conversation

ETIENNE DECROUX

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Photo: J. Morgan

Cover: Angela Clerkin as Feathers McGraw in WALLACE & GROMIT: A GRAND NIGHT OUT

total theatre

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total theatre was founded in 1984 to advocate for greater recognition and status for mime & physical theatre, providing opportunities to meet, share and bring together

the views of the profession. Since its inception, it has grown and developed a crucial role in raising the public profile of mime & physical theatre and is an important source of information and advice for the public and practitioners. Total Theatre also organises and supports activities designed to develop mime & physical theatre.

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Performance

Summer is here and the season of outdoor festivals is well underway. In this issue, Total Theatre focuses on Street Arts. **DANIELA ESSART** and **ANNETTE LOOSE** report on the First National Street Arts Meeting in May, **DOROTHY MAX PRIOR** considers the benefit of good training and networking resources for performers on the outdoor circuit. In addition, **POLLY THOMAS** of Brouhaha International, provides the background to a major outdoor event which happened recently in Merseyside and **SIMON BOYCE** provides a portrait of the lunatic world of the Natural Theatre Company

outside

funded, but the involvement of the Ministry of Culture in supporting it is of symbolic importance. Most interesting was his description of the 'lieux de fabrication' (workshop places) for street artists which offered them rehearsal room and space for set-making, alongside accommodation during their creative period. A few places like this currently exist throughout France with the aim of introducing them eventually into each French city. What a grand idea. This begged the question of why comparable programmes were not being developed in the UK. Although some people voiced their fear that integrating street arts into society might limit the potential to be progressive. In Daniel Andrieu's view, though, street arts could still be provocative despite being rubber-stamped by the establishment. It was the language of street arts which provoked and it was important that there were spaces that could both support and sustain the production of street arts.

Clary Salandy, Director, Mahogany Arts, focused her presentation on the perspective of carnival artists, stressing the importance and uniqueness of the audience for art on the street. She saw the beauty of street art as being one of no restrictions - one which allowed for magical, imaginative spectacles. Considering 'quality', she questioned who created definitions of quality for whom, and what the term was used to refer to (e.g. material or idea). Clary Salandy saw the opportunity for the UK to create its own tradition of street arts, celebrating our cultural diversity. The potential for street arts to form a central part of cultural life in the UK was, in her view, great.

By the end of the conference some points arose with more urgency than others. The hot debate centred around the definition of street arts. Some artists expressed their desire to avoid definitions, whilst others spoke of their dislike of the pervading 'street theatre' term and its failure to encompass the multiplicity of performance styles taken onto the streets. There was an emerging acceptance of the

The First National Street Arts Meeting

On May 9th around 150 delegates met in Brighton for the first ever meeting to discuss issues concerning street arts in the UK. The event marked a growing movement among street artists and arts officers to find a workable way of describing and defining street art.

The day was chaired by Ian Reid, the Director of Combined Arts at the Arts Council of England, and started with a welcome from Linda Lewis of South East Arts Board. Linda introduced the notion of street arts as a definable art form in its own right. Four speakers then outlined the major topics of the day, drawing on their own experiences as organisers of festivals, arts officers and artists.

Frank Wilson talked of his role as Director of the Stockton Riverside Festival, pointing to the strong growing street arts movement on the continent, in particular Eastern Europe, and in Latin America and Australia. He concluded that street theatre in the UK was definitely not leading the world artistically. The question was raised as to whether this was due to under-funding or whether there were other equally important and maybe more productive issues to be faced. Frank Wilson wanted to see a raised status for street arts in the UK which would transcend the notion of 'street theatre' and enable it to be recognised as an art form in its own right.

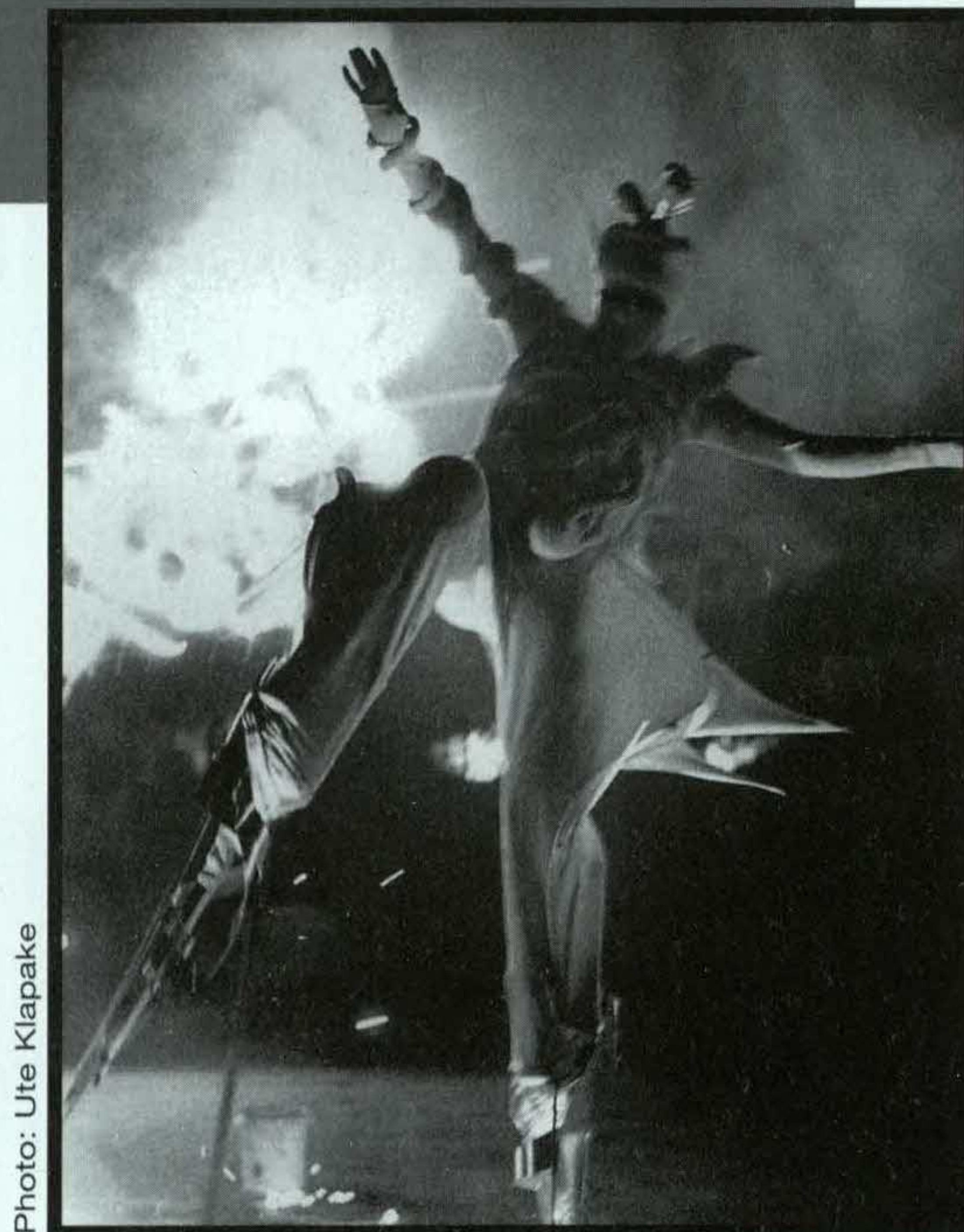


Photo: Ute Klapake

Scarabeus Theatre: FATA MORGANA - VISION OF THE SKYWALKERS

Mike Chubb, Head of Entertainment and Special Events, Birmingham City Council (organiser of the Cardiff Summer Festival) spoke with urgency on the need for more cutting edge performances and organisers and arts officers who were prepared to take the risk of programming more daring events. In his opinion, it had become harder for artists in this country to be visionaries due to an over-policing of the arts. Arts Officers must trust artists and *vice versa*. Mike Chubb stressed the importance of training, networking among the artists and skills-exchange.

Daniel Andrieu, Director, Viva Cite, France, looked back on the history of streets arts in France which grew out of the anti-Vietnam movement in the 1970s. In France, street arts aren't necessarily better

the black box

term 'street arts' or 'street performance'. Consensus was positive on the benefit of the French model of the 'lieux de fabrication' for street arts in the UK. Financial and in-kind support could all help towards the creation of quality work.

Another hot issue was the question of who set the parameters for quality. The artists themselves, the festivals organisers, or the arts officers? Was quality not achieved when artists succeeded in

emotionally touching the audience, changing their reality and dreams?

And finally, how could the profile of street arts be raised? What were British festival organisers doing to encourage the development of work in the UK?

Street arts are primed to become an important cultural tool in the reclamation of lost cultural traditions, defining changing social identities, both of people and of places. People own the streets and

street artists contribute to breaking down barriers.

Clary Salandy's words seem an appropriate way to conclude this report. "No black box, no proscenium arch, can contain the level of human experience [explored] through art on the street." ■

**Daniela Essart & Annette Loose,
Scarabeus Theatre**

Contact Scarabeus Theatre on
0171 739 7494.

Bodily Functions, the Brighton-based forum for mime, physical and visual theatre practitioners, recently ran the Carnival Caravan Street Theatre Project.

DOROTHY MAX PRIOR describes the benefits for street arts performers

The Project was initiated to provide skills training for outdoor performance and to create an opportunity for practitioners to exchange ideas, skill-share and explore new possibilities for performance. Mary Robson, formerly with Welfare State International, led a weekend workshop at the Same Sky studios. Practical work included costume-making with newspaper and sculptural hat-making, with time and space allowed for the exchange of ideas and a talk on the use of materials for outdoor work.

Daniela Essart and Soren Nielsen of Scarabeus Theatre led a thorough physical skills weekend including acrobalance and stiltwalking. By the end of the second day everyone was confident enough to take part in a short choreographed piece on stilts. Daniela was impressed with the level of support and closeness the group developed - particularly as it ranged from those with no previous training through to experienced performers.

A focus on audience/performer relationship was provided by Jonathan Kay of Attic Theatre. His weekend included work on the nature of

Carnival Caravan

'performance space' and 'audience space'. His theoretical and practical work on how to define and carry that performance space - whether as 'narrator', 'player' or 'archetype' - was of particular value. Practitioners of outdoor theatre often don't work with physically defined limits and consequently they need to be secure in their awareness of whether they are in the space as 'audience' or 'performer'. If the latter, they need to discern with what degree of interaction or detachment they exist in the space.

A fourth weekend with Franki Anderson explored the role of The Fool, using voice, movement and improvised ensemble work. The emphasis was on personal development and general performance skills.

On Sunday afternoons Lindsay Butcher of Gandini Juggling Project taught trapeze skills. Part of the funding for the project, which was supported by both SE Arts and Hove Borough Council, was used to install a permanent rig for trapeze and aerial work at the All Saints Centre in Lewes where, in collaboration with Circus Pipsqueak, we intend to create an aerial skills training space.

Meanwhile, weekly 'Open Door' sessions were held with an emphasis on material relevant to outdoor performance - including clowning, storytelling and Carnival dance. There were two evenings with visiting artists. From Murcia in Spain, Anton Valen taught a class on movement from everyday life. Tim Batt, veteran street theatre performer, gave a talk on the

important know-how strategies for outdoor performance - including choosing your site, creating an audience, dealing with awkward situations and holding the audience's attention.

Now that the Project has concluded, we are pleased to have achieved our objectives of providing quality skills training, a forum for exchange and a starting point for new working relationships. Future plans include the creation of new performance work, both by promoting a Touring Caravan of small-scale work and collaborating with companies such as Scarabeus Theatre on larger scale projects. We will also run a summer training programme for young people with another winter season for practitioners, whilst of course remaining committed to our original function as a network for support and skill-sharing. ■

Contact Bodily Functions on 01273
385928/382211.

The Gandini Juggling Project: SEPTET

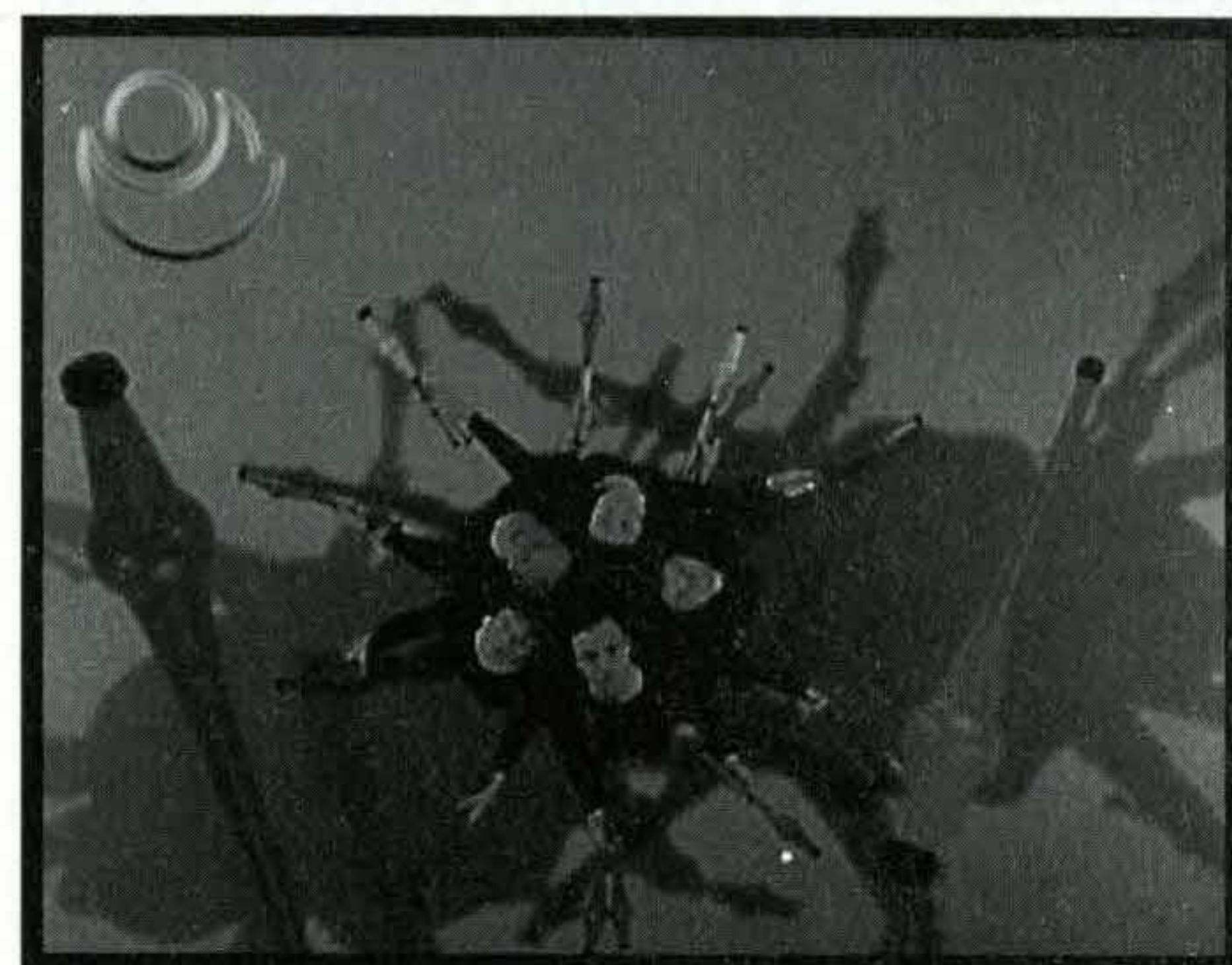


Photo: Sam Mahayani

Building invisible cities

Brouhaha International has been running international performing arts festivals on Merseyside since 1990. Executive Director **POLLY THOMAS** describes their most ambitious and spectacular project to date

In 1994 Brouhaha International were approached by Teatro Potlach, a leading Italian theatre company, about bringing their peripatetic INVISIBLE CITIES project to the region for its UK premiere. The project fuses professional and community artists, taking a physical site as its theme, and working from the principles of Italo Calvino's book of the same name. Our enthusiasm for the project was in part due to the intensive collaborative working process. Merseyside is a diffuse region, with very distinct identities, and often little artistic cross-over. We wanted to see if we could work with local people to bring together a sense of identity about a once rich area that is now grappling with a range of economic and social problems. How could an international arts project like this make an impact on people's lives? How could we work towards direct participation for local communities, so that they were not just observers, but became active makers and shapers of the work?

The River Mersey seemed the ideal unifying factor - it is arguably the heart and soul of the region, the source of its wealth, and its diverse population. The site we chose was Morpeth Dock, now derelict but once alive with all the activity of a major international port. Key support came from Hamilton Quarter, an urban regeneration initiative based in Birkenhead and North West Water, owners of the performance site.

To be even partially successful it was essential that the project engaged as many local people, professional artists and

community groups, as possible. We embarked on an outreach programme to alert people to the project and invite their participation. Thus, we found ourselves working with a forty strong teenage dance group from Walleyes, four retired gentlemen singing Barbershop quartets, the Chinese youth orchestra and folk dance group, Birkenhead Priory School children and more.

Our Italian and Austrian colleagues came to Merseyside twice in the run-up year to meet with funders, arts organisations, community groups and so on. A series of working meetings with artists and community groups wanting to participate was crucial to bring everyone together and start to establish a dialogue. As is often the case, a large scale international project like this met with some local resistance - why were we spending so much time and money on bringing 'outsiders' to the area? What would be the long term benefits of such work? Our response was to listen carefully to all the concerns and try to engage people as much as possible in the process.

Once we started on the fourteen day event period, life became a blur of activity and problem solving. The site itself became a monster - our technical team worked day and night in all weather conditions to produce an electrical system capable of lighting a small housing development. The outreach events, taking international and local artists to community sites, were hampered by communication difficulties with our international colleagues. The concept of community and outreach work is not the

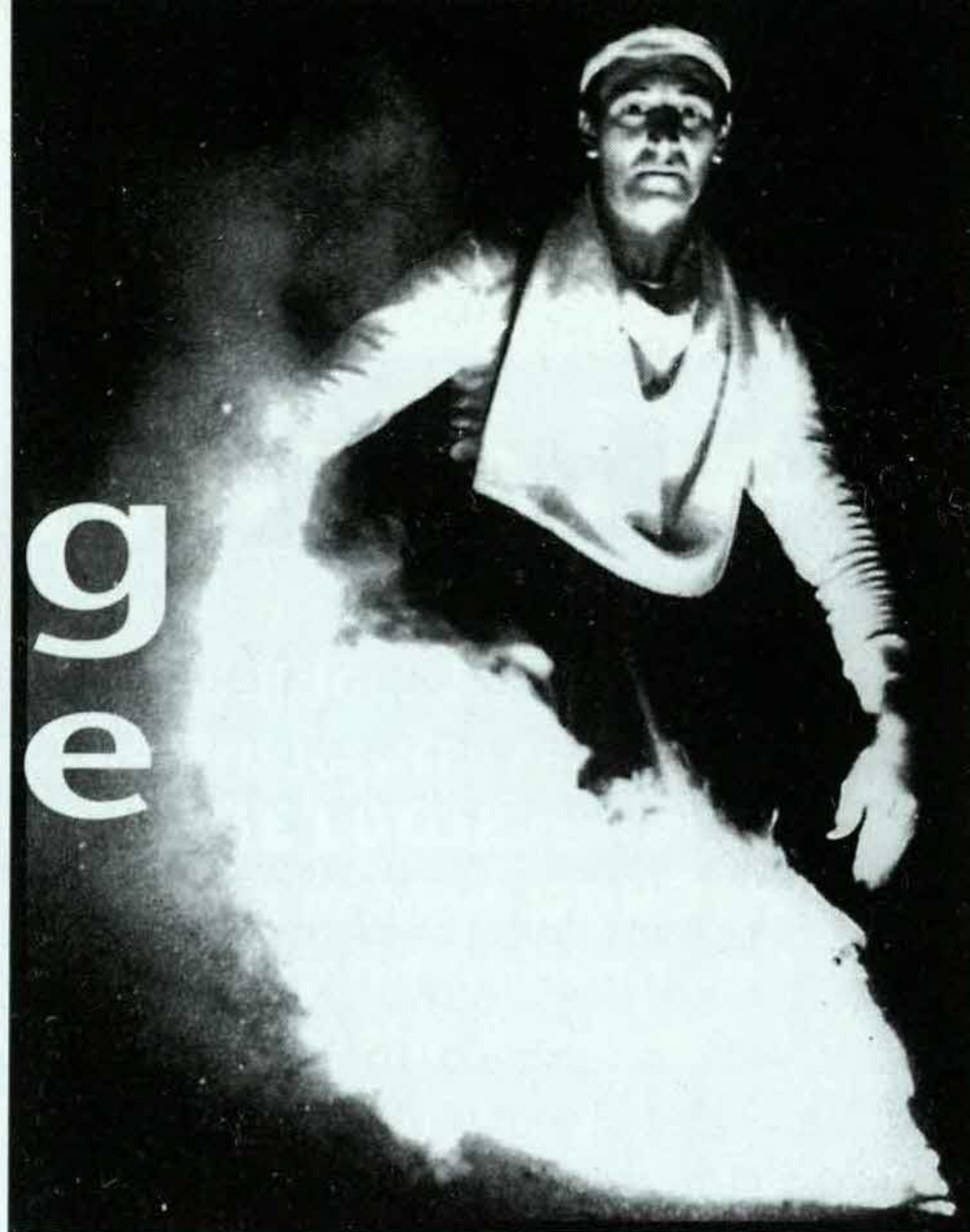


Photo: Jaime Laine

Roberto Birindelli at INVISIBLE CITIES, Birkenhead

same in Italy, and we found programmes that we had carefully negotiated with our community contacts being rewritten - at the last minute. The most successful events were those where we had been running workshops in the area prior to the performance.

However, INVISIBLE CITIES was an unqualified triumph. 250 people worked together in difficult circumstances to create a real sense of community and artistic excellence. The first week of work was marked by terrible weather - the dock was a miserable place, inhabited by a few forlorn figures, fighting the wind to build structures or working out dance moves to the pitter patter of rain. Then everything changed. The second week brought sunshine, and the work cracked on apace. The final outcome was three nights with an hour and a half of promenade through a magic land of light, music, images and action. The setting was magnificent - Tango dancers against the illuminated Liverpool skyline, a Brazilian dancer emerging from a smoke-filled hole in the ground, neon coloured projections against a derelict harbour building, a working JCB in a mock fight with two young women and more. The audience response was overwhelming - many people came on the first night and returned every other.

INVISIBLE CITIES worked as an extraordinary stimulant for the local participants, enabling them to work alongside European colleagues and develop their own work in a new, intensive environment. It is hoped that some of the working and friendship links made between local and international artists will continue through return visits and joint projects. Local artists on the Wirral, feeling the lack of a coherent artists forum, set up their own group, which now meets regularly to lobby, spread information and develop joint projects. Participating community groups are coming back to work with Brouhaha International on the 1997 festival, including our seminar on how international work can be part of a community programme, and beyond. The audiences will never forget what they have seen and what a huge difference a little artistic imagination can make. ■

Further details: Brouhaha International on 0151 709 3334.

The Natural's don't often perform in focused spots for more than a few minutes. The minute the crowd thickens, they move off to the next street corner, always seeking to avoid the 'me theatre show/you audience' situation. Unlike conventional theatre performers, we never take a bow, for ours is the theatre of non-ego and showing off is not allowed. Our teams of immaculately costumed, almost 'real' characters', simply live-out a pre-arranged scenario. Although 'skills' may be brought into use, they must be incorporated seamlessly, not featured as 'turns'. We want people to pretend we are real. Only then is it genuinely funny in a new kind of way.

Our scenarios are tightly planned but each performance is completely different, relying entirely on audience reaction. That reaction may be total indifference or over-the-top participation - but always we are in the hands of the observer. Thus, a walkabout by our team of starched nannies can vary from a 'parks and gardens' passing image to a wild knockabout, masses of baby powder, traffic-stopping farce. They simply go for a walk, follow a pre-arranged set of nanny rules and see what happens.

Our theatre is all about adjusting to situations, audiences and the constant bombardment of stimuli in the real world. For us, the whole world is a stage and we have performed on ships, planes, trains, roof tops, in theatre foyers, swimming pools, private homes, cornfields, shop windows, on a slag heap, at cricket matches and in a cattle shed.

Thrown in at the deep-end amongst the world's shoppers, we experience our own kind of culture-shock. Nine weeks in Germany, followed closely by two weeks in New Zealand, a day in Glasgow, ten in Houston, a quick trip to Louisiana on the way to Japan and back to Bath in time for the Fringe Festival. What we call a 'dart-board tour', darling. The whole world seen through the tiny holes in a plastic flower pot mask!

As we plunge into surprised crowds in some new and alien shoppers 'paradise', a number of questions flash up. Are Japanese police armed? Why are all Texans bigger than me? Are they really keen on the British here or is it an unfortunate delusion on behalf of the British Council? Is that man pouring praises on my head or

The Natural Theatre Company produce theatre for the streets - fleeting glimpses of the ridiculous for busy shoppers. Company member **SIMON BOYCE** explains how shopping arcades, grand boulevards, quiet country lanes and even deserted mountain tracks have all come in for the 'Natural' treatment

The Natural Treatment

is he about to hit me? (Luckily someone told us that a V-sign in Japan means something nice.) For although our humorous images are pretty universal, countless little adjustments and discoveries take place. Thus our Lost Pink Suitcases found that in Houston, despite the simple grid of straight streets, they really did get lost, because everything looks the same. Conversely, in labyrinthine Osaka, it's impossible to get lost because everyone is so helpful.

In the Pink Suitcases, the cast of up to 20 performers 'get lost' for 45 minutes, searching vainly for each other in a

chosen set of streets and buildings, drawing as much attention to themselves, having many small-scale adventures. At a pre-arranged time and location they all come noisily together. The cases link, becoming one unwieldy unit, which is toted around, audience following, getting up to a different kind of group adventure in the same area, for another 30 minutes.

In Japan, I arrived at the meeting spot to see groups of white-gloved police officers scurrying in all directions, shouting excitedly and trying to round up the wandering Pinks, all of whom were pretending madly that they hadn't yet seen each other. Having brought us all together, they bowed, shook hands and marched off. They weren't arresting us, just trying to be helpful! Next time we would act really farcically lost, just to make it quite clear. After all we are 'Art', not 'Beadle's About'.

Of course, we have been actually arrested - once in Vienna dressed as Hare Krishnas and once at a British seaside resort where my face was cut open by an over-reacting officer trying to rip off my mask. A mean-minded German window-dresser once locked us in a display cabinet for a not-funny length of time and 25,000 people shouted 'Poofers' and threw beer cans when the Pink Suitcases strode onto the Test match pitch in New Zealand.

But, on the whole, considering we are the uninvited guests in your average shopping day, the reaction is one of hilarity, surprise and delight. ■

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The Natural Theatre Company



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Festival Bleu

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Mimos, Festival International du Mime

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Fax: 00 34 7 350 1528

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Fax: 01203 550680

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Stockton on Tees TS18 1DW UK
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Manchester M14 5HX UK
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Fax: 0161 248 9331

Festival D'Avignon

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France
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Plasticine Heroes

Performer, director and Feldenkrais practitioner **ANDY DAWSON** has been busy breathing life into Nick Park's characters Wallace and Gromit. He describes the process which brought plasticine pair for the first time to the stage

Last summer my son was watching *Wallace & Gromit* and just when Wallace was asking Gromit whether he enjoyed his walk with the Techno Trousers, it occurred to me that it would be possible to see the characters of Wallace and Gromit played by actors.

I have had contact with Aardman animations, the producers of *Wallace and Gromit*, for many years. They used to organise mini-bus loads of animators to come up and see THUNDERBIRDS F.A.B. and THE THREE MUSKATEERS. More recently, I have worked with them on TV commercials and now I teach workshops with them using the Feldenkrais method to help them understand movement that is then reflected in their animation.

Aardman had previously been approached several times to bring Wallace and Gromit to the stage, but they rejected every request. When I proposed the idea, they already understood the angle I would come from. They liked how THUNDERBIRDS arrived on stage. They knew that I would not be interested in ridiculing the original characters and that I would treat the material with care.

In many ways it is completely crazy to take such familiar and special creations and transfer them to the theatre. Would it work? Would you believe that the actors are Wallace and Gromit? Now three months into the national tour, these questions have already been answered. The audience love them. This is largely due to the skill and talent of the cast. Paul Filipiak as Wallace, Russ Edwards as Gromit, Joyce Henderson as Wendolene, Mark Hollander as Shaun and Angela Clerkin as the Penguin. The cast are not in

big rubber suits. I wanted to capture the essence of the characters so that the audience would quickly replace their memory of the original with what they saw before their eyes. An original storyline, which contains elements of the three original films has been developed for the stage show. Martin Lloyd Evans is associate director, Jon Lynstrom designed the lights and Tom Piper the set and costumes. Tom has brought to life that most marvellous Wallace invention - a caravan that turns into his very own little theatre.

I knew immediately that I was not going to recreate any of the original films and that we needed to meet Wallace in the theatre with an original and theatrical storyline. Within this new world I decided to concentrate on the details that I really like in the originals, like Wendolene's earrings and the way the penguin steps onto a window ledge. These are all delicate moments of animation. The transition to stage is made possible because when you watch the films you don't think of plasticine. You see the characters as real, if in sometimes bizarre situations. We drop into their world very easily, we sympathise with their dilemmas. This allowed us the window of opportunity to bring them to life. Nick Park, the creator of the originals, was probably our biggest test. The first time he saw the show was nerve wracking, but he was delighted. Phew!

To produce a commercial show like this one is quite an undertaking. John Gore, who produced THUNDERBIRDS F.A.B. in the West End, was mad enough to think that it was a good idea and from a small idea it quickly grew. When Wallace and



Paul Filipiak as Wallace in WALLACE & GROMIT: A GRAND NIGHT OUT

Gromit got lost in New York and their picture was on the cover of all the national papers, I knew we were onto something big. When we first advertised the show we booked 13 weeks in 48 hours. The tour takes the show around the country playing a week in each city. The set fits into two 40ft trailers, we have 6 crew, tour our own sound rig and lots of lights. It is a long way from THUNDERBIRDS - that fitted in the back of my car!

The show will tour again in the autumn. A trip to Japan is in the offing. Wallace and Gromit just arrived there and they love them. THUNDERBIRDS went down very well in Tokyo so I have high hopes for the show there. We also hope to play the West End at the end of the year. After that there will be no stopping it. THUNDERBIRDS Toured for 11 years. WALLACE AND GROMIT: A GRAND NIGHT OUT will probably see us into the next century. ■

Breaking

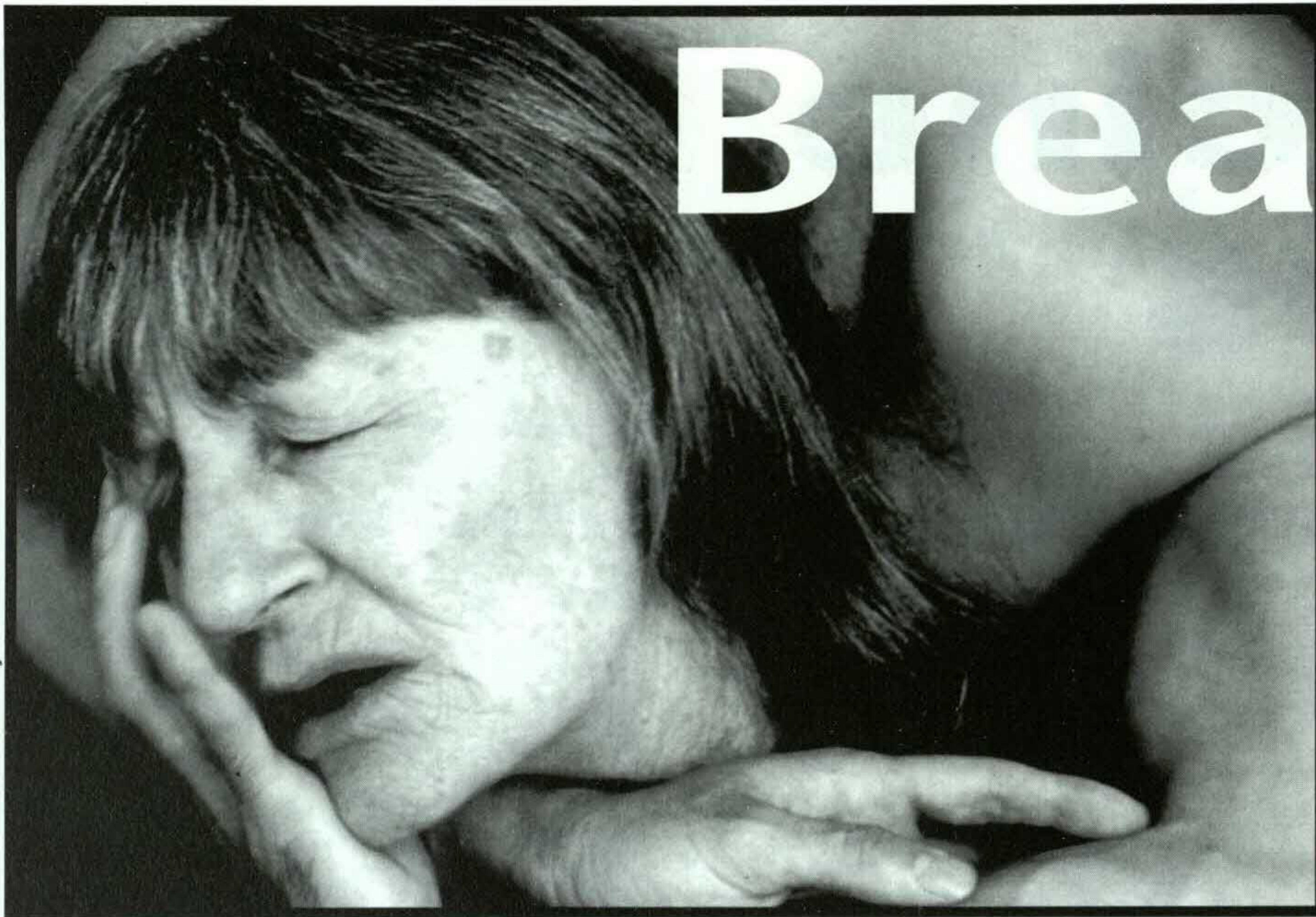


Photo: Thomas Gray

DV8 Physical Theatre: BOUND TO PLEASE

DV8 Physical Theatre's new work **BOUND TO PLEASE** opened this Spring and reaches London in July.

Currently in their 10th anniversary year, **ANA SANCHEZ-COLBERG** looks back at the career of one of the UK's premiere physical theatre companies and catches up with artistic director Lloyd Newson

It is extraordinary to think that DV8, Britain's leading physical theatre company is more than 10 years old. It seems not so long ago that they came to refresh and enliven the contemporary dance scene in England. During this time, DV8 has continued to challenge the complacency which settled in the dance world after the 1970s boom and the conservatism of the populist Arts infrastructure which supported it. To encounter DV8 is to encounter difference.

The company's name signalled their identity from the start. The term 'physical theatre' defined their work in two ways. 'Theatre' implied a connection with narrative development via action - distinct from conventional choreographic structures from which the company wished to be disassociated. It was also a

reminder of the commitment to a full exploration of the theatrical medium and the use of alternative methods of performance. These principles were already embraced within avant-garde theatre (and indeed within the European *tanztheater*, precedent to physical theatre) but met great resistance in the general British dance scene. The term 'physical' implied a particular approach to movement, and began to identify a style noted for its use of energy, speed and physical risk. What was first considered an idiosyncratic movement style was soon recognised to be a particular strategy of performance which - as *tanztheater* had done previously in the 1970s - existed within the intersection between dance and theatre.

Within 2 years of its establishment, DV8 was hailed as a "fresh and radical presence on the ailing British dance scene" (Constanti, 1989). Like Pina Bausch, Lloyd Newson is not interested in movement for movement sake. He is not only against the formalism of ballet, but extends his criticism to the hidden virtuoso of a great majority of release-based dance forms. His criticism of these forms stems from what he sees as their attempts to 'homogenise' the individual experience. He comments that this becomes "subsumed by the aesthetics of form at the expense of content... it reduces meaning and obscures the fact that every style has a politic." It is this personal body-politic, its links to dance and from dance to 'real life',

which has always been a major concern.

The titles of DV8's works are an indication of Newson's concern with human emotion - from the early **MY SEX, OUR DANCE** (1986), which explored the extremes of love and hate in a male duet, to **DEAD DREAMS OF MONOCHROME MEN** (1989), loosely based on the life of convicted murderer Dennis Nilsen. These performances were haunting studies of the darker side of "loneliness, desire and [the] emotional death of men" (Constanti, *ibid*). Themes which were again explored in the more recent **ENTER ACHILLES** and **STRANGE FISH** (1992). DV8 has explored the nature of human bonds - emotional, sexual and physical - and their interrelation to the process of becoming both an embodied subject and an object of others' perception.

The desire to infuse dance with content inevitably meant re-assessing the way in which that content emerges within a theatre performance. DV8's style evolved from the themes explored during rehearsal - a process which frequently included the 'unlearning' of previously acquired movement patterns and skills through a process of transgression and personal risk. The body of the performer became the *tabula rasa* in which the performance would be etched. This approach allowed for the exploration of verbal text within performance. According to Newson there are things which cannot be danced and only said (a symmetrical inversion of Bauschian 'choses indescribles'). He has asked of himself, his company and the audience, over and over again whether dance is enough to portray the complexity of human experience? He seems to be more and more convinced that it isn't.

However, this denial of the exclusivity of dance needs to be contextualised within what remains a constant alertness to change as a way of resisting categorisation. Newson regards the desire to categorise to be the product of a complacent dance scene which continues

boundaries

to emphasise tradition without looking afresh at the changing world in which we live. In spite of having become one of the more established companies in England, DV8 remain fiercely anti-establishment. For a decade Newson has resisted pressure to go from one piece into the next - a creative cul-de-sac which denies the opportunity to challenge stylistically worn-out formulas. The work has been produced at a consistent pace of every two years (give or take). DV8 has also resisted the pressure to become bogged down in administration, reducing its running costs to a mere 14% in great contrast to other major companies whose costs can reach a staggering 45% of their total budget.

Being 'part of the establishment' has meant that Newson has been faced with the pressure to create a 'popular piece' (he places *ENTER ACHILLES* in this category). Being on the edge all the time does not secure funding. Newson feels there is a price to be paid for having 'made it', the risk of becoming a puppet for larger agendas which have nothing to do with the integrity of the artistic vision which he insists should rule the making and presenting of work. The question of how the company is to operate has consequently become as significant as what they want to say. Newson still sees an irony in the fact that, although part of the dance establishment, he has worked mostly outside of England. In his view, Germany (in spite of the present cut-backs the country is facing) remains a model. He has enjoyed being entrusted with funding for work in which (in his own words) he has been invited to do literally "whatever I wanted". He goes on to admit that this just wouldn't happen in England, "without having to categorise my work as being dance, or film, or theatre and apply to the 'right' department... the funding for combined arts in England remains so limited. It remains a minority proportion of funding." In continental Europe such rigid funding categorisation seem to be, at least from Newson's experience,

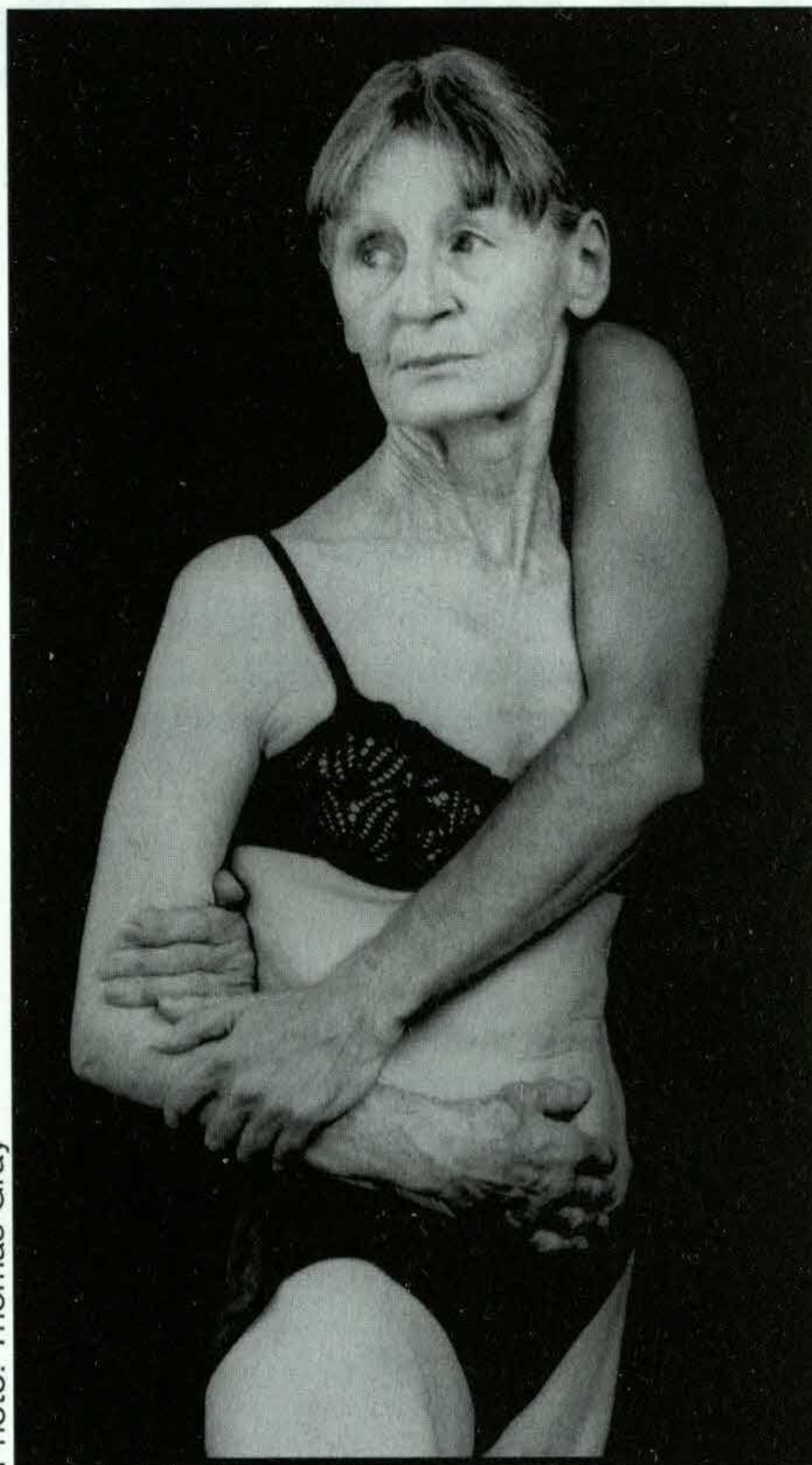


Photo: Thomas Gray

unnecessary - artist projects receive funding not 'types' of arts.

Newson describes DV8's new piece *BOUND TO PLEASE* as marking the end of a cycle of works in which he has tried to constantly define and re-define the boundaries of theatre making. In many ways this piece re-visits many of DV8's previous concerns - What is the dancer? Where is the pleasure in dance? All of the works remain related to the very basic questions that prompted the formation of the group over 10 years ago. Questions are repeated, images and situations from previous works re-emerge. But the company is now older and the answers inevitably reflect the process of growth and development undergone. *BOUND TO PLEASE* is still transforming. By the time it reaches London, Newson hopes it will be a very different piece and he wants the process of evolution which has occurred during the process of performance to be

acknowledged as being as significant as the process of rehearsal which led to the first formulation. As he says, "all the pieces are part of a process, they are not a product. The problem arises when, because as a non-repertory company, you are only known according to the piece which is currently playing. The sense of a 'body of work' of which all pieces are a part is sometimes forgotten. You live or die by the success of your last piece..."

When asked about the significant points in this process he directed the question back to me. I think we agreed that *DEAD DREAMS* and *STRANGE FISH* stand out as milestones. Newson then responded, "*DEAD DREAMS* was the shift into accepting a full theatricality beyond the crash-bang experiments of the earlier days. But it was so dark. After the production, I met a German artist who said 'what about the humour...' and that somehow stuck with me. The first attempt to explore that other dimension was *IF ONLY...*, this incorporated dream like images and a sense of play... but as a piece it was still quite fragmented. It all came together in *STRANGE FISH*... *MSM* was itself an attempt at a more verbal mode of production... but the text dominated in a way that strangled the piece... *ENTER ACHILLES* deals with text even if just the non-linguistic grunts and humphs of a bloke's night out in the pub."

So what do the next ten years hold? Lloyd Newson hesitates before admitting that he would like to "go small", to focus on film, a medium which he is wanting to explore further. "It's a medium that has greater scope for telling stories through images. It allows for a detail that I want". In thinking about this he knows that it will demand a shift of the perception of himself as an artist. Perhaps for Lloyd Newson and DV8 the greatest challenges still await. ■

BOUND TO PLEASE is on at the South Bank Centre, London 23 July-3 August. Box office: 0171 960 4242.

On the eve of the 50th anniversary of Indian Independence, **JULI MAHR** talks to Kalamandalam Barbara Vijayakumar about Kathakali and Ajaykumar, producer for the Forum for Laboratory Theatres of Manipur, and considers some of the issues which arise from the phenomenon of interculturalism in theatre

Indian Independents

Since the late 1980s our perception of Indian theatre has largely been formed by two productions - Peter Brook's MAHABHARATA and Ariane Mnouchkine's L'INDIADE - both European shows performed by multicultural casts. Each drew on Indian themes and the movement techniques of Kathakali and each toured internationally to great acclaim. Together they literally changed the course of modern theatre, moving the flagpost of what's considered interesting from kitchen sink to universal epic.

These productions didn't appear in isolation. Historically, practitioners have long sought to revive their traditions by adopting foreign ones. In the modern era the giants of Western theatre - Grotowski, Barba and Schechner - have all used oriental techniques to enhance performances. But it is the ripples of those two landmark productions that we still feel today. Internationalism is the reality of our generation.

The response to this phenomenon hasn't been all congratulatory, however. Since the publication of Edward Said's *Orientalism*, a charge has been made of covert racism - we currently pillage from Eastern cultural traditions just as we once stole from the East during the years of colonial rule. Critic Richard Long, a leading authority on Javanese theatre, believes that these new productions are no more than "a curried version of western theatre." Rustom Barucha, author of *Theatre and the World*, argues that we are plucking traditional techniques randomly from their environments, merely to give our work an exotic veil. "Not only does [Peter Brook's MAHABHARATA], in my view, blatantly trivialize Indian culture in its nine hour encapsulation of the epic, the reduction of Hindu philosophy to

platitudes, it upholds a Euro-centric structure of action and performance that has been specifically designed for international audiences."

Tough words for companies who aim not for replication but for universalism. But it's an important point. Companies who use Indian techniques often use them inappropriately. Problems arise when we see these diluted forms and take them for Indian theatre.

India is less one nation than a pluralistic and poly-cultural federation of states. It has a populace of 950 million who speak over 1,000 different languages and dialects. There are over 20 political parties and many religious beliefs. Some of its peoples are united only by defeat - brought into co-habitation by the British. Unsurprisingly, there is no one form of Indian theatre or dance. It is varied, very much alive and evolving. I recently talked to two companies - Kathakali, a traditional company based in England and the Forum for Laboratory Theatres of Manipur, who bear this out.

There are five principle theatrical forms in India, of which Kathakali, the dance drama which inspired Brook and Mnouchkine, is one. Kathakali originates from Kerala, a state on the south-west coast of India, a fertile strip flanked by the sea and dominated by rice fields, cashew trees and coconut palms. It's a cosmopolitan and progressive state that has a highly literate and educated population.

Kathakali plays are a world apart from Western notions of theatre. Shows, which are moral explorations of *The Mahabharata* or *The Ramayana*, are long, often lasting from sunset to sunrise. Their form is distinctly un-western - importance is placed not on narrative flow but on circumlocutions. Kalamandalam Barbara

Vijayakumar, co-founder of Kathakali, describes the atmosphere. "It's a great experience to be sat on a mat on the floor working alongside other chutti (make-up) artists preparing the actors for the stage. Actors painting their faces, people preparing the costumes, actors going on stage and others coming off... working through the night and meeting the 'tiredness barrier' at about 2am yet finding the strength to carry on from somewhere. Maybe walking around the temple and glancing at the moon in the silence of the night whilst on stage the audience are concentrating on the performance. Some of the audience have returned home, some are asleep and some are absorbed in the drama unfolding before their eyes. Many will... know the story and the characters so well that following the plot is no problem."

These plays are supported by twelve years of study. "The actors skill and training," explains Kalamandalam Barbara Vijayakumar, "is a mammoth task of determination. Two hours per day is spent on the eyes alone, for a minimum of ten years, to produce the required skill to perform Kathakali. This level of skill is impossible to achieve in any other way, there are no short cuts or intensive courses that will produce a good Kathakali actor."

Interestingly, this rigidity doesn't create a static artform. Principles of performance are strict, but individual plays are open to interpretation and spontaneity, and no performance by an experienced actor is the same twice. Audiences follow particular actors for this reason. As Kalamandalam Barbara Vijayakumar explains, whole villages turn out for plays. "It's a great feeling of excitement when a Kathakali Troupe arrive and are greeted with friendship and honour. Children crowd around the aniyara (green room) to

see the preparations. Some members of the audience will be Kathakali experts and have a life history of seeing Kathakali artists develop. They take pride in their knowledge of Sanskrit, the stories and the artists."

Kathakali is a total theatre. It is music, dance, storytelling and drama. For the audience, these plays are also a social occasion and celebration; for the actors they're an act of devotion. These days Indian theatre is just as much about proscenium arch performances, however, as it is about traditional forms. It's also about experimentation - thanks to a long-term grant from the Ford Foundation, theatres in a number of states are developing traditional forms and applying them to contemporary themes.

Manipur is a state in the north-east of India bordering Myanmar (Burma). Closed to tourists, it's one of the poorest Indian states and plagued by inter-tribal conflicts. Contrary to most expectations of North India, Manipur is a tribal state with over thirty principle tribes, each with their own language and artistic heritage. Many of these tribes share Indo-Mongoloid origins and a belief in animism (the worship of the natural forces of life). The Forum for Laboratory Theatres of Manipur, based in the capital, is currently working on a production of *MACBETH* which uses Manipuri, another of the five principle dances of India, and Thang Tha - the state martial art. Manipuri like Kathakali is a collective dance, but gestures differ and emphasis is placed on an expressionless face.

The Forum is developing these forms by introducing trance states and shamanism. Ajaykumar, producer and associate director, explains that these developments are in keeping with the local cultures. "It was a novel show for Indian audiences but... they could very easily touch this kind of magical world. I think in one sense this piece is very close to what may have been a real time *MACBETH* because I imagine that that world may also have been a very mysterious, superstitious world where one did have people who had apparitions, people who were very intuitive, had these qualities of parapsychology which has been taken out of the western timescape."

These two companies illustrate the vastness that is India and its theatrical

landscape. They are certainly different from the Indianness that we use as a symbol in our performances. It's important for Peter Brook and other interculturalists to be doing their work but if they do, we need to give 'living' Indian theatre the same status and opportunities.

Neither of the companies I spoke to expressed an aversion to exchange, in fact both were in some way involved in these processes, but there was concern, especially over mis or under-representation. "Abstracting aspects of Kathakali takes something away from the whole and loses the power of it's complete form," explains Kalamandalam Barbara Vijayakumar. "It is a common mistake for people to think that all Indian dance is the same and some think that Kathak is short for Kathakali!"

The balance is slowly being rectified by venues such as Watermans Arts Centre, which is staging *MACBETH*, and has been presenting Indian work for some time.

According to Ajaykumar the next step lies with festivals. "When Indian or non-western companies are presented in Europe at international festivals the presentation often isn't appropriate. If one looks at the composition of the directors of festivals such as LIFT, it's always going to lean towards a tendency for neo-colonialism. Things that are brought over are presented in a way that looks rather exotic and pretty and not really thought through enough. We should set up different kinds of festivals that in their creation and running involve minority cultures or international groups. That's a difficult exercise but it can be done." ■

See page 32 for listings. Visiting Arts celebrates the 50th anniversary of India's independence and Pakistan's statehood, with a programme of events in August. Contact: Rachel Abedi, Visiting Arts, 11 Portland Place, London W1N 4EJ.



Storming

Theatre de Complicite have recently completed a run of Brecht's *THE CAUCASIAN CHALK CIRCLE* at The Royal National Theatre. **ANDREW MAUD** caught up with Simon McBurney and Clive Mendus of Complicite to discover what national recognition means for their work

to experiment in a different way." But McBurney is no establishment stooge. He admits to being exasperated by "that building", the lack of co-operation from certain departments and the added load of obligatory understudy rehearsals. He grows more expansive. "The biggest pressure is to deliver the product as a consumer item... we have now developed to the point where we are unable to see the possibility, the future of something... it concerns the politics of the imagination."

McBurney's own ability over the years to 'see the possibility' has clearly been central to Complicite's success. "The company is primarily Simon," says Clive Mendus - friend from student days at Lecoq, old Complicite hand and leading member of *THE CAUCASIAN CHALK CIRCLE* ensemble. "He's the man who picked up the phone and said, 'Do you want to start a company?'" (Mendus declined at the time.) "He's the man who's had the strongest drive and vision of the kind of theatre he wants to make. Increasingly, it's becoming his baby."

McBurney began in comedy. "You realise that you make people laugh at quite an early age," he says with a smile. "I always had this instinctive link with the music of it." He is proud of the fact that he was there at the opening of the Comedy Store in 1979 (he peeled an orange with a pair of scissors while Emma Thompson did sound effects from the wings). And whatever else Complicite may have done, they have always sought to entertain. "In the very nature of acting," said Brecht, "there is an essential gaiety. You can achieve every shade of seriousness by means of ease, and none of them without it."

"What people enjoy," says Mendus, "is the play... that essential liveliness, that

vitality - it's what makes Complicite different as a theatre group."

McBurney's own playtime as a performer is limited by his role as director both of the company and in this case, of "that huge beast", *THE CAUCASIAN CHALK CIRCLE*. "The responsibility of running the company is in a way good for him," his friend Mendus says, "but also difficult... the actor wants more freedom."

"It's important as an actor that you don't have too many responsibilities... so that you can feel relaxed and open," says McBurney. And he is quick to acknowledge the contribution of his collaborators on *Chalk Circle*, Stefan Metz and Annie Castledine.

"Simon's taste is for the rough in the theatre," says Mendus; and indeed, McBurney's finishing school was street theatre. There, he has written, "the possibility of conflicts are ever present... you never lose sense that this is theatre." Its vitality comes from the contact between the performer and the audience - a relationship that is at the heart of Complicite's work. Most recently, for example, in *Chalk Circle*, it is Jeffery Kissoon's powerful performance as *The Singer*, as he reaches out to us across the rim of the playing area, which allows us to be led like children into the story of the play. For McBurney, it is part of "the fundamental politics of theatre", coming from "an instinctive desire to change people's perceptions." The dynamic and innovative educational programmes the company continues to develop in schools, prisons and in the community at large is further proof of their determination, at every level, to nurture that link between performer and audience.

That "essential liveliness," as one would expect from a Lecoq trained group, is rooted above all in aware, articulate



Photo: Robbie Jack

Theatre de Complicite: *THE CAUCASIAN CHALK CIRCLE*

They've stormed the bastion and now they're rearranging the furniture. When Simon McBurney, Artistic Director of Theatre de Complicite, was invited by Richard Eyre to direct *THE CAUCASIAN CHALK CIRCLE* on the main stage of the National Theatre, he agreed on one condition, "Only if I can do it in the round." He got what he wanted. The British Theatre establishment has taken Complicite to its heart.

We talk in the kitchen of McBurney's North London flat, the morning after the election. At regular intervals, the phrase "Did you see the look on Portillo's face?" slips involuntarily from his lips. For the moment, though, he is thoughtful, deliberate and keen to record his gratitude for the opportunities Eyre has given him. "I have had to address problems and come up with solutions that I would not have done had I not been there," he says elliptically, taking an oversized pair of scissors off the wall - a show prop, perhaps - and purposefully snipping the corner off a bag of coffee. "It's a very good discipline... the National has allowed me

the bastion

physical actions. In talking about THE STREET OF CROCODILES ("the best company physically I've ever worked with"), Mendus highlights "an understanding of space, timing and detail", linked to "tremendous sensitivity." But, with what seems to be typical modesty, he is careful not to make too high a claim for Complicite's methods, "English theatre wasn't dead until Complicite came along... it's just one of the many strands that develop. The movement work we do anyone can do - you have to be open to it, that's the main thing." He cites Juliet Stevenson, guardian of the psychologically true in theatre, who plays Grusha in *Chalk Circle*. "She is fantastically physically aware... has great comic awareness." He admits, though, to finding it difficult to watch the ever-increasing number of groups spawned by the Lecoq school, "They all seem to work in the same way... the danger is that you mistake the technique for the actual thing."

McBurney is more forthright. "There is only the body... the voice as part of the body. Many productions of Chekhov are boring because the precision of the body on stage has been sacrificed to an idea of a psychological reality. The theatre only cares about what the audience perceives. You could play John Gabriel Borkman thinking of Coca-Cola if the audience perceive the psychological depth of John Gabriel Borkman... who gives a shit what you are actually thinking about."

At the same time, both men are wearied by the perceived division between 'physical' and 'conventional' theatre. Inner truth, for them, is no optional extra. "As you free the body and move it towards the neutral state, you start to unlock things emotionally," says Mendus. "Our



bodies are an emotional reflection of our minds... it can be quite profound." He recalls Lecoq himself criticising students for "bad Stanislavski" - "the worst of all sins," adds Mendus grimly. For McBurney, in all Complicite productions that he has been involved with, "there is always a link with the passions, a very strong internal life - even if we would end up screaming and yelling, as in the early shows."

With this yoking of physical discipline with a powerful internal life, the company

have sought to use what was primarily a visual and comedic talent to "serve something more interesting, artistically, than simply the comedy of being on stage," as Mendus puts it; specifically, to serve the telling of stories. Not any old story, of course.

"Complicite have to be careful about what they do... and they are... canny about what they do next." Some have said, Michael Billington for example, that even so, Complicite still end up being the main character in whatever piece they do. But the fact that since the late 80s they have been willing to tackle classic texts has undoubtedly won the company friends in the middle ground of theatre.

Whatever the present pressures, McBurney and the company remain committed to process as distinct from product. "The political nature of a piece of work lies not in slogans or the subject matter but where you do it, how you do it, the people who are in it, where it goes, the way that it is made, the relationship between players and audience." It is this which creates, for McBurney, "a spidersweb of inter-relationships which are all changing things in different ways". Process is a word never far from the lips of Complicite members, it signals their commitment to exploration, to learning, to play - to honour the

unstable, the accidental, the chaotic in life. The hope is that even within the warm embrace of the establishment, that commitment can persist.

"The important thing," says McBurney, after a long pause, "...is to keep looking." ■

Theatre de Complicite's THE CAUCASIAN CHALK CIRCLE is on at the Pavilions, Plymouth until July 10. Call the box office on 01752 229922.

The man who preferred to stand

Etienne Decroux - Meglomaniac or Genius?

Etienne Decroux's name is known to everyone in the field of mime and physical performance, yet few practitioners have had first-hand experience of his work. American performer and teacher **TOM LEABHART** trained with Decroux in Paris and considers his legacy in advance of the Centre for Performance Research's annual Past Masters event which focuses this year on the work of the 'father of modern mime'

In 1992 the Sunday Times, called Etienne Decroux 'one of the great luminaries of the theatre world', and cited him among the '1000 Makers of the 20th Century'. Decroux is sometimes designated the father of modern mime; often quoted yet seldom read, frequently mentioned yet rarely understood. Decroux's name flows easily with his contemporaries - Craig, Copeau, Meyerhold, Dullin, Jouvett, Artaud - but there seem more handles on the others to pull them from history's stream. For this reason Eugenio Barba called Decroux a 'hidden master'. Invisibility notwithstanding, Barba believes Decroux 'perhaps the only European master to have elaborated a system of rules comparable to that of an Oriental tradition.' Scholars and practitioners alike speak knowingly of Decroux's 'pure research', without ever having done any of the 'experiments', or about his 'difficult and non-theatrical pieces', which they have never witnessed. Although their projects are vastly different, Grotowski is the only figure in twentieth-century theatre who is as widely known and similarly misunderstood.

Reasons for this abound, among them: Decroux's own temperament and

uncompromising way of working; the high visibility of some Decroux students from an earlier time (Barrault and Marceau) who represented the less abstract phase of Decroux's teaching; the difficulty of 'selling' or publicising something which cannot be explained in five words or fewer; our commercial and secular culture faced with what is essentially a 'sacred' art.

These words, too - 'hidden master', 'uncompromising way of working', 'sacred' - conjure things (some correct and some mistaken) in readers' minds. Decroux taught his paradoxical, complex and enigmatic art with blinding clarity; his teaching was not esoteric but highly accessible to anyone who would spend every day for four years with him. Four years seemed like a long time to many of Decroux's student actors; and now in our highly accelerated theatre culture, where sound bites and training workshops get shorter and shorter, it is a small eternity.

Decroux argued that dancers and musicians spend decades training while actors generally do much less. And all the things in his work that seem off-putting, artificial, rigid or unreasonable become lucid with the careful, thoughtful and thorough doing of them. For although

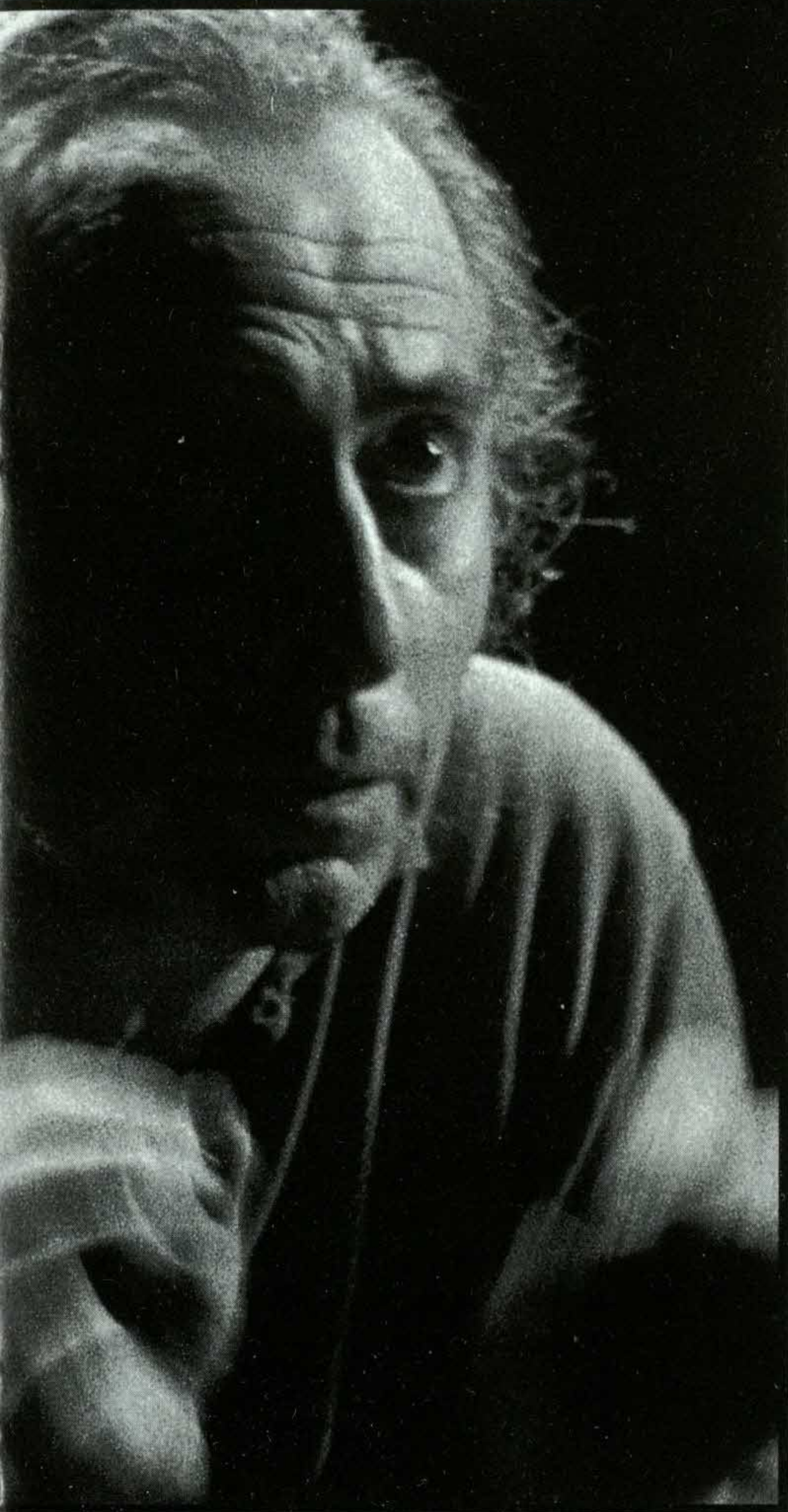


Photo: Jerry Pantzer, New York

Decroux read widely and deeply, and wrote and spoke incisively and brilliantly, he advocated kinesthetic literacy, incorporated knowledge, knowing with the body things that can be known only with the body. On this terrain, three groups meet and do battle with the 'Man Who Preferred to Stand': scholars who have not practiced; critics who have spent their lives sitting down; and untrained actors.

The 'Man Who Preferred to Stand' (the name Steve Wasson and Corinne Soum have given to their reconstructions of Decroux's work), signifies the alert, agile, vigilant, well-trained actor forever

Etienne Decroux



labourers, sculptors, dancers, and certain actors. The sitting ones were university professors, critics, office workers, and certain actors. For Decroux, the study of Corporeal Mime was not to be undertaken lightly. For him, it was a matter of grave importance. He wrote the following inscription as a dedication on the inside cover of a copy of his book *Paroles sur le Mime* [Words on Mime]: "One does not modernise a monument in order to conserve it. One must therefore conserve the body which was strong, skillful, ascetic. What will conserve it? Sport is not one of the beaux arts. One gives oneself to it only to vanquish others. Dance is not a portrait of struggle. Old-fashioned pantomime is not an art of the body. Corporeal mime is more than a diversion. If it survives, the world will survive."

Reading this, one might remark that Decroux was either a megalomaniac or a genius. How can he tie the survival of humanity to a small, little-known, not-widely practiced theatre form, of which he just happens to be the creator? If we like, we may question the state of his mental health, but his conviction and sincerity are beyond reproach. Like Craig, Artaud, and Copeau, for whom theatre was 'more than a diversion', for Decroux it was the exact antithesis of commercial theatre-as-entertainment, which he likened to prostitution.

Decroux was either an outrageous eccentric, an anomaly in twentieth-century theatre, or he was, like Zeami, the founder of an important and enduring theatre form, which in several hundred years will be practiced in a variety of ways, but always known as Corporeal Mime, with Etienne Decroux as its founder. None of us alive today will know the outcome. Until then all we have to go on is a hunch. ■

straining against gravity, balance, lethargy, and bourgeois comfort to balance precariously on the edge of the developing dramatic moment. This is the special, some might call it sacred, place - this edge of the developing dramatic moment - Decroux deemed suitable only for those who suffer with their bodies to express metaphorically the mental struggle of the thinker. The long and arduous voyage (a kind of pilgrimage) does not appeal to everyone, but those who make the trip find comrades for life.

Decroux saw the world as divided between those who stood and those who sat. The standing ones were manual

Photo: Visage, Le France

Etienne Decroux: PAST MASTERS

From July 18-27 1997, Centre for Performance Research, in association with the University of Wales, Aberystwyth, will be holding the first phase of its annual Past Masters event, this year devoted to Etienne Decroux. This takes the form of an international summer school with nine days of practical workshops led by Ingemar Lindh and Tom Leabhart. Using the facilities of the Department of Theatre, Film and Television Studies the school will explore practically the legacy of Etienne Decroux. CPR has managed to secure the participation of the two most highly-regarded teachers of Decroux and 'Post-Decroux' work, both of whom studied with him for several years in Paris, each having developed the technique in widely different ways. Tom Leabhart represents the more 'authentic' lineage, locating the work in the 'pure' tradition of Decroux with boundless enthusiasm and in a non-stuffy and un-precious way. Ingemar Lindh 'betrays' the master with irreverent and mischievous creativity whilst all along respecting and developing certain methods and approaches.

A theoretical enquiry will follow from November 6-10 1997 under the title 'Past Masters: Etienne Decroux'. This international symposium will bring together key practitioners and many of the world's leading scholars on Decroux to consider his work and influence on contemporary theatre. Events over the five day period will include workshops and workshop demonstrations, symposium presentations, films, discussions and performances.

Past Masters is a series of projects designed by CPR to explore and re-evaluate the work and influences of some of the great reformers of 20th century theatre. The essence of Past Masters is to bring together practitioners and scholars to exchange views and skills, meeting and working within the context of contemporary theatre - from its roots to all its current diversity. The Past Masters series began with the Russian director Vsevolod Meyerhold in Autumn 1995 and Antonin Artaud in November 1996. It continues this year with Etienne Decroux and future session proposals include Brecht/Eisenstein '98, Copeau '99 and Kantor '00.

Places in both July and November are limited so for further information and details about how to book for either event please contact Adam Hayward at: Centre for Performance Research, 8 H Science Park, Aberystwyth, Wales, UK, SY23 3AH. Tel: +44 (0)1970 622133. Fax: +44 (0)1970 622132. Email: cprwww@aber.ac.uk

I attended this event both as a reflection of my interests as a dramaturg and as a way of representing the shared interests of NPT and Total Theatre in new writing and physically-based performance. After two keynote addresses there were a number of panel sessions. Following the panel sessions, ad hoc focus groups were formed to consider the issues arising and to put forward recommendations for the future. There was a final plenary session where these were shared and any final points made. A fuller report will be prepared by the NPT, so this report is intended as a short summary to highlight some of the issues

the seminar, I was more struck by the apparent negative aspects which limited the value of the event. For instance, at no point did I hear the notion of quality brought to bear; the assumption seemed to be that any writing *per se* was a good thing rather than, as with most things, an acknowledgment that there is the good, the bad and the indifferent and what therefore was the role of the literary manager in raising standards of writing for the theatre?

Equally problematic were the confused or narrow definitions that ran through the day and which limited the scope for productive discussion. From the

performance. In other words, should the literary manager and the writer simply accept the script-based system or open up the present structure to other notions of what the writer and the script may be?

I felt that most of those present were more concerned to make the present system work better for the 'traditional' writer than to engage with these more challenging issues. Of course, there can be many improvements to the present structure that would have a particular impact on writers, but the more imaginative would benefit all theatre practitioners if brought about. Thus from the plenary recommendations the ideas

Commissioning the future

JOHN KEEFE attended a seminar on the role of the Literary Manager in contemporary writing organised by The New Playwrights Trust in March and considers some of the implications for physical theatre practitioners

for readers of Total Theatre Magazine.

One of the first points made, and one which kept recurring was that the literary manager was one of many voices that can help or support the writer. The nature of support will vary but will always be one of the sources of suggestions or discipline that the writer may draw on. Thus, a writer may develop a relationship of trust to the literary manager, a form of collaboration similar to that of writer and director or actor. The literary manager can open up awareness of other issues of political/social contextualisation that will broaden or deepen the writers work once in progress (writers groups, one-to-one advice etc.) A number of contrasting views were aired, not over the basic value of the literary manager, but over approaches, the role of the workshops, the status of the unsolicited script and so on.

But whilst there were a number of issues raised which were of interest throughout

perspective of physical theatre, I found these limited views quite disheartening as a pointer to future practice yet they highlight the distorting role that the written text often plays in the creation of physical theatre.

With very few exceptions there was a continuing confusion of the roles of the literary manager and the dramaturg; with the latter usually being equated with the literary manager or script-reader. Thus it took the speaker from Holland to assert that dramaturgy goes beyond the written, as well as the dramatic, text. Only one speaker asserted the view that, contrary to the dominant conventions, the dramatic text is only one part of the performance score. Another speaker rightly reminded us that theatre has often found means of expression that go beyond, or supplement, the word to make theatre a place of action that puts the spectator into an active not passive relationship with the

that stood out included: regional production centres for developing new work; the need for development resources that would be practice-led not script-led; local and regional events to encourage exchanges between writers and other theatre makers.

From the panel discussions, I would highlight the suggestion of the term 'theatre author' to describe those who create the performance text; the problem of the discrepancy between work developed and work produced; the recognition that a work is not only a form of process but must result in something that is shown as a public end in itself; and the responsibility to recognise the breadth of audiences that should be catered for.

By the end I felt regret that, notwithstanding the points of interest that will always emerge from an exchange of views, the opportunity to move beyond the parochial had been missed. ■

Theatre on-line

Total Theatre's **STEVE HILL** has been surfing the Internet for interesting performance web sites

During my excursions surfing the net, I have found that, in terms of utilising new technologies, the dance world is streaks ahead of theatre in using the Internet in the UK. Choreographers and dance companies are well organised and have their sites on most web directories. In the UK, The Place has its own web site, which provides a base for information on its own activities, those of the dance world at large and other dance sites, jobs and audition information and so on. It was whilst surfing The Place Dance Services site, that I discovered other directories that dealt

not only with dance but that also had references to other related arts.

There are theatre sites in the directories of the usual web search pages such as Vista and Yahoo, but these tend to be mostly mainstream and North American companies. The US is predictably well ahead of the rest of the world in terms of Internet use, and most American theatre and arts practitioners have a site.

The most useful site for theatre in the UK is the UK Theatre Web Site. This is a directory for theatre in the UK with references that range from tour dates, venue information, educational

establishments, courses and organisations such as Total Theatre - although they have us filed under Circus. There is no category for physical theatre or mime. Saying that, however, the UK Theatre Web Site is still a good site from which to try and find out who is up to what in the performing arts arena.

I list here some of the more interesting web sites that I have visited. Remember, the Internet works like a giant interconnected web - wherever you decide to start, you will have no idea where you might end up. Happy surfing. Don't forget to Email any interesting discoveries to the Total Theatre office: magtotaltheatre@easynet.co.uk and watch this space for the Total Theatre web site currently under development. ■

Useful Addresses

UK Theatre Web Site

<http://www.uktw.co.uk>

DV8 Web Site

<http://www.dv8.co.uk>

This is one of the best sites I've come across. It is regularly updated, provides interesting background information on Lloyd Newson and has an on-line session with the company regularly. There is an unofficial Dutch DV8 site at:

<http://bart.nl/xipe/dv8.hym1>

Forced Entertainment Web Site

<http://www.syspace.co.uk/forcedents>

This is a good one, with excellent background material, tour dates and further contact information.

The Centre for Performance Research

<http://www.aber.ac.uk/cprwww>

This site was a little confusing when I first had a look at it and I have found it difficult to access on more than one occasion. But nevertheless, it is well worth a look. I think it has the potential to develop as one of the most useful sites as more practitioners start to disseminate information on the Net.

Circus Space

<http://www.ukonline.co.uk/members/thecircus/space>

This contains information on courses and events happening at the UK centre for circus training on Coronet Street, London.

Laurie Anderson Web Site

<http://www.voyager.com/LA/>

I have included this as Anderson has a long established and on-going interest in using new technology in art including performance and is using the Net to collaborate with performers from different backgrounds and disciplines.

US Artsguide Web Site

<http://www.artsnet.org>

This includes some European companies.

Dance Related Web Sites

Pina Bausch Web site

<http://www.bergnetz.de/omn/bausch>

The Place Dance Services Web Site

<http://www.ecna.org/placeds>

Interactive Movement Web Site

<http://www.bigroom.co.uk>

International Dance Network Web Site

<http://www.thepoint.net/~raw/internet.html>

UK Dance Service Network

<http://www.danceservice.co.uk>

Merce Cunningham Web Site

<http://merc.org/home.html>

This site leads onto other interesting US theatre sites.

European Computer Network for the Arts

<http://ecna.org>

A membership based European Arts network offering contacts, resources, and membership news groups.

British Arts Festival Association (BAFA)

<http://www.artsfestivals.co.uk>

A directory of leading professional arts festivals in the UK with 50 major festivals and 26 smaller festivals.

Future Physical

<http://www.backspace.org/future-physical>
Register your interest in this project on this site. (see page 28 in listings)

Total Theatre Awards Update

All is well underway for the first ever physical and visual theatre awards at the Edinburgh Festival Fringe 1997. The 'totals' will be presented to the artists/companies presenting the most innovative and contemporary work in the fields of physical theatre and visual performance during the Festival Fringe.

The Judging Panel for the inaugural 1997 Total Theatre awards will include, Mary Brennan (Glasgow Herald), Andrew Burnett (The List), Clare Fury (Royal Festival Hall, London) and Liz Moran (MacRobert Arts Centre, Stirling).

Over 40 companies have so far officially entered the Awards, though all physical/visual companies participating are eligible.

If you are around in Edinburgh during August, note that Total Theatre will also be hosting a Seminar, chaired by Board Member Mark Saunders to look at physically based work. The Seminar will have a focus on Scotland and look at the issues surrounding the production of new work, cross-national collaborations and touring, training and marketing.

On behalf of Total Theatre: Chenine Bhatena and Leila Jancovich are producing the

Awards; Marie Clements is providing press liaison; and the Steering Group of Kath Gorman, Mark Saunders, and George Williamson are managing and guiding the project.

In June we had a good piece of news when The Baring Foundation awarded Total Theatre a small grant from its Knowledge and Skills Exchange Fund in support of the project.

If you would like more information on the Awards contact:

Bhatena Jancovich,
Lauderdale House,
Waterlow Park, Highgate Hill,
London N6 5HG.
Tel: 0181 348 0103.

Discovery 2

Centre Selavy in France have kindly offered to host Discovery 2. The dates are now confirmed as 21st-28th September 1997 and there are about 6 places left for those still interested in attending. Please write to Total Theatre, detailing the area of your work you would like to explore during the exchange workshop.

Attendance will cost £7 a day (food, cleaning, electricity etc.) and you will need to make your own way to Centre Selavy. (However every effort will be made to match up people's travelling plans). Camping or indoor sleeping arrangements are available. Participation will be confirmed in the first week of August.

Physical Action Into Practice

'Physical Action into Practice', is the title of the Total Theatre Mime & Physical Theatre Education Development Programme which aims to progress the needs identified in Anna Ledgard's 'Mime In Schools' research report. Total Theatre presented an application for 'Physical Action Into Practice' to the ACE Arts For Everyone Main Programme on the 31st March 1997. Taking the form of four Regional Programmes (in the London, Northern, South East and West Midlands Regions) and a Central Resources Programme, the application asked for support for 30 projects to 'create new links, develop new projects and leave new legacies'. The two year programme hopes to be able to provide artists, teachers, young people, venues and organisations with much needed mime and physical theatre, teaching and organisational skills and new experiences of the work. The result of our application is due in August/September.

Common aims of the arts funding system

South East Arts held a Client Consultation meeting in June at The Hawth and circulated THE COMMON AIMS OF THE ARTS FUNDING SYSTEM to all attenders.

Chartered Object One

To develop and improve the knowledge, understanding and practice of the arts

- To support a range of work of high quality and originality
- To maintain a network of arts organisations
- To support the commissioning and presentation of new work
- To help broaden artists' and audiences' experience of international work
- To support cultural diversity in its widest sense
- To support education in the arts
- To support training in the arts
- To speak for the arts

Chartered Object Two

- To support the national and regional touring of work
- To support the creation of new and improved facilities where the arts can be practiced and enjoyed to the full
- To respond to the creative use of new technologies
- To encourage as many people as possible to experience and participate in the arts
- To remove physical and attitudinal barriers to the practice, experience and management of the arts

Chartered Object Three

To advise and co-operate with departments of government, local authorities, the Arts Council/Regional Arts Boards, BFI and Crafts Council, and other bodies on matters concerned, whether directly or indirectly, with the foregoing objects:

- To establish fruitful partnerships within and outside the arts funding system
- To help maximise resources for the arts
- To strengthen the operational effectiveness of organisations operating in the arts

total theatre

At The Circus Space, Coronet Street, London N1 6NU
Tel/Fax: 0171 729 7944 email: magtotaltheatre@easynet.co.uk

Remember that as a member of Total Theatre you can contact the office any time to use the Information Service, ask for advice and to give your comments and suggestions. Total Theatre is your organisation and suggestions for campaigns, activities, contributions to the magazine and volunteering offers are always welcome.

October 1997 date for Annual General Meeting

Total Theatre's AGM for 1996/97 will be held at BAC at the end of October during the British Festival of Visual Theatre, following a decision by the Board to bring the date of the AGM forward, closer to the end of the financial year. All Total Theatre

members will be notified of details by post in September, as a date has yet to be confirmed. We will still continue to link up to the London International Mime Festival and plan to have a Critical Practice 3 during next year's Festival in January 1998.

Theatre Pur

Euphoria

The Young Vic, London, March 1997

Was this a wishy-washy collection of over-played ideas or a subtle ritual of unpredictable, unseen communication? Certainly the former, if one is looking for a clear cut 'meaning' - but the question of 'meaning' in visual theatre is something we will all be discussing until judgement day.

EUPHORIA conjures a collection of euphoric brains submerged in little speakers blurring out 1984 brain-wash speak, a series of small challenges, small satisfactions, and quite simply the small comforts in life like lampshades. It is a brilliant evocation of technology's control over man. An actor desperately trying to make sense of what he is hearing through his headphones is the opening image. However, this original and off the wall note sadly faded out as the piece moved on.

Particularly destructive was the failure to incorporate the ever-present video monitor effectively - the attempts that were made contributed nothing. Does the use of a video screen on stage inevitably negate the actor or at least the actor's 'extra daily' energy? If so, where does the fusion of theatre and technology lead us? Have Robert Le Page or Forced Entertainment cornered the market?

The actors in EUPHORIA seemed to be in constant anticipation-mode. The clowning, though competent, was not complex enough to keep my interest for long and the piece in general was too easy - or have I completely missed the point?

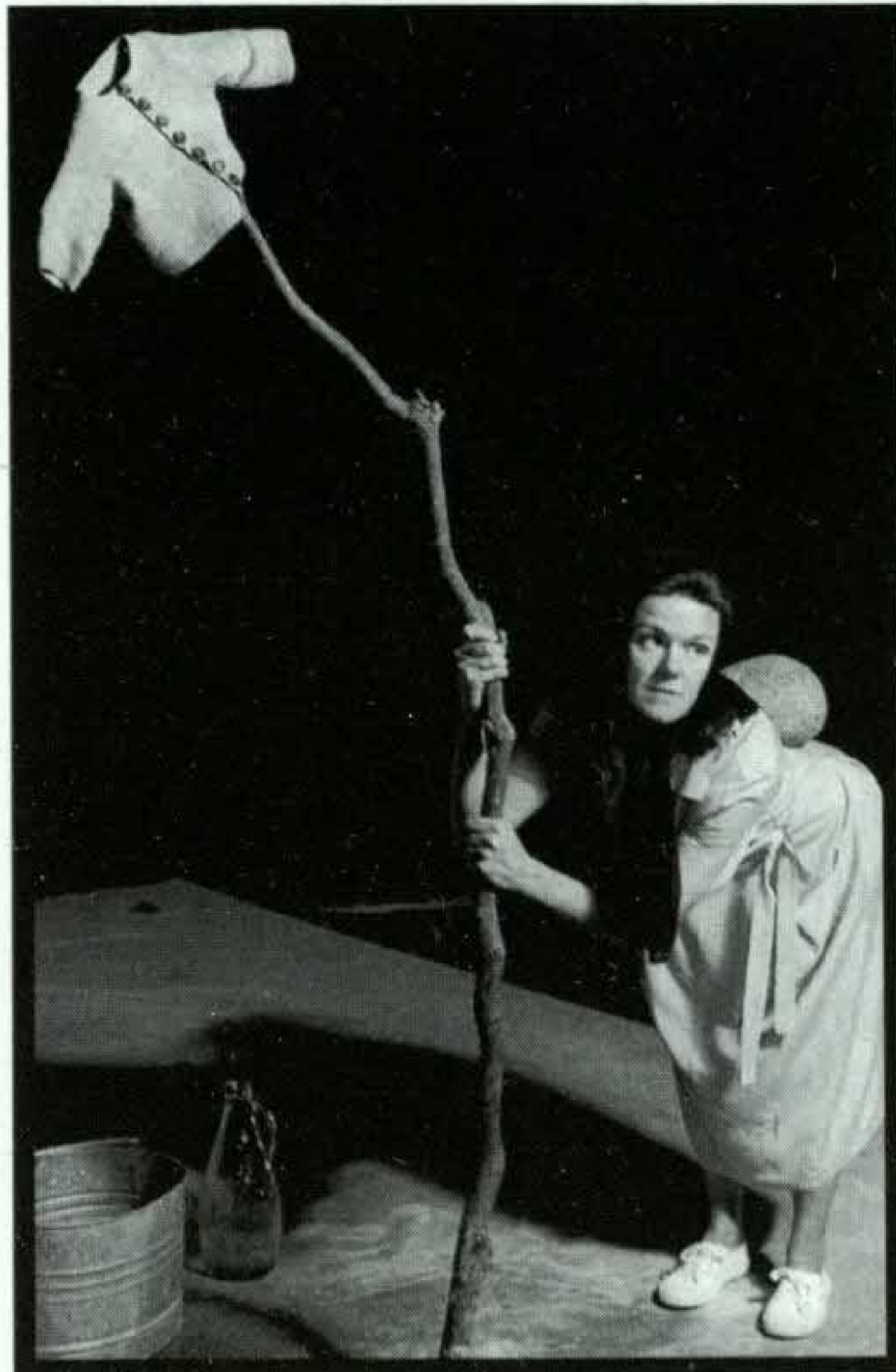
EMI SLATER

Triangle

My Sister, My Angel

University of Exeter, April 1997
MY SISTER, MY ANGEL is a family story concerning the death, many years ago, of performer Carran Waterfield's three-week old sister. "Don't go too near the edge!" Carran was warned when, as a child, she stepped dangerously near to water. "I'll be all right", she insisted and continued to play. MY SISTER, MY ANGEL charts dangerous territory, but Waterfield showed the audience how to be 'all right' with the sometimes painful material.

Waterfield played out her memories with the telling duality of the adult-child. As child, she confided in the audience, innocently taking them into moments of profound suffering,



Triangle: MY SISTER, MY ANGEL
(Photo: Damian Grazier)

but delighting them too. The piece also re-told personal history as myth. Thus, a mythical mother gave birth to a stone-baby. Her motherhood is challenged by the tree-mother who sets her impossible tasks. In showing the many relentless efforts for her baby, Waterfield recreated the emotions surrounding the birth of a child who was loved and lost by her family. The final silent image of a woman carrying the stone on her back was haunting. The settings of home, navy-club and church were interwoven with ease. Bible stories, images of the sea, the church and navy congregations provided powerful symbols.

I particularly remember the mother's lament. Pulled from deep within, evoking the sense of womb-loss. Throughout the piece, the verbal and emotional intensity moved into wordlessness, a finely scored visual text and soundtrack. Points of transition were marked with slide projections of family snapshots which melted into close-ups of sand, water, tree and earth.

JO TROWSDALE

Avanti Display

Sic Transit Gloria

World premiere, Brighton Festival, May 1997

Commissioned for the Streets of Brighton Festival, SIC TRANSIT GLORIA was the story of two trickster angels - played by James McPherson and Bill Palmer - who descend from on-high to torment victim Michael Lester in Archetypal role as cinderella/servant or kid brother. With more than a nod in the direction of Charlie Chaplin, Buster Keaton and Harold Lloyd, the slapstick gags played with the traditional tools of balanced glasses chairs and suitcases. This

Theatre de Complicite

Caucasian Chalk Circle

Royal National Theatre, London, April 1997

For the past two decades, Brecht's plays have been lost to the wilderness. Politically unfashionable and expensive to stage (large casts), his works have often been confined to drama schools and the fringe. But no longer - Theatre de Complicite are presenting THE CAUCASIAN CHALK CIRCLE at the Olivier Theatre, the first time the National has staged the production in over twenty years.

Set in Georgia, THE CAUCASIAN CHALK CIRCLE is the parable of Grusha, a peasant woman who raises a boy, Michael, abandoned by the Governor of her state. Setting aside her life to care for him, Grusha is forced to contest her parental rights when the Governor and his wife return. Does the boy belong to the woman who bore him or the woman who raised him? An apt question in these frenzied days of surrogate motherhood and illegal adoptions.

Theatre de Complicite's newly commissioned version from Frank McGuinness, the Irish playwright, isn't Complicite's most innovative piece, but it's a thoughtful and balanced work which serves the play well. And it's a nice touch to perform it in the round. The main strength of the production is the ensemble from which the leads - Juliet Stevenson, Simon McBurney and Jeffery Kissoon - emerge and merge effortlessly. Their characters are full but never out of balance with the company. The music too from the ever fantastic Gerard McBurney was intoxicating and lyrical.

The only disappointments were the puppets which periodically died in the hands of their manipulators and a young boy playing the part of Michael, when a Complicite regular could have done so much more.

JULI MAHR



Theatre de Complicite (Photo: Simon Annand)

predictably ended in humiliation and destruction, but there was a twist in the tale. The working title of the piece 'Silent Movie' seems to refer not just to the obvious tribute to the classic Hollywood films of the 20's but also to the visual style of the performance which moves with ease from the 'theatrical' to the 'cinematic' - large movements and actions were balanced by small knowing gestures and held tableau.

There were many highlights in this engaging piece of street theatre. I particularly enjoyed a moment when the Angels, resplendent in white linen suits, emerged from a piano positioned precariously on the top of a transit

van and were outlined against the night sky with photographic precision. The performance and the environment merged into one visual theatre.

The piano remained a focal point and, through technician Brian Tweddle's ingenuity, it was transformed into an extravagant organ worthy of the demonic Dr Phibes. In a weekend that included some of the most famous and spectacular of street theatre companies, it was a pleasure to see Avanti Display showing us that precise physical based performance and solid artistic content win in the end.

DOROTHY MAX PRIOR

Northern Stage

Animal Farm

The Young Vic, London, April 1997

I was constantly distracted throughout the show by the thought of what fun it must be to perform in it. Flying mud, dramatic music, a bath full of muddy water. The sadness for me, however, was that I had already seen Guy Masterson's one man rendition of *Animal Farm*, which was so good, so full of poignant meaning, that my expectations were perhaps unfairly high. The choreography lacked originality and the actors were, in the main, unconvincing.

Time and again one sees physical theatre which seems to pause mid-flow and suddenly go into 'image' mode, or 'text' mode, or 'acting' mode and never the twain shall meet. I could actually see the actors working out the moves in their heads.

The saddest thing of all about this piece was just how unmoving it was. It lacked the soul that I am sure Alan Lyddiard and his actors

were aiming for. The sense of ensemble was weak and overall the piece climaxed too soon. However, the music was effective and some images were atmospheric, such as all the cast holding suitcases in the rain at the end, or the Spanish singer at the microphone - a reminder of the fact that Orwell was a veteran of the Spanish Civil War I presume.

The design and staging were superb but the action was dull. Northern Stages's reputation precedes them and I hope that their next production will live up to it. All the ingredients are there - it's just the recipe isn't quite right yet.

EMI SLATER

New Forms Theatre Strich

Bolero

The Young Vic, London, April 1997

It feels strange to watch a piece of physical theatre with no text that is purely made up of irritatingly 'on the beat' moves, and have so little

going on in ones imagination. The 'images' in the show, which at times felt like a bizarre fashion parade, triggered nothing at the time. It was only afterwards that I was rewarded with some sensible interpretations. Penises, vaginas, birds, the Bulgarian flag, dancing sperm? Peeling ones skin away, dancing with ones shadow, maps of the world basking in the light of freedom? There was lots of unselfconscious, naive and humourous eye contact with the audience. I enjoyed it - despite myself - there was so little to it.

But simplicity and innocence are attractive, much sought after qualities in theatre - this the actresses - Dessy Mincheva - Todorov, Petya Djobova and

Tyanka Radeva have in abundance. What they need more of is the courage to move their bodies in more ways than one. Also, any company at the end of the 20th Century claiming to be 'creating new forms' is asking for trouble. There are no 'new forms' - there are only interpretations, re-interpretations, hybrids or cover versions - or are there?

I sincerely hope that Theatre Strich will continue this debate, but before they do so I hope they get rid of the white lycra and the knicker line. This is human origami - a colourful festival of repetitiveness which could have been taken much much further.

EMI SLATER

DV8

Bound To Please

Cambridge Arts Theatre, March 1997

BOUND TO PLEASE begins with an elderly ballerina mournfully performing 'porte de bras' to a tinkly music-box tune. The pace soon changes when an insistent club beat drowns out the music-box and ushers in the rest of the company.

In an impressive revolving set, which artfully creates the interiors and exteriors of a building, the piece explores the activities of it's inhabitants and their interactions. There is no denying the talents and abilities of the dancers and the flawless, fluid, choreography which is often comic and constantly inventive. Routines are set up to be broken, movement is placed in new contexts which make it seem ridiculous or inappropriate. It is in the portrayal of ordinary, everyday, relations that BOUND TO PLEASE works best.

Lloyd Newson however, intended to make a difficult work, wanting the audience to depart feeling provoked. Unfortunately his means of achieving this seemed clumsily tacked-on. A classical ballet class, a form that favours youth over age, perfection over human frailty, and conformity over individual expression, is enacted. A ballerina is abused by a man wearing a hood. These and other tactics designed to provoke the audience are not effectively integrated into the actual material of the show and ultimately I left feeling tricked rather than provoked in any meaningful way.

RACHEL ASPINWALL

Central School of Speech & Drama in collaboration with Dance Unlimited

The Tempest, The Production

St. Michael's Church, Camden, London, May 1997

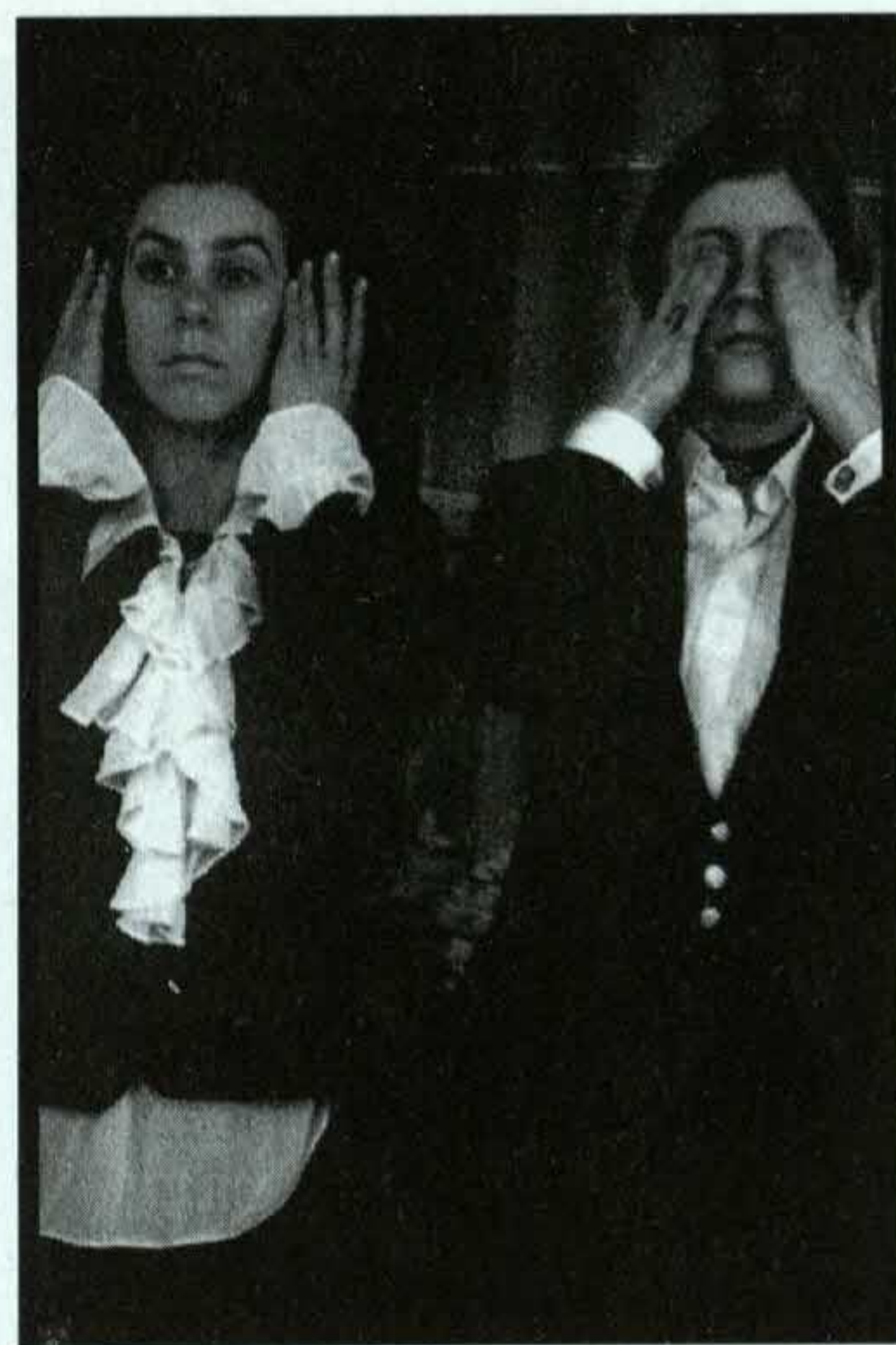
This was not a straight version of Shakespeare's THE TEMPEST. The audience was invited into St. Michael's Church, Camden by a German woman wearing orange waterproofs. The oak doors creaked open onto a long corridor filled with relics from a ship wreck, the scent of incense and the sound of a choir singing. Upon arrival at the altar, a giant table which stretched into the depths of the church was revealed. On one side sat twenty performers dressed for a black tie supper. On the opposite side were empty chairs awaiting the audience. The performers began to make polite conversation - with the audience with each other, with no-one in particular. They were all clearly mad and somewhat lost.

And so the next hour and a half passed. THE TEMPEST presented as a shared story, as a communal storm in the performer's confused minds. Large sections of text disappeared, some to resurface intact, others to bob up bloated beyond recognition. Rather like a Robert Wilson production, the text was used as 'atmosphere'. And to a degree it worked. The collective confusion created a sense of being somewhere and nowhere, a story with a point and with no point.

Unfortunately, however, the piece had no rhythm. Instead of swimming along in its current, the audience were often bumped awake. The illusion of confusion was betrayed; the performance was not so much an insight into the heart of something as a by-product of process.

With only three weeks to create the site specific show, all this is understandable. Central should take credit for continuing to develop its search into collaborative theatre practice. As for Dance Unlimited, if they can bring more discipline to their pursuit of distraction, who knows?

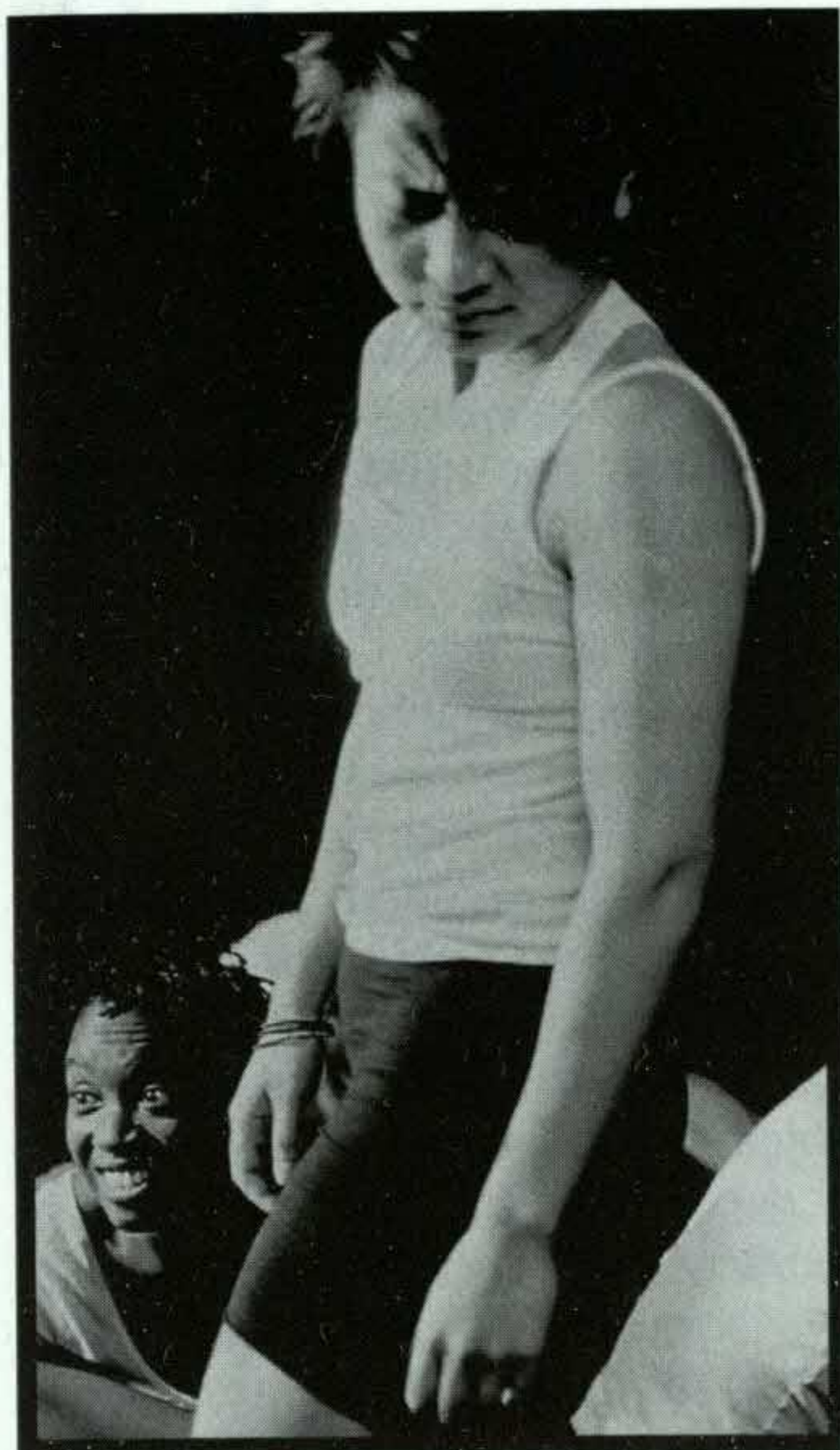
ROBIN LYNDESEY



Central School of Speech & Drama: THE TEMPEST (Photo: Benoit Clavet)



DV8: BOUND TO PLEASE (Photo: Thomas Gray)



Black Mime Theatre: MOURNING SONG (Photo: Pablo)

Black Mime Theatre

Mourning Song

The Cochrane Theatre, London. April 1997

MOURNING SONG begins with a song in darkness, with powerful harmonies leading on to images of mourning and death. Three stories are told. A young man is murdered with a gun on the street and his girlfriend grieves his death. A family escapes Vietnam on a boat and a woman jumps off and drowns. The memories of this act stay with the family years later. In the last tale, a young boy is driven through grief and taunting by his peers to drown himself in a hot bath at home causing his mother immeasurable grief. All three stories were interwoven, chopping and cutting scenes and at one point all three were performed simultaneously.

The set was effectively simple with several clusters of bamboo sticks forming a semicircle. The sticks were used to great effect as sides of a boat, a coffin and to create rhythms. There were large white panels at the back of the stage on which images were projected. Music, dance, mime, and poetic text all created a moving atmosphere.

MOURNING SONG confronts the taboo and delicate subject of death and grief. Denise Wong directed the very strong and talented all-woman ensemble (Marva Alexander, Gupreet Bhatti, Tracey Bickley, Hazel Holder and Mai Vu). Three vocalists added depth to the ensemble's powerful voices. MOURNING SONG is a superb and sensitive exploration of emotions and reactions to the death of a loved one.

DANNY SCHLESINGER

Stephen Powell

It's A Wise Son

Waterman's Arts Centre, London, May 1997

This was a truly interactive piece of theatre from the very start. Stephen Powell burst onto the stage, having been delayed because of the FA cup celebrations nearby. Straight away he developed a warm rapport with a small and already amused audience. He moved them to the front of the auditorium, "Just climb over the seats, madam!" Next we were told not to worry "if it's a little different from rehearsal", as Powell distributed various props among the audience with a smooth but genuinely funny, music-hall jocular. The order of the seven pieces was determined by the pulling of numbered balls, and we were off!

The sections were all narrated from the confines of a prison cell, created simply from light. As Powell adopted the character of an ageing lifer, he seamlessly blended stories and character, so that the audience were always drawn in and had a sense of the event rather than just the concept behind it.

During the course of the show, audience members were asked to participate fully, using all the various props at their disposal, which all did willingly, due largely to Powell's consummate and hilarious Hancock-like charm. His skill seemed to lie very much in his ability to connect to intimate memories that the audience had forgotten they'd ever had, and in developing a conspiratorial bond with all around him, so that the audience were genuinely moved and tickled at the same time. It's been some time since I felt so welcome in the theatre.

DAVID RICHTER

Scarabeus Theatre Company

Fata Morgana- Vision of the Skywalkers

Spring Gardens Art Centre, High Wycombe, May 1997
Dusk at the Spring Gardens Arts Centre, High Wycombe was the setting for a celebration of the natural elements in Scarabeus Theatre Company's outdoor performance of FATA MORGANA - VISION OF THE SKYWALKERS.

Three stiltwalkers descended gently upon the crowd, the manifestation of nebulae and images of white benevolence. A firecracker exploding behind us

Commotion Theatre

Get Out Of Here

BAC, London, February 1997

Directed by Rick Zoltowski, GET OUT OF HERE begins with three characters, Bernard (Gerry Flanagan), Truzia (Kasia Millinerand) and Laila (Ninina Hosiaslvoma) fighting over a 'whizzer', that creates wind, and a duvet. Lucifer (Mark Bell) plummets from above and lands amongst the trio, who by now are under the duvet creating a monster chanting 'eeny meeny miny mo' in three languages (English, Finnish and Polish). A series of games ensue which encompass notions such as acceptance, rejection, love, hate and temptation. The result is that Bernard puts on a white beard and becomes God. All the cast hurtle around the stage pulling out cotton wadding. Ending up completely out of breath. Then yet another string of games occur. The cotton wool clouds part and Lucifer falls into the next show, presumably.

Although the show was very funny in places and potentially could have been brilliant, GET OUT OF HERE ended up being a series of games which were undeveloped, unexplored and ultimately disappointing. The magical play, strong performances by the multinational cast and the fluffy set did not make-up for the shallowness of the storyline.

DANNY SCHLESINGER



Commotion: GET OUT OF HERE

snapped our attention to a tree and the emergence of two dark creatures from sleep. Tiny and curious, they abseiled from its branches to carry water along a candlelit path. Waves crashed on an invisible shore.

What followed was a visit to another world, where earth meets sky in a movement piece at once indicative of battle and a dance of celebration. The visual images for the most part were striking: a vivid blue cloth becomes the sea; twisting lengths of material suggested spinning webs, cocooning and rebirth; a necklace of fireworks a stunning backdrop to the action. Music underscored the performance and only occasionally

seemed heavy-handed. Unsolicited birdsong was a perfect accompaniment. The performers themselves were graceful and agile (a difficulty on stilts), communicating well with a rapt audience.

Scarabeus have created a piece which integrates all its components to effect an assault on the senses which is uplifting and transporting. Fire, music, dance and the night's half-light sparked the imagination. Indeed, we were witness to a ritual, a summoning of the elements - ten minutes before the end, the rain came down in buckets. Thunderous applause and a fitting finale to a magic night.

ANNE-LOUISE RENTELL

Theatre enCorps

'Now, we are no longer who we were then...'

Turtle Key Arts Centre, London, May 1997

Under the direction of Ana Sanchez-Colberg, Theatre enCorps' latest show was a contemporary re-interpretation of Jean Cocteau's *Jeune Homme et la Mort*. A similar story about a mature couple embraced the original plot with subtle intuition, and Cocteau's original was explored in a kind of flashback. The whole performance was exciting and impressive, with a skilfully arranged fusion of breath-taking physical motions, and absorbing theatrical moments. The performers captured the audience's attention through their evident commitment to their own parts, and this resulted in a highly expressive interpretation of the choreography, which mixed psychological portraits in an intriguing web of interactions.

As a production, it was visually balanced and stimulating, the distinctive light and video-design being combined with a Freudian objectification of cherries and with the colour-changing image of a butterfly. The visual impact of the lighting found its ultimate expression in the Young Girl's appearance as Death, where she emerged from the solid beam of light to return into it shortly after her dance with the boy. With such rich symbolism it was not always possible to avoid ambiguous interpretations of the images, which nevertheless did not diminish their phenomenological impact.

However, in the end, one did find oneself with hope that Death, instead of terminating, rather transforms, and represents the transition to another unexpected level of existence. This was, on all levels, an inspiring and outstanding production. It was enthusiastically welcomed by the audience and seems to assure a promising future for Theatre enCorps.

IVANA OSTROWSKI



Theatre enCorps (Photo: Liam Muir)

Gandini Juggling Project

Septet

Brighton Festival, May 1997

The Gandini Juggling Project step a thin line between juggling and contemporary dance, and their recent work has tended to be cerebral to the point of being difficult to watch. However, from the moment that SEPTET starts, it is obvious that this is a somewhat different affair. The usual innovative and mesmeric group patterns are there, along with the by now customary irritating soundtrack, but there is something new, which has not been in the last couple of Gandini shows - humour. Throughout the show, quirky little moments break the tension, allowing the audience to relax and properly enjoy what's happening on stage.

The choreography by Gill Clarke for the most part accentuates the flowing movement involved in the juggling and manages to use the

different levels of the stage set to good effect. In places, however, the movement is too chaotic and makes the action very confusing to watch.

This is, perhaps, the most 'juggling orientated' show the Gandinis have done for some time, and takes the art of group juggling to new heights. The performers all display an immense level of talent, and even in the most complex patterns manage to give a confident and assured performance. It looks as though they are all very relaxed - cheesy grins all round at various points in the show are another marked departure from previous work.

The use of video projections is innovative, but rarely integrated with the live action (although, when it worked, it worked extremely well and brought with it a darker and almost funereal mood). This is the most accessible and enjoyable work yet from the GJP, and shows that they continue to be one of the most innovative groups in circus today.

SIMON STAPLETON

Marcel Marceau

Royal Festival Hall, London, May 1997

In the aftermath of the second world war, a silent spirit appeared, helping people to forget for a moment the differences, the aggression, the horror of political abuse. Marcel Marceau made people dream. Fifty years on he still does. Ageless behind his white mask, Marceau's public return time and again to become themselves, ageless.

This time they came to celebrate the 50th anniversary of Marceau's performing career. The well loved 'monstre sacre' gave them a splendid bouquet of pieces ranging from THE TRIAL and THE PUBLIC GARDEN to BIP THE LION TAMER and BIP AND THE DATING SERVICE. Some critics argue that Marceau does not comment specifically on modern life, but an artist is only obligated to follow his intuition. Marceau doesn't worry about the temporary. He dives to the essence of a situation and creates his own theatre of the absurd where reality is never what we expect. His style and work are very personal, and unfortunately, badly imitated around the globe by performers lacking his tremendous comic timing, his ability to create an illusion without complacency and his poetic suspension.

After this moving performance, we visited him in the dressing room. Amidst a sea of champagne and admirers, Marceau stood holding a silver plate given to him on stage by Steven Berkoff in recognition of his fifty year career. He paused when we floated past and, to our great pleasure, and perplexity he told us a very funny, touching and private anecdote about Etienne Decroux. We hope this 'Decrouxian' conversation can go on forever.

Marcel Marceau is a legend, one of the most recognisable people on the planet. And he is a mime, a much battered word of infinite possible development. Even though many of us have a totally different way of exploring this artform, one can only admire this extraordinary performer.

STEVEN WASSON

Tottering Bipeds

Waiting For Godot

Watermans Arts Centre, London, May 1997

When Samuel Beckett's WAITING FOR GODOT was first performed in Paris in the early 50s, it was criticised for being meaningless. Since then it has come to mean

something different for each succeeding generation. Today, any interpretation has come to be valid because of the continuing universal themes - fear, love, hope, despair, and the treatment of the modern, but by no means new, need for salvation and the search for meaning; in this case personified by the ever-absent Godot for whom we are all waiting.

Katie London gave us a new look at these old universal, if elusive, truths, with a company of able-bodied and disabled actors. The company highlighted the characters' communication difficulties which are central to the piece.

James Beddard opened with an extraordinary Estragon, using every available piece of Jessica Spanyol's beautiful and sparse tree and mound (the only set) to great comic effect. Beddard's movement difficulties, rather than detracting from, add considerably to the famous boot-removal scene. Once on his feet, his striking features and bent body produced a picture somewhere between a limping spider, and a medieval court jester buffoon, making him magnetic to watch. This was nicely foiled by Simon Startin's quick, and often still, fast-talking Vladimir

The piece as a whole, however, was lacking in pace and rhythmic variation, due to a blurring of the line between difficulties in communication amongst the actors and between the characters, so that complicity and ensemble were missing in this otherwise energetic treatment.

DAVID RICHTER



Tottering Bipeds: WAITING FOR GODOT

Hoipolloi

Honestly

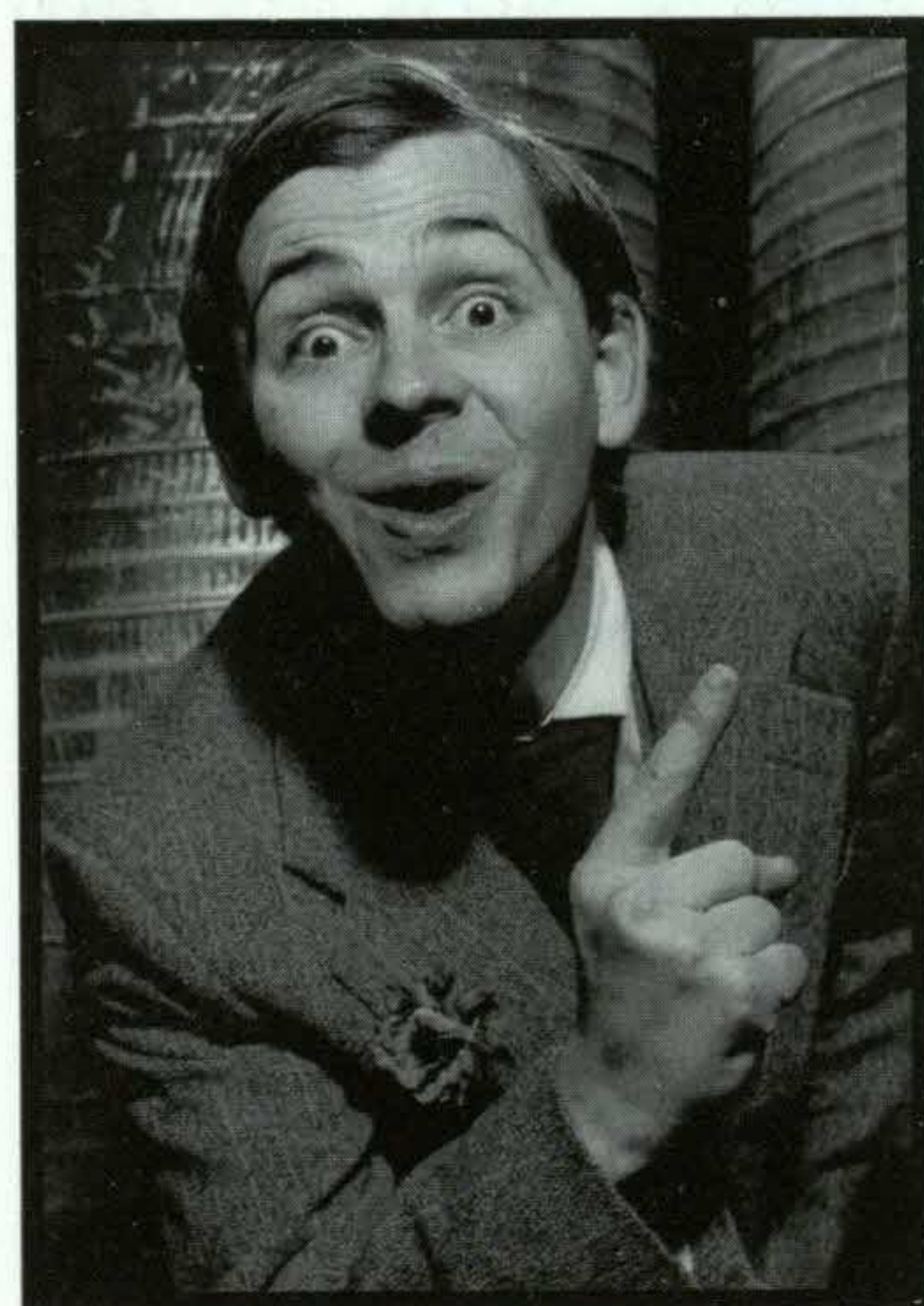
The Young Vic, London, March 1997

The premise is simple. Paul (played with naive brilliance by Shon Dale-Jones) moves into an apartment block. On route to his sixth floor room, he encounters various tenants whose help he tries, and fails, to enlist in search of his home. But these new neighbours are seriously deranged and Paul's nightmare begins. Watching HONESTLY is a little like having one of those anxiety dreams in which you have a plane to catch and every possible obstacle gets in your way to prevent you making the flight. In this apartment block, up is down and everything is confused.

This slight structure is the perfect vehicle for Hoipolloi to demonstrate their talent for conjuring bizarre comic characterisations. Steffie Muller is superb as a raving beauty with a shoe fetish, an elderly hunch-backed concierge with a cleanliness obsession and, best of all, an enigmatic German dowager who waltzes across the stage tossing her auburn mane in elegant but faded glory. She brings to each role a precise physicality and lightness of touch. Jason Turner and Gaitan Schmid also play a variety of parts which showcase a similar talent for comic characterisation. The mood throughout is surreal and the show moves with a swift pace which seamlessly weaves each disparate scene into the next.

HONESTLY is cinematic in vision, in a sumptuously European way. Hoipolloi are extraordinarily skilled at creating complex stage pictures out of very few props. But most of all, they know how to use their talents to entertain, with narrative story-telling techniques which are at once wonderfully sophisticated and deceptively simple.

JOHN DANIEL



Hoipolloi: HONESTLY
(Photo: Grimward & Heeps)

Company Paradiso

Enter the Clown

Old Bull Arts Centre, Barnet, May 1997

Jon Potter's adaptation of Heinrich Boll's 1963 novel, *Ansichten Eines Clowns* (directed by Ramin Gray) steers a difficult course through the life of the once-celebrated clown Hans Schnier. We first meet Schnier as he's on his way out after a humiliating final performance. Through affecting, sometimes mysterious scenes, Company Paradiso present the life story of a classic literary outsider, whose sly targets were church, family, politicians and the state.

The characterisation throughout is deft and economic. The pomposity of the church is neatly mocked with a sneer and foppish hat. In the lead, Paul Regan merely suggests Schnier's comic routines with a pose or gesture. The gradual drift from his family - through political and religious differences - inspires particularly moving scenes. In one, a rare visit by his father offering misguided advice on clowning technique, is painfully expressive of generational differences.

After the exhilaration of their early days, Schnier and his lover, Marie quickly sink into indifference - she disenchanted by his failures as a clown. The passage from wide-eyed girl to sullen critic is beautifully played by Debra Penny. In addition, a rich and comic cast of church elders, old-guard communists and family are sensitively performed by Jon Potter and Terence Mann.

ENTER THE CLOWN, despite sometimes defying a clear narrative, provides many haunting and thoughtful images of a fascinating world.

JANE ROYCE

Scarlet Theatre

Princess Sharon

Purcell Room, South Bank Centre, London, April 1997

PRINCESS SHARON breaks a well-established mould for Scarlet - and not just because there are men in it. The character of Sharon, beautifully played by Sue Maud, provides a simple and very effective counterpoint to the usual array of contorted crazies in which Scarlet specialise, showing both styles of performance off to the company's



Caption: Anima Productions: RED MACKINTOSH
(Photo: Colin Byrne)

Anima Productions

Red Mackintosh

Tristan Bates Theatre, London, April 1997

Written and directed by Natasha Klugman, RED MACKINTOSH is a poetic study in loneliness and rejection. Fenella D'adido takes the lead as the failing actress who confides her fears and aspirations in an extended stream-of-consciousness monologue. The red leather mackintosh of the title is D'adido's protective shell in the threatening city - her talisman to ward off danger in a patriarchal world of bullies, cheats and liars.

Klugman's writing is fluid and voluble. Wherein lies both the strength and the weakness of the piece. There are flashes of true lyrical beauty in the text, which moves in waves from the colloquial to the abstract. However, as with most stream-of-consciousness, there are passages in which some judicious editing would not have gone amiss. Consequently, the moments which sparkled were frequently buried, and the piece lacked an overall sense of control.

Stylistically, RED MACKINTOSH was a peculiar blend of naturalistic dramatic exposition and poetic, image-based surrealism. Not a problem in itself, had the two strands not seemed to be fighting with each other for expression. It did not seem necessary for a writer of such obvious originality to saddle herself with a rather conventional and linear narrative structure. I would have liked to see the piece explore its abstract themes with greater conviction and lose some of the more obtuse moments of dramatic cliché. D'adido was supported by a competent cast. Hayley Gearon's obvious talents were a pleasure to watch although sadly under-used.

JOHN DANIEL

advantage, and giving the action a chance to slow down sometimes. The Scarlet's trademark twitching and stylised movement blends well with director Katarzyna Deszcz's clarity of vision and Polish writer Witold Gombrowicz's absurdist play *Princess Yvona*. The sense of a collaboration in true 'total theatre' style is strong, especially in Nigel Piper's music (a bizarre cocktail of Slavonic violin, tweeting birds and processional marches).

In the kingdom of this production, it's literally impossible to step out of line and the

successful execution of a mere curtsy requires a long period of training. But Prince Philippe, heir to the throne, is getting bored of all this. And behold, up wanders floppy Sharon, the only girl with absolutely no interest in marrying a Prince. So Philippe resolves that she must be his - "But if only she would say something". The court's hysterical reaction to his choice gradually stiffens into a grim resolve as they realise that Sharon's indifference might destroy them all.

GEORGIE MORGAN

Management News and Awards

Arts For Everyone (A4E)

Results from the first round of the A4E Express arts lottery scheme were announced in May when a total of 2026 awards and £8.238 million was handed out. In Drama 407 awards were made totalling £1.661 million. General themes included youth theatre, amateur operatics/drama, staging musicals, outdoor Shakespeare and workshops. In an analysis of Drama awardees, where they stated the work encompassed mime, physical theatre, street theatre and circus, we estimate 46 (around 12%) organisations received money totalling £204,125 (12%) nationally. In Combined Arts 397 projects were funded totalling £1.690 million. We have highlighted 14 of these, totalling £58,189. Events, community festivals, youth, carnival, puppetry, circus, multimedia and workshops were prominent, with proportionally, very few live/performance art awards.

Drama

Half Human Video Theatre, Cornwall, £4000 New work; Seventh Round Festival, Wimbourne, £5000 New work; Scrapper Arts, Stroud, £4500 Street Theatre Project; Juno Theatre Co, Nr Daventry, £5000 LONDON ASSURANCE using masks, voice and physicality; Dodge Theatre, Cambridge, £3000 I'LL SEE IF HE IS IN, physical theatre production; Gainsborough Mencap/Gateway, £2460 Puppetry & Mime revue; Foolhardy Folk Clown troupe and circus, Norwich, £5000 Touring circus performance; Simul (Serge Soric), Sidcup, £4124 CABARET KABARETEVICH, physical theatre, art and VHS Hi8 Workshops; Dynamic New Animation, London, £4849 DNA CABARET Development of new work for showcase of puppetry and visual/physical theatre; Unclassified Mime, London, £4422 Film workshops; Praxis Theatre Laboratory, London, £5000 TEATRO KALEIDO PROJECT Four week workshop; Black Women in the Arts, London, £5000 SIDEBUSTERS Devised comedy project, mime, vocal drama, masque, song and storytelling; The Wrong Size, London, £4000 AVERAGE WHITE GIRL New work with physical theatre, circus and film; Creature Feature Productions, London, £5000 A RECIPE FOR DISASTER Pilot new work with masks, stilts and physical theatre; Sue Lee and Kosta Andrea Theatre Co. (Sue Lee-Sekulic), London, £5000 SHARKS New work; The Clod Ensemble (Suzy Willson), London, £5000 THE METAMORPHOSES Development of existing work; Changeinspeak, London, £4518 THE PRINCE New work; Primitive Science, London £5000 WHAT DOES IT MATTER WHOSE SPEAKING New performance work; The Meeting Point (Nick Sweeting), London, £4800 THE EUROPEAN MEETING Workshops and showings between 30 invited theatre practitioners during the 1998 London International Mime Festival; Fizz Theatre Company (Kate de Buriatte), Ashford, £5000 VACANT POSSESSION New work; Avanti Display, Manchester, £5000 SILENT MOVIE (THE PIANO) New street theatre show; Mem Morrison Company, Manchester, £4500

SHOWROOM New visual theatre lesbian, gay and bi-sexual piece; Darwen Youth Theatre, Darwen, £4800 1997 STREET THEATRE PROJECT New work; Blackpool Town Centre Forum, £5000 PUPPET UP! BLACKPOOL FESTIVAL OF BRITISH PUPPETRY 1997 Street theatre and puppetry events; Stages Youth Theatre, Manchester, £3000 SUMMER SCHOOL Drama, physical theatre and music workshops; Rapsallion TIE, Liverpool, £5000 IN THE DRINK - ALCOHOL AWARENESS PACKAGE New performance; Salva Theatre, Liverpool, £5000 THE TEMPEST A new physical theatre and Spanish language production; Durham Amateur Operatic Society, £1500 Circus skill workshops for new production of BARNUM; Bodily Functions, Brighton, £4820 BODILY FUNCTIONS EXPRESS TRAIN Pilots for information exchange, workshops and new work; Face Pack Theatre, Brighton, £5000 WEDDING BELLES Street theatre project; The Invisible Men, Brighton, £3487 Mime and physical theatre duo, new work and workshops; Wessex Cancer Trust, Basingstoke Group, £4500 MIDSUMMER NIGHT REVELS 60 young people in a new piece of outdoor theatre; Hordean Express Before & After School Club, Waterlooville, £440. MASK & DRAMA MAKEOVER Maskwork and circus skills workshops; West Wight Children's Theatre, Isle of Wight, £750 New drama with dance, mime and music; Malvern Youth Theatre, £4970 A NIGHT AT THE CIRCUS Circus workshops leading to performance; Peepolykus, Malvern, £4950 POKING FUN Workshops for young people in the South East region; Mid Staffordshire Village Halls, £5000 HORSE DRAWN TOUR New performances with mask, puppetry and mime; Ettington Arts, Stratford upon Avon, £2775 MIME AND MOVEMENT: A PROJECT IN NON-VERBAL COMMUNICATION Week of workshops; Moving Hands Theatre, Birmingham, £5000 NATHAN: THE BOY AND THE YELLOW BIRD New work with puppetry, mime, mask, sign language and visual theatre for schools; Bentley West School - Moving Hands Puppet Theatre, Walsall, £4000 EXPLORING FEELINGS WITH DISABLED CHILDREN. Workshops using puppets, mime and physical theatre; Stage 2 Youth Theatre, Birmingham, £5000 DR FAUSTUS. New interpretation with choreography, mime, physical theatre and circus skills with 200 young people; The Works, Birmingham, £5000 A BRIEF HISTORY OF TIME New work with physical theatre, comedy and music; Bare Essentials, Coventry, £5000 New performance; Threshold Theatre, Coventry, £5000 CANDLES IN THE WIND New physical theatre and impro production based on the life of Marilyn Monroe; The Brook Youth Club, Stourbridge, £5000 GUIDED WALKS A new street theatre production; Bradford Youth Players, £5000 A series of workshops in drama, mime and dance.

Combined Arts

Albany Artists, Bristol, £3895 EVOLUTION THROUGH MOVEMENT Arts Centre programme of physical performance and movement classes; Bash Street Co., Penzance, £5000 HUNCHBACK New circus/theatre version of Victor Hugo's classic story; Inspirational Science Theatre

Co., Norwich, £4505 New comedy show with physical theatre and circus; Tours de Force (Nick Sweeting), London, £5000 HERE LIES HENRY Tour of international theatre and public workshops; Four Movements of Capoeira Angola, Liverpool, £4999 FOUR MOVEMENTS OF CAPOEIRA. Workshops and performances; Differences Aloud, Greenside, £5000 MIRROR, MIRROR Young people's Creative Performance Summer School; Burgess Hill Youth Council, £3440 EUROPEAN YOUTH ARTS FESTIVAL With workshops in mime and music; Dramaspace, Southampton, £3500 LIFT OFF: DOING IT WITH MASKS New work with professionals and children; Thin Line Theatre Company, Shrewsbury, £4350. TOURING PROJECT Rural tour of visual and devised theatre project; Fools Gold, Stratford-upon-Avon, £5000 THE WAY OF THE CLOWN Performance and workshop programme on the theatre clown; People to People Community Theatre Group, Stoke, £5000 JOURNEYS Devised production with drama, poetry, mask, music and movement; Litzabixler Performer Performance Group, Wolverhampton, £5000 THE SHOOTING GALLERY Film and live dance-based performance; DIY, Rotherham, £5000 DIY'S CIRCUS PERFORMANCE - THEATRE WORKSHOP COURSES Including improvisation, clown and performance; Gravity Dance Ltd, Leeds, £3500 GRAVITY DANCING. Multi-racial circus and dance-based street show.

Management News

Chisenhale Dance Space

Appointed Justine Simons, previously Programme Manager at Greenwich Dance Agency, as its new Artistic Director in April. Contact: 0181 981 6617.

Hope Street

Has recently appointed Glen Noble as Course Co-ordinator for the Actors' Centre with responsibility for the programming and monitoring of the physical theatre and theatre for young people courses. Contact: 0151 708 8007.

Southern Arts Staff Changes

The A4E Department is now led by Gill Dent, formerly Arts Client Manager with Southampton City Council. Gill is supported by Pippa Baker, A4E Assistant. Rachel Shimmell, formerly of Southern Tourist Board, is new to the post of Press and PR Manager. Jason Knight takes over from Georgina Cunningham as Lottery Assistant during Georgina's maternity leave and Lucy de Peyer takes Jason's position as Planning Assistant during his secondment. Sheena Wright, Theatre Officer, left in May to take up the post of General Manager of the Harrogate Theatre.

South East Arts Staff Changes

Debra Reay took up post as the new Director of Performing Arts in June and Margaret O'Brien is the new Director of Visual and Media Arts. SE Arts have now Contact: 01892 515210

Voluntary Arts Network

Held their triennial conference in Cardiff in May with more than 100 delegates

attending. VAN's network of umbrella bodies were well represented as were all four UK Arts Councils. There was an overwhelming vote in favour of the 5 year plan put forward by VAN. Conference documentation is available from Lydia Bassett at VAN on 01222 395395.

Management Services

Sarah Argent

Departed the Association of Professional Theatre for Children and Young People in May and has moved to Cardiff to pursue a freelance career. Sarah hopes to continue to plan events, carry out research and act as a consultant to arts organisations throughout the UK. Contact: Sarah Argent, Flat 1, 23 Hamilton Street, Canton, Cardiff CF1 9BP. Tel: 01222 237447.

Awards & Commissions Offered

The Camelot Foundation

Guidelines and application forms available from, The Camelot Foundation, 1 Derry Street, London W8 5HY. Tel: 017 937 5594.

Foundation for Sports and the Arts

As of April 1997, if it is deemed that a Foundation grant causes a Lottery grant to be reduced, the whole Foundation grant will be immediately withdrawn. The FSA announce that with regard to revenue funding, the Trustees are now prepared to consider applications on a 2 or 3 year basis where there is no prospect of further funding. Applicants are required to submit a comprehensive business plan. Details: 0151 259 5505.

Gifts in Kind UK

Is a new initiative born out of The Princes Trust and Business in the Community to encourage business to donate goods, supplies and equipment free of charge to not for profit organisations. To join the scheme, participants pay an annual membership fee based on turnover to receive details of available goods. Details: PO Box 140, 4 St Dunstan's Hill, London EC3R 5HB. Tel: 0171 204 5003.

Soros Foundations Network

Have a new Regional Performing Arts Programme to aid the creation of independent work in East/Central Europe and encourage exchange. Contact: Dessy Gavrilova, Regional Performing Arts Programme Co-ordinator, Open Society Institute, Budapest, Oktober 6u. 12, Hungary.

Awards Received

ACE Lottery Dept

Recent awards include: Clean Break, 1.1 million; Geese Theatre, £80,000

Yorkshire & Humberside Arts

Forced Entertainment, £10,000; Jabadao, £38,000; Mimika, £15,000; Mind The Gap, £20,000; Phoenix Dance Theatre, £278,250; Skinning the Cat, £4,000

PUBLICATIONS

Publications

Anthropocosmic Theatre: Rite in the Dynamics of Theatre

By Nicolas Nunez, edited by Deborah Middleton, published by Harwood Academic Publishers. ISBN: 3718657112. Price £17.00. Available from the publishers at Rijswijkstraat 175, 1062 EV Amsterdam, The Netherlands.

Avoiding the Wastepaper Baskets: A Practical Guide for Applying to Grant Making Trusts

Priced £5.50 from LVSC, 356 Holloway Road, London N7 6PA. Tel: 0171 700 8108.

Frontseat

Is Europe's only publication dedicated to black performance and is published quarterly by the Black Theatre Forum. To subscribe contact Bernadine Evaristo, Editor Frontseat, Black Theatre Forum, Oval House, 52-54 Kennington Oval, London SE11 5SW. Tel: 017 735 1395/0171 793 1967.

Guide to Careers & Training in the Performing Arts

Is an independent guide covering all areas of employment, published by The Cheverell Press, price £25. Copies available from Manor Studies, Manningford Abbots, Pewsey, Wiltshire SN9 6HS. Tel: 01762 563163.

The History of Clowns for Beginners

Is written and illustrated by Joe Lee and published by Writers & Readers price £6.99. ISBN: 0863161995. Available from bookshops.

History of European Puppetry from its Origins to the End of the Nineteenth Century

By Hanryk Jurkowski is published by Edwin Mellen Press in the USA. Contact: PO Box 450, Lewiston, NY 14092-0450, USA. Tel: +716 754 2788.

Improvisation Now

By John Hodgson is available in a revised edition from Methuen Drama in August, price £9.99.

The Invisible Actor

By Yoishi Oida with Lorna Marshall, describes in detail the voice and movement exercises designed to enhance the actor's use of his or her body. Published by Methuen Drama, price £9.99 and available from good bookshops.

Live 5

The polemical review of the performing arts is available from Nick Hern Books. Live 5, edited by David Tushingham, explores the idea of the 'perfect theatre'. Price £6.99 from NHB, Tel: 0181 740 9539.

The Living Theatre: Art, Exile and Outrage

By John Tytell, is a comprehensive history of the company and biography of founder members Julian Beck and Judith Malina. Published by Methuen Drama, price £12.99 and available from bookshops.

Robert Lepage: Connecting Flights

Is a book of interviews with the Canadian director published by Methuen Drama and available from bookshops.

Mastering Movement: Understanding Laban

By John Hodgson, looks at the different facets of Laban's life and writings. Essential for actors, dancers and movement teachers. Published by Methuen Drama, price £9.99. Available from bookshops.

The Meyerhold Workbook for Directors and Teachers

Grew out of the Past Masters conference held by The Centre for Performance Research, Aberystwyth in 1995 and is edited by Richard Gough and Nick Sales. An insight into Biomechanics and its use in performance today. Published by Methuen Drama, price £9.99 and available from bookshops.

Movement in Puppetry Performance

By Nicky Tilroe is a booklet available from The Puppet Centre, price £5.40. The text contains several movement exercises which should be carried out in addition to reading it. Contact: The Puppet Centre, BAC, Lavender Hill, London SW11 5TN.

Planning an Arts Project in Schools

Is a report compiled by East Midlands Arts aimed at teachers with little experience of working with artists. To obtain a copy or for advice call Katie Daniels on 01509 218292.

Signed Performances in Theatre

Have published the third phase of its national research into the provision and practice of sign language interpreted performances. Price £10 inc. p+p available from SPIT, PO Box 6028, London SW1P 3XF.

Travel Grants

A new guide to grant opportunities and overseas visits by UK arts practitioners compiled for ACE by the International Arts Bureau, price £7.50 (inc. p+p). Available from ACE Information Department, 14 Great Peter Street, London SW1P 3NQ.

Voluntary Arts Network

Publish 8 Essential Guides to Lottery Capital Applications, written in partnership with the Arts Council to provide clear, concise and jargon-free advice on applying for lottery funding. Available free from the 4 national arts councils and the RABs. Details: Lydia Bassett on 01222 395395.

Competition Winners

The 3 lucky winners of the competition in Total Theatre 9.1 were Kate Gittins, Marie-Cruz Serrano and Bob Allwood all from London. The each receive a copy of *COMMEDIA DELL'ARTE: AN ACTOR'S HANDBOOK* by John Rudlin. With thanks to Routledge for donating the books. For a free Theatre Studies catalogue contact Routledge, 11 New Fetter Lane, London EC4P 4EE. Tel: 0171 583 9855

NOTICEBOARD

Opportunities

A4E Update

The schedule for forthcoming application deadlines has been revised. Due to the huge number of applications received at the first deadline, the Arts Council has decided to increase the time spent assessing them. Previously advertised deadlines have been superseded by the following: 30 June 1997, decision by the end of November 1997; 28 November 1997, for decision by the end of April 1998; 31 March 1998, for decision by the end of September 1998. Applicants should send in three copies of all supporting information, and should clearly indicate on the front of the form the principal artform activity involved.

The Adelaide Fringe Festival

Is the second largest in the world after Edinburgh and will be held February-March 1998. For details and information brochures: Tel: +618 8231 7760. Email: fringe@camtech.net.au

Armadillo

Is the newsletter of the Northern Region Physical Theatre Practitioners Forum, co-ordinated by Kevin Alderson. For further information contact Kevin at 2 Robinson's Court, Main Street, Cockermouth, Cumbria CA13 9LE. Tel: 01900 827 630.

Covent Garden Street Theatre Festival 1997

Is on between 1-12 September. To be considered for the Aerial Theatre or Walk About programmes or to participate in The National Convention of Street Entertainers on September 6-7, contact Hat Trick Ents on 0171 704 6423. Email: hattrick.ents@udirect.co.uk

Dartington College of Arts

Are seeking late applicants for admission in September 1997 to their Visual Performance course which offers an expanded approach to fine art practice including aspects of performance, installation and the use of time-based media. Prospectuses available from: Dartington College of Arts, Totnes, Devon TW9 6EJ. Tel: 01803 862224. Fax: 01803 863569.

Email Warning

If you receive an Email called AOL4FREE.COM do not open it! It carries a virus.

Future Physical

Is an umbrella context for a wide ranging programme of sound and movement work organised by shinkansen and backspace, London, Forum Danca, Lisbon and die theater Wien, Vienna which will be active between January 1998 and June 1999. Future physical live events, new

commissions, discussion forums and on line interactive landscapes will explore the processes taking us beyond 'live presence' as currently understood. Details: 0171 357 0823/24. www.backspace.org/future-physical

The International Theatre Institute

In Belgium, would like to hear from individuals or organisations planning a project in 1998 on the Centennial of Etienne Decroux. Exchange of information about the contemporary applications of Decroux's techniques would be very much appreciated. Contact: Jetty Roels, International Theatre Instituut Flemish Centre, Berouw 55, 9000 Gent, Belgium. Tel: +32 9 225 4418. Fax: +32 9 337 5345.

The Magdalene Project

Offers a unique opportunity for young theatre artists in the Raw Visions event 11-13 July 1997. An intense 3 day programme of events and practical working sessions, Raw Visions is designed to arm the emerging professional with resources for artistic survival. This years event takes place at the Taliesin Arts Centre of the University of Wales at Swansea, visiting artists include: Brigitte Kaquet, Carol Jones, Deborah Chadbourn, Geddy Aniksdal, Gilly Adams, Gill Greenhalgh, Joanna Weston, Julia Varley, Judy Christie, Kordula Lobeck de Fabris, Margaret Ames, Nancy Reilly, Nicky Wynne, Rabab Ghazoul, Tanith Noble, Gordana Vnuk and Yvette Vaughan Jones. Late applicants contact The Magdalena Project, Chapter, Market Road, Canton, Cardiff CCF5 1QE. Tel: 01222 220552.

Momentary Fusion Aerial Dance Theatre

Are looking to appoint a part-time arts administrator with knowledge of running/managing a small-middle scale theatre/dance company to work alongside the company's tour Booker and press officer. First interviews to take place July 23 1997, to start in September. The company are also looking for an Assistant Director on part-time placement between September-December 1997 to work on the creation of BLISS which will open in February 1998 and tour internationally. First

interviews take place on July 25 1997. For more information call Isabel Rocamora on 0966 206282. CVs and letters of application for both positions to Chenine Bhathena, Bhathena-Jancovich, Lauderdale House, Waterlow Park, Highgate Hill, London N6 5HG. Deadlines for both positions: July 18 1997.

New Works Festival 1997

Is committed to raising the profile of innovative visual and performing arts, the next Festival takes place between 22-28 September. Proposal forms are available from: New Works, YTheatre, 7 East Street, Leicester LE1 6EY. Tel: 0116 255 6507.

Nola Rae

Features in The Pier arts documentary series broadcast on Meridian TV on Sunday August 17 1997 at 14.00. The show, devoted to the work of Nola Rae and the London Mime Theatre, includes interviews with Marcel Marceau, Kenneth Rea, Sally Owen and John Mowat.

Planet Hackney



Nola Rae: MOZART

Are looking for physical performance artists to collaborate in a workshop programme twice weekly to commence in October. Workshops will explore interaction with virtual characters in a virtual world and will lead to participation projects. Details: 0171 739 8481.

PreSet

Is a working space created by Reckless Sleepers Theatre company which provides a large studio, meeting room and office space for research and development and training projects for local performing artists. The facility provides a focus for creative people to come together in the heart of Nottingham. Details: 0115 911147.

State of Mime

Phil Gunderson has recently been elected board member of The European Mime Federation. Anyone interested in submitting an article to State of Mime contact Phil at 9, Chesham Road, Brighton BN2 1NB. Tel/Fax: 01273 382211.

Stockton International Riverside Festival

Is running a 5 day workshop with Thierry Poquet of Collective Organum between July 25-29 1997, preparing participants to perform in the company's show EFFLUVES on July 30 and August 1-2. Details: Kevin Alderson on 01900 827630.

Take Off '97

The national festival of specialist theatre for young people organised by Cleveland Theatre Co. is looking for physically based performance companies to teach workshops as part of the festival, October 12-16 1997. Contact: Paul at CTC, Ragworth Neighbourhood Centre, Dover Road, Stockton-on-Tees TS19 0JT.

Theatre PUR

Has a multimedia studio resource offering video/audio services and equipment hire substantially below commercial rates. Details: 9 Hoxton Square, London N1 6NU. Tel: 0171 613 2271.

Time-Based Events Ltd

Are looking for two roller-skating acrobatic Santa Claus for an event in November, stilt walkers with fantasy costumes for award ceremony in October, a harpist with own harp to dress as an angel for 4 nights in December and mask performers with dance/movement skills for promotional event in September. Photos and CVs to 20 St Albans Place, London N1 ONX.

Total Theatre Awards

Entry forms for the first Total Theatre Awards for physical theatre and visual performance on this year's International Edinburgh Festival Fringe are available from Bhatena-Jancovich, Lauderdale

House, Waterlow Park, Highgate Hill, London N6 5HG. Enclose a C4 SAE with 26p postage.

Touring Directory for London

Goes free of charge to 500 promoters of the visual and performing arts in London. Deadlines for work on tour before April 1999 is October 10 1997.

The Unity Theatre, Liverpool

Invites enquiries from companies and artists wishing to hire the theatre once its 1.3 million refurbishment is completed in December 1997. The Main Space and Studio Space will be available between January to July 1998. Unity is launching interACTION, a scheme designed to provide various benefits to hiring companies. Details: Graeme Phillips, Director, Unity Theatre, 1 Hope Place, Liverpool L1 9BG. Tel: 0151 709 4988.

Wanted

A director with red nose clowning and devising experience to work on new piece. Details: Catia Ciarico on 0181 769 4607.

Change of address

Attic Theatre Company and Jonathan Kay

86 High Street, Winchester SO23 9AP. Tel: 01962 863966, Fax: 01962 855334. Email: sarah@attico.source.co.uk

Blast Theory

Toynbee Studios, 28 Commercial Street, London E1 6LS. Tel/Fax: 0171 375 0885. Email: blasttheory@easynet.co.uk

The E-Team

Top Floor, 522 High Road, London E11 3EE. Tel: 0181 556 4661 or 0378 701290 (mobile).

European Mime Federation and Moving Academy for the Performing Arts

Herengracht 174, 1016 BR Amsterdam. Tel: +31 20 422 66 23. Fax: +31 20 422 66 24.

The Faceless Company

Wakefield Arts Mill, Rutland Mills, Kirkgate Bridge, Wakefield, West Yorkshire WF1 5JR. Tel: 01924 215790. Fax: 01924 215791.

Komedia Productions

Tel: 01273 277070. Email: komedia@brighton.co.uk. www: <http://www.brighton.co.uk/listings/komedia>

Phil Gunderson and Mouth & Trousers

9 Chesham Road, Brighton BN2 1NB. Tel/Fax: 01273 382211.

total theatre Magazine

The national quarterly specialist magazine for mime, physical theatre and visual performance. Total Theatre Magazine reaches practitioners, performers, administrators, universities, colleges, students, trainers, venues, funding organisations and the public. Total Theatre Magazine includes features, articles, interviews, reviews, news, opportunities, developments and information on companies, performances and workshops around the country.

Subscriptions

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Student	£11.50
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For subscription enquiries contact:
Mhora Samuel, Administrative Director

total theatre

At The Circus Space, Coronet Street, London N1 6NU. Tel/Fax: 0171 729 7944
Email: magtotaltheatre@easynet.co.uk

Opportunities to advertise in total theatre

1. Free listings service for total theatre members

Members can use the free listing service to inform readers of their activities. Listings can be put into management news & awards, noticeboard, publications, performers & company update, performances & festivals and workshops & training.

2. Advertising

<i>Total Theatre Members</i>			
Full Page	£150	Half Page	£100
Quarter Page	£75	Eighth Page	£50
<i>NON-TOTAL THEATRE MEMBERS</i>			
Full Page	£270	Half Page	£200
Quarter Page	£120	Eighth Page	£80

Advert Sizes

<i>Length x Width (mm)</i>	
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 (landscape)	64 x 89

3. Totally Bagged Mailing Service

The following prices are quoted for inserting leaflets up to 14g. Prices are individually negotiated if your leaflet weighs more than 14g.

MAG Members

650 leaflets	£65
900 leaflets	£90

Non-MAG Members

650 leaflets	£95
900 leaflets	£125

650 leaflets go out with the quarterly Total Theatre Magazine mailing.

900 leaflets go out with the above mailing and to other mailings over the following three month period.

Copy Deadlines

Autumn:	14th August	Published	7th October
Winter:	14th November	Published	7th January
Spring:	14th February	Published	7th April
Summer:	14th May	Published	7th July

Abraxus Theatre

Will be presenting a triple bill DOUBLE, ONE, TWO at the Finborough Theatre, London from 26 August to 20 September 1997. Artistic director Julia Rayner and Perpetual Motion's Emi Slater will be premiering two of their own new works as well as an innovative staging of Jim Cartright's TWO. Details: 0171 813 9351.

Blast Theory

Will co-ordinate KIDNAP in 1998, a unique event which provides the opportunity for a lucky winner to be kidnapped. For a small registration fee, volunteers are added to a hit list. The lucky winner will be snatched in broad daylight and held for a short period of time before being released unharmed. Call 0800 174 336 for details. Blast Theory have recently finished a 45 second film to advertise KIDNAP, to be shown at 45 independent cinemas around the country. The company have recently moved to Toynbee Studios, 28 Commercial Street, London E1 6LS. Tel/Fax: 0171 375 0885. Email: blasttheory@easynet.co.uk

Brouhaha International

Opens its annual street theatre festival 1-10 August 1997, with a theme of international work and communities. Visiting international companies will work with local people to create performances for the festival and a seminar will analyse this type of work. To speak or contribute papers to the seminar or for further information. Details: 0151 709 3334.

DV8 Physical Theatre

Have been announced as winners of the European Commission's Kaleidoscope programme for the RESTRAINING ORDER project.

Dynamic New Animations Cabaret

Has just completed a tour of DNA CABARET! incorporating short acts from companies and performers Mundania, Thistleweeds, Hannah Ringham, Danny Schlesinger, Indefinite Articles, Alison McGowan, Bob Pearce, Fraser Hooper and Georgie Morgan and including an extended version at the Glastonbury Festival in the No Fit State tent every night. DNA will be running a series of skills development workshops for puppeteers and visual theatre performers in London over 10 weeks, September-October. They are also producing a new animated/visual/physical performance that will be previewing in the Autumn and touring in Spring 1998, provisionally entitled DISTURBED AWARENESS. DNA CABARET! will also be touring in the Autumn of 1998. Contact: Adam Bennett or Rachel Riggs on 0171 794 8616.

David Glass Ensemble

Will embark on an extraordinary international co-production THE LOST CHILD TRILOGY from late 1997 through to the year 2000. The trilogy will be a celebration of the world's children and the culmination of the first 10 year's of the ensemble's life. Part one of the trilogy, THE HANSEL AND GRETEL MACHINE, will tour the UK from January to March 1998. Details: 0171 354 9200.

Fizz Theatre Company

Tour their new show VACANT POSSESSION, directed by Gerry Flanagan, regionally from Autumn 1997. The show premieres at the Old Town Hall Arts Centre in Staines on the 3-4 October 1997. VACANT POSSESSION is a comedy, using the playfulness of the clown to explore attitudes in society to homelessness. The performance uses physical comedy, mime and dance to establish and develop location, atmosphere and tension. Details: 01784 246493.

Forced Entertainment

Make their first UK TV appearances in July with two separate films for Channel 4 and LWT. In the first, broadcast on Channel 4 on July 12 at 00.45am, Tim Etchells teams up with Hugo Glendinning to direct a portrait of gay performance artist Michael Atavar. In the second short film, directed by Sheffield film-maker Alexander Kelly for the South Bank Show and broadcast at 10.15pm on 20 July, the company are profiled in preparation, rehearsal and speculation for their forthcoming performance piece, PLEASURE. Forced Entertainment tour PLEASURE throughout the UK from November 1997. For further information contact: Communique on 0171 700 5346/5358 or Jocelyn Cammack at Life Size Pictures on 0114 281 3405.

Gooseberry Fool Theatre Company

Are a new Liverpool-based small scale touring company specialising in physical theatre, circus skills, story-telling, acrobatics, mime and clowning. They perform their first street theatre show this Summer and can be seen at the Brouhaha International Festival in Liverpool at the beginning of August. Details: 27 Elmhall Drive, Liverpool L18 1LE.

Hoodwink

Are a new company based in Southampton formed by core members Stephanie Jalland and Adam Gent. They are currently touring their unpredictable outdoor show PISCIS FORTUNATUS, until the end of August. The company have received funding from Southern Arts to create HOODWINK: THE SHOW,

a comic exploration into the lives of three clairvoyants which asks the question: Who tells the fortune of the fortune teller? The company will be joined by Andrew Cromie, James Holmes, Ellis Linders and Bryan Tweddle. Details: 01703 781730, Email: HWTtheatre@aol.com

Kaos Theatre

Are currently rehearsing for their forthcoming national touring production of the KAOS IMPORTANCE OF BEING EARNEST. They recently completed a successful 70 date international tour of THE KAOS CALIGULA. The new tour will commence at Gloucester Guildhall Arts Centre before a 40 date national tour. Artistic Director Xavier Leret promises that the production will be another feat of innovative physical/visual theatre, dynamic, fast-moving and hilariously funny. Details: Kayte Potter on 01285 641781.

Jonathan Kay

Is currently touring JONATHAN KAY LIVE, his one-man improvised show of surreal humour, pathos, physical antics and 21st Century stand-up plus SARAJEVO based on his experiences in Bosnia and IT'S AN O-KAY WORLD most recently seen at The Spitz, London. Jonathan continues to run workshops in physical acting, mime and fooling and is also working on a new project PICNIC AT THE BOWL, an international outdoor theatre and music festival planned for next year, an extension to Hat Fair, the longest running street theatre festival in the UK held annually in Winchester in the first weekend of July. Details: Sarah Peverell on 01962 863966.

Peta Lily

Has been touring with Claire Dowie in Dowie's two-hander ALL OVER LOVELY. In September, Peta is directing a new opera THE CAT MAN'S TALE for Opera Circus. Future plans include a project with extraordinary blues singer Barb Jungr. Lily teaches frequent open workshops on clowning and text and action among others. Details: 0181 348 7171.

Merseyside Young People's Theatre

Have been touring FERDINAND adapted by Heather Robson since February across Merseyside with additional visits to national venues. The successful FLIGHT! by Andrea Earl, that toured secondary schools in 1996, is about to tour Yorkshire for 5 weeks ending with one week at the Crucible Theatre, Sheffield. Directed by Wendy Harris, designed by Abi Brown with an original score by Chris Mellor, the show features Sean Kearny who recently won the Liverpool Echo Arts Award for Best Newcomer.

MYPT will tour *IN THE FRAME* a new play by Andrea Earl for 11-14 year olds this Autumn. Details: 0151 708 0877.

Mouth and Trousers

Plan a summer of continued exploration using various strategies for improvised performance. This includes staging outdoor street performances such as *THE MANIC STREET CLEANERS*. They are also running a summer school at Sussex University in July for young people. Mouth and Trousers' first devised show, *HANS CHRISTIAN GUNDERSON*, will go into production in January 1998. The show will combine elements of Hans Christian Anderson's fairy tales with the life of company member Phil Gunderson's Great Grandfather. Phil Gunderson has also recently been elected to the board of the European Mime Federation. Details: 01273 382211.

Rejects Revenge

Are taking their new show *DUSTY FRUIT* to this year's Edinburgh Festival Fringe. Directed by Bim Mason, the show is purported to have nothing to do with either dust or fruit! Details: 0151 708 8480.

Peepolykus

Near the end of its *LET THE DONKEY GO* tour having completed 6 weeks in Melbourne, 3 weeks for The Highland Festival and with up-coming Autumn forays to Ecuador, Peru and India. Cal McCrystal is to direct the gestating *I AM A COFFEE* which opens at the Edinburgh Festival Fringe after previews in Crawley, London, Bath and at Campus in Devon. The new show is supported by first-time grants from ACE, South West Arts and A4E Express. Meanwhile they have been working alongside *The Right Size* on *A SALTED NUT*, a comedy pilot that takes shape for the Paramount Comedy Channel under the direction of Gary Reich. Peepolykus remains Javier Marzan, John Nicholson and David Sant. Details: Adrian Mealing 01684 540366.

Plate IV Theatre

Are a new visual theatre company formed by Sarah Toogood. They will premiere their first show *THE PORTRAIT GAME* at this year's Edinburgh Festival Fringe. Inspired by a unique parlour game invented by Ivan Turgenev, the show has three characters who explore a world of faces that are invented and drawn by themselves. A darkly comic physical performance. Details: 0181 968 3074.

Scarabeus Theatre Company

Have recently been awarded £30,000 from the European Union Kaleidoscope Fund, £4,000 from the Scottish Arts Council Mixed Media Collaborations fund and £3,000 from the Drama Department.

Which, in addition to private sponsorship of approximately £15,000 will enable them to progress with their new show *ABOREAL LIVING IN TREES*. Inspired by the book *The Baron in the Trees* by Italo Calvino and by the ecological ideology behind Crocah Crannah Project (North Coast of Scotland), *ARBOREAL* is a live performance created around the subject of trees and how they define a landscape and a community by their presence and their absence. The show is to begin life as an indoor multimedia production and will then be transformed into a large scale outdoor performance. Daniela Essart and Soren Nielsen of Scarabeus collaborate with Scottish video artist Gavin Lockhart, French/Caribbean choreographer Claude Cody, French aerialist Jerome Aussibal and Italian composer Giuliano Palmieri. Scarabeus are scheduled to first present the show in February 1998. Details: 0171 739 7494 or 0171 354 9684.

Sheep Thrills Theatre Company

Are touring two plays by Stephen Dinsdale this Summer. *NIGHTSHIFT*, directed by Joyce Henderson and *POM POM* which is a new show currently being written, to tour to Australia and New Zealand in 1998. The company is looking for a producer to help with this tour. Any interested producers can catch *NIGHTSHIFT* in London, Brighton, Edinburgh or Dublin over the Summer. See page 32 for listings. Details: Sarah Brignall on 0171 937 3941. Email: <http://www.mcm.com.au/sheepthrills.html>

Thin Line Theatre Company

Will premiere its interpretation of *PSYCHO* in the Autumn. The production, in association with Forkbeard Fantasy, will combine film projections and stylized movement to explore extremes of violence and emotion. Artistic director, Richard Talbot, recently returned from a 3 week training course with Anne Bogart at the Saratoga International Theatre Institute, New York. Bogart teaches the physically demanding Suzuki Actor Training Method developed by the Japanese director Tadashi Suzuki. In the Autumn Richard will direct *Bare Essentials Youth Theatre* in their new production funded by the A4E Express. Details: 01743 356886.

Trading Faces

Will be touring their new show *THE MAN WHO WOKE UP IN THE DARK*, inspired by the life of Leonardo Da Vinci, this Autumn. They will tour to venues across four regions, building on the success of *STRUNG BEAD* (1995). The new project combines a week-long residency in mask and dance for up to 24 adults or young people aged over 16. The show created during the residency will be presented in a double bill with *THE MAN WHO WOKE UP IN THE DARK* on the last evening of

each residency. The new show is directed by Thomasina Carlyle supported by John Wright, with original music created by Pete McPhail. Details: 01235 550829.

Trestle Theatre Company

Is delighted to announce an award of £35,000 from the Foundation for Sports and the Arts to support a production of *BEYOND THE BLUE HORIZON* in collaboration with Cambridge-based Britten Sinfonia. The show premieres at the newly refurbished Cambridge Arts Theatre on October 21 1997. The project is to be a highlight of the Year of Opera and Musical Theatre. Contact: 0181 441 0349.

Triangle

Have begun an extensive programme of collaborative projects after Carran Waterfield's nine years of predominantly solo performances. Initial research for *RUBY'S SLIPPERS* with Debbie Issitt (Snarling Beasties) has recently been completed. This Triangle production, about a pair of sinister sisters, will be touring mid to small-scale venues (including Coventry Arts Alive Festival and the Edinburgh Festival Fringe in 1998) from late Spring 1998. Carran will soon be seen on BBC2's 10x10 Season as *The Angel* in Debbie Issitt's short film *JOHNNY WATKINS WALKS ON WATER*. In June, research begins on a city-wide performance installation on the theme of work/play, commissioned by the Belgrade Theatre, a collaboration with Richard Talbot, Artistic Director, Thin Line Theatre. Carran is currently joining forces with Ludus Dance on the Belgrade Theatre production of *101 DALMATIANS* which tours in Spring 1998. Details: 01203 362210.

Whalley Range All Stars

Have been working on *THE PARADE OF THE SENSES* which transforms the 5 senses into sculptural, musical and performance form. *The Ear Drummers* and *the Knights of Sight* have already seen the light of day in various indoor and outdoor venues. The senses of smell and taste are being created in 5 schools under the co-ordinating skills of Kevin Keane. The sense of touch is being created as a tactile fashion parade with *Emerge*, an arts group specialising in recycling waste materials. Large mobile eyes, hands, a mouth and an inflatable nose formed sculptural centrepieces in the grand parade of the senses in Manchester city centre in May. The companies second project *THE SECRET LIFE OF THE DUMMY* is a performance for shop windows. They tour both shows throughout the summer months. Details: 0161 273 5175.

The Faceless Company

JULY
19-20 Big Youth Theatre Festival, NAYT
20 Nostell Priory Country Fair
26-27 Peripatetic Promenaders, Lancaster City Centre
AUGUST
6-10 Halifax International Festival, Canada
11-15 Jersey Festival
Details: 01924 830170/01924 830618.

Kathakali National Tour

SEPTEMBER
26 Tower Arts Centre, Winchester
27 The Gantry, Southampton
28 Towngate Theatre, Basildon
OCTOBER
1 Old Bull Arts Centre, Barnet
3 Lawrence Batley Theatre, Huddersfield
4 Customs House, South Shields, Tyne and Wear
5 Stanwix Theatre, Carlisle, Cumbria
Details: Communique on 0171 700 5346/5358.

Jonathan Kay: JONATHAN KAY LIVE AT THE NORTH POLE/ JONATHAN KAY LIVE! IT'S AN O-KAY WORLD/SARAJEVO

JULY
23 Winchester (NORTHPOLE)
AUGUST
9 Watermans Arts Centre, Brentford (LIVE!)
15-24 Edmonton Festival, Canada (O-KAY WORLD)
SEPTEMBER
20 Spring Gardens Arts Centre, High Wycombe (SARAJEVO)
Details: 01962 863966.

Ophaboom: ALCHEMY (AL)/DON BALDERDASH (DON)

JULY
10-12 Exeter Street Festival (DON)
13 Cheltenham Festival (DON/AL)
14 Hereford Summer Festival (DON B)
16-20 Chalons-sur-Marne, France
21-28 Jersey Zoo, Jersey (DON/AL)
30 Slough Festival (DON)
31 The Hawth, Crawley (AL)
AUGUST
3 Fort Festival, Newhaven (AL)
4-7 Carisbrook Castle, Isle of Wight (AL)
9-11 Kulmbach Festival, Bavaria (DON/AL)
12-14 Saarbrücken Summer Festival, Germany (DON/AL)
20-23 Aurillac, France (DON/AL)
SEPTEMBER
5-6 Festival of the Burlesque, Limoges, France
Details: 0181 343 2304/0181 968 3074.

Peepolykus: I AM A COFFEE

JULY
26 The Hawth, Crawley
31 BAC, London
AUGUST
2 The Rondo, Bath
4 Campus, Devon
8-30 Pleasance 2, Edinburgh
SEPTEMBER
1-10 Ecuador
13 Bryanston Arts Centre, Blandford
23 Bradon Forest School, Swindon
24 Bridgewater Arts Centre
25 Chipping Norton Theatre
26-27 Drama Centre, Cambridge
30 Windlesham School, Pulbrough
Details: 01684 540366.

Theatre de Complicite: THE CAUCASIAN CHALK CIRCLE

JULY
8-10 Pavilions, Plymouth
15-19 Berliner Ensemble, Germany
Details: 0171 700 0234.

Sheep Thrills Theatre Company: NIGHTSHIFT & POM POM

JULY
24-25 Komedia, Brighton
AUGUST
6-7 Short Back & Sides, BAC
24-30 Edinburgh Festival Fringe, Pleasance Below
Details: 0171 937 3941.

Trading Faces: THE MAN WHO WOKE UP IN THE DARK

SEPTEMBER
19 The Guildhall, Abingdon (Preview)
26 Brewhouse Arts Centre, Staffs. (Premiere)
OCTOBER
3 The Music Hall, Shrewsbury
Details: 01235 550829.

Yilana: GLUB! GLUB!

AUGUST
15-30 The Gilded Balloon, Edinburgh Festival Fringe
SEPTEMBER
3-14 Hackney Empire, London
Details: Communique on 0171 700 5358/5346.

Festivals

British Festival of Visual Theatre

London
October 13-November 2
OCTOBER
11-12 Gandini Juggling Project: SEPTET
13-15 Frantic Assembly: ZERO
18-20 Scarlet Theatre: PRINCESS SHARON
27-29 Reject's Revenge: DUSTY FRUIT

30-31 Richard McDougall: TITLE
NOVEMBER
1-2 Momentary Fusion: BLISS
Other performances to be confirmed, including: Jeremy Robbins & Lindsay Butcher, Guy Dartnell, Bouge-de-la, Talking Birds, Yellow Earth, Richard Dodgson, Lakh, Livestock, The Water Company, Sarah Brignall, Multi-Story, Doo Cot, Ta Ta Di Di Teatro, Mick Gordon, Jos Heuben and Andrew Dawson.
Details: 0171 223 5063.

Covent Garden Festival of Street Theatre

London
1-12 September
Including performances from Conspiracy, Desperate Men and Women, Avanti Display and incorporating Buskopia '97, the First National Convention of Street Entertainers.
Details: Francis Agnew at Hatrick on 0171 704 6423. Email: hatrick.ents@ndirect.co.uk

Stockton International Riverside Festival

25 July - 3 August
Including performances from Plasticiens Volants, Gogymagog, Dodgy Clutch, Collectif Organum, Theatr Snow, Malabar, Oposito, Neighbourhood Watch.
Call the Festival Hotline on 01642 611625.

Overseas

Internationale Tanzwochen

Vienna, Austria
July 17 - August 10
Including performances from Sankai Juku (Japan), Jonathan Burrows (UK), Anne Teresa de Keersmaecker & Rosas (Netherlands) and Wim Vandekeybus (Belgium).
Details: +43 1 523 55 58.

Venues

Chisenhale Dance Space, London

JULY
11-12 Sean Tuan John/Assaully Event Company
25-26 Agatha Balek/Dragon Ladies (Marisa Carr)
AUGUST
22-23 Kirstie Simson/Andrew de L Harwood/Russel Maliphant
SEPTEMBER
13 Patricia Bardi: LIGHT BECOMES HER
Details: 0181 981 6617.

Attic Theatre

JONATHAN KAY: THE FOOL WORKS
9 August
Watermans Arts Centre, Brentford
JONATHAN KAY WEEKEND WORKSHOP
11-12 October
Hope Centre, Bristol
Details: Sarah Peverell on 01962 863966.

Central School of Speech and Drama

London
A TOTALITY OF THEATRE TRAINING
Apply now for October 1997 entry in courses on directing, writing, dramaturgy, performance, puppetry, set and costume design, lighting design, sound.
Details: 0171 722 8183.

Centre for Performance Research

Aberystwyth
INTERNATIONAL THEATRE SUMMER SCHOOL
19-27 July
With Ingemar Lindh and Tom Leabhart exploring the legacy of Etienne Decroux.
INTENSIVE KALARIPPAYATTU WORKSHOP
July 11-13 & July 14-18
With Phillip B. Zarrilli in association with The Studio, Cardiff.
Details: CPR, 8 Science Park, Aberystwyth SY23 3AH, Wales.

Chetenham & Gloucester College of Higher Education

NEW PERFORMANCE ARTS BA
Commences September '97
Focus on innovative contemporary theatre practice, with connections with various professional arts venues including Cheltenham Everyman Theatre, Prema Arts Centre and The Guildhall Arts Centre, Gloucester. Regular workshops and residencies with visiting artists and companies.
Details: Liz Swift on 01242 532965.

Chisenhale Dance Space

London
OBJECTS OF DESIRE
17-20 July
Dance and technology with Rene Eyre and Simon Grosser
GENDER INTO PERFORMANCE
28 July-1 August
With Diane Torr
WHAT I HAVE. WHAT I LACK
2-6 August
Intensive course exploring the unification of movement, sound and text through improvisation with Guy Dartnell and Michael Dick (Healing Theatre of Cologne).
SUMMER SCHOOL: CONTACT IMPROVISATION
12-22 August
Lead by Kirstie Simson alongside Canadian Andrew de L Harwood.
INTERNATIONAL WORKSHOP FESTIVAL: ENRIQUE PARDO
1-8 September
INTERNATIONAL WORKSHOP FESTIVAL: PATRICIA BARDI
8-12 September
Details: 0181 981 6617.

Circomedia

Bristol
MIME, PHYSICAL THEATRE & CIRCUS SKILLS INTRODUCTORY COURSE
September-December 1997
3 month introductory training with Bim Mason and Helen Crocker. Entry by audition. Fee £1,275.

ONE YEAR FOUNDATION
September '97-June '98
Full time training led by Bim Mason and Helen Crocker, plus guest tutors (tbc). Fee £3,250.
Details: 0117 947 7288.

Dynamic New Animation

London
SKILLS DEVELOPMENT FOR PUPPETEERS
Workshop programme running over 10 weeks in September-October.
Details: SAE to Development Workshops for Puppeteers, The Puppet Centre, BAC, Lavender Hill, London SW11 5TN.

Gandini Juggling Project

London
DANCE/JUGGLING SUMMER SCHOOL
11-15 August
Lead by Sean Gandini and Kati Yla Hokkala including dance and juggling technique classes, warm-ups, body awareness, multi-handed juggling, one and two object manipulations, choreography and juggling notations.
Details: 0171 729 4819.

Gardner Arts Centre

Brighton
IN TRANSIT: ONE WEEK SUMMER THEATRE WORKSHOP
28 July-1 August
For 11 to 16 year olds, to create a piece of theatre based on the theme of journeys using mime, music and physical theatre. With Brighton's Mouth & Trousers Theatre Company.
Details: 01273 685861.

The Gateway

Leicester
IMPROVING PERFORMANCE
28 July & 2 August
One day course at the School of Arts and Multi-Disciplinary Studies on improving performance through Alexander Technique and relaxation exercises.
Details: Alison Cork or Jo Breslin on 0116 257 7829.

David Glass Ensemble

Aberdeen Studios, London
DAVID GLASS SUMMER SCHOOL
Courses run until 25 July
Details: 0171 354 9200.

Paul Hamlyn Foundation Open Workshop Series

Royal Festival Hall, London
CANDOCO
4 December
Open to disabled and non-disabled dancers, dance workers, teachers and those interested in movement.
Details: 0171 704 6845.

Holborn Centre for the Performing Arts

London
ALIGNMENT THERAPY WITH PRIMAVERA BOMAN
14-25 July
Details: Rebecca Skelton on 0181 245 2695.

Interaction Teaching Method Association

Birmingham
ALEXANDER TECHNIQUE
12-13 July
Experimental workshop with Don Weed.
Details: John Gil on 0117 942 8867.

Bristol
INTERACTIVE TEACHING METHOD FOR THE

ALEXANDER TECHNIQUE
With Don Weed.
Details: Emma Jarrett, ITMA, PO Box 181, Bristol BS99 7BH.

Islington Arts Factory

London
HUMPHREY REPERTOIRE
14-17 July
CREATE, CHOREOGRAPH & PERFORM
21-25 July
Details: 0171 607 0561

Forbidden Theatre

Diorama Arts Centre, London
SUMMER WORKSHOPS
18-28 August
On clowning, melodrama, chorus and introduction to physical theatre and masks.
Details: 0171 813 1025.

Forest Row

East Sussex
DISCOVERING THE CLOWN WITHIN
19-24 July
Theatrical clowning workshop open to beginners with Vivian Gladwell and Katherine Beaven. With games and improvisation learn to free yourself from all roles except one, your own.
Details: Terry Harrington on 01342 823410.

International Workshop Festival

VOICE/DANCE/MOVEMENT
London Studio Centre, Chisenhale Dance Space and Greenwich Dance Agency, London
August 30-September 14
Artists include Zygmunt Molik, Richard Armstrong, Ida Keralova, Georges Appaix, Shi-Zheng Chen, Grisha Coleman, Enrique Pardo, Patricia Bardi, Jonathan Lunn, Anthony Minghella, Patsy Rodenburg, Antonia Franeschi, Niamh Dowling, Helen Chadwick, Andy Dawson, Andrew Herdman, Agus Bima Prayitno, Jonathan Stone, Amel Tafsout, Gareth Newell, Jos Houben, John Wright, Cicely Berry.
Details: 0171 637 0712.

Laban Centre for Movement and Dance

London
SUMMER SCHOOL
21 July-1 August
MA COMMUNITY DANCE STUDIES
Commences January 1998.
Details: 0181 692 4070.

Lyric Theatre Hammersmith

London
SUMMER SCHOOL WITH VOLCANO THEATRE
11-30 August
For 16-25 year olds to devise show for the Autumn season.
Details: Sally Goldsworthy on 0181 741 0824.

National Association of Youth Circus

WORKSHOP LEADER TRAINING
11-12 October
At Skylight Circus Centre, Rochdale
18-19 October
At Circus Space, London
Details: 0113 287 6080.

Norwich Puppet Theatre

Norwich
PUPPET & DANCE WORKSHOP
12 July
ROD PUPPET WORKSHOP
19 July
Details: 01603 629921.

workshops & training

Rick Zoltowski

London
THE ART OF PLAY
11-13 July
Commotion's Artistic Director leads intensive weekend course designed to stimulate and develop creativity, intuition and inspiration.
Details: Rick Zoltowski on 0181 341 5548.

Overseas

Centre Selavy

La Foret de Tesse, France
EXPRESSIVE AFRICAN DANCE
20-28 July
With Khagan and Eric Laboulle
BALINESE MASK
31 July - 13 August
With Khagan
INTERACTIVE THEATRE (ARKYOPTRYX)
6 October-29 November
Autumn School
THE MEDIUM OF THE MASK
6 October-29 November
Autumn School with Amanda Speed, John Rudlin and Sylvie Thoraval.
Details: (33) 5 45 29 65 56.

Pantheatre

Villeneuve, France
6TH BIENNIAL MYTH & THEATRE FESTIVAL
6-17 August
Workshops run throughout Festival
Details: Tel/Fax: + 33 1 44 67 70 53.

PassePartout Foundation

The Netherlands
LIVING IN A MULTICULTURAL THEATRE VILLAGE
25-28 September
4 day seminar with Eugenio Barba
THE PHYSICAL TRAINING OF THE ACTOR
4 day workshops with Eugenio Barba.
Details: +31 30 273 3666

Scuola e Teatro Dimitri

Verscio, Switzerland
SUMMER COURSES
July-August
Various courses on acrobatics, pantomime, improvisation, voice, music and mask.
Details: +41 91 796 2544.

Sommertanzwochen

Vienna, Austria
July 20 - August 10
Europe's biggest dance workshop series accompanying the Internationale Tanzwochen festival.
Details: +43 1 523 55 58.

Theatre Instituut Nederland

The Netherlands
THE AMSTERDAM-MAASTRICHT SUMMER SCHOOL
11-16 August
MAKE THEM LAUGH WORKSHOP
With Jos Houben and Micheline Vandepoel.
Details: PO Box 53066, 1007 RB Amsterdam, The Netherlands.

THEATRE BEYOND WORDS

Ronda, Andalucia, Spain
12-19 September
Residential outdoor workshop for international performing artists. Week of practical work, rest and rejuvenation in magnificent mountain setting. Collaborative work with a clear structure - discovering and exploring new methods and techniques of physical theatre through a group process. Focus

on international exchange through 'play'. Deadline for applications July 31.
Details: Siou Hannam, Flat 12, 65-66 Regency Square, Brighton BN1 2FF. Tel: 01273 724233.

Conferences

New England Theatre Conference

7-9 November 1997
THEATRE: THE NEXT GENERATION.
Proposals are invited from designers, technicians and educators for performances, workshops, panels and discussions. Contact: The USA Centre of the ITI, Tel: + 1 212 254 4141. Fax: + 1 212 254 6814.

International Festival of Theatre

Minsk, Belarus
27-30 November 1997
EAST EUROPEAN THEATRE: MODERN THEATRICAL EDUCATION AND THE ROLE OF THEATRE IN THE CULTURAL LIFE OF SOCIETY
The Belarusian ITI Centre is still open to applications.
Contact: + 375 172 277 528.

Sélavy

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Training in traditional source forms
Physical theatre, vocalisation, mask work
Exploration of contemporary resources

20 - 28 July

Danse d'expression africaine

Training in dances from Zaire + improvisation in Pembé masks

31 July - 13 August

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6th October - 29 November 1997

4th Sélavy Autumn School

The Medium of the Mask

Mask-making, physical and vocal techniques, social function of masks from all over the world.

Easter 1998

Commedia dell'arte AND THE MODERN ACTOR

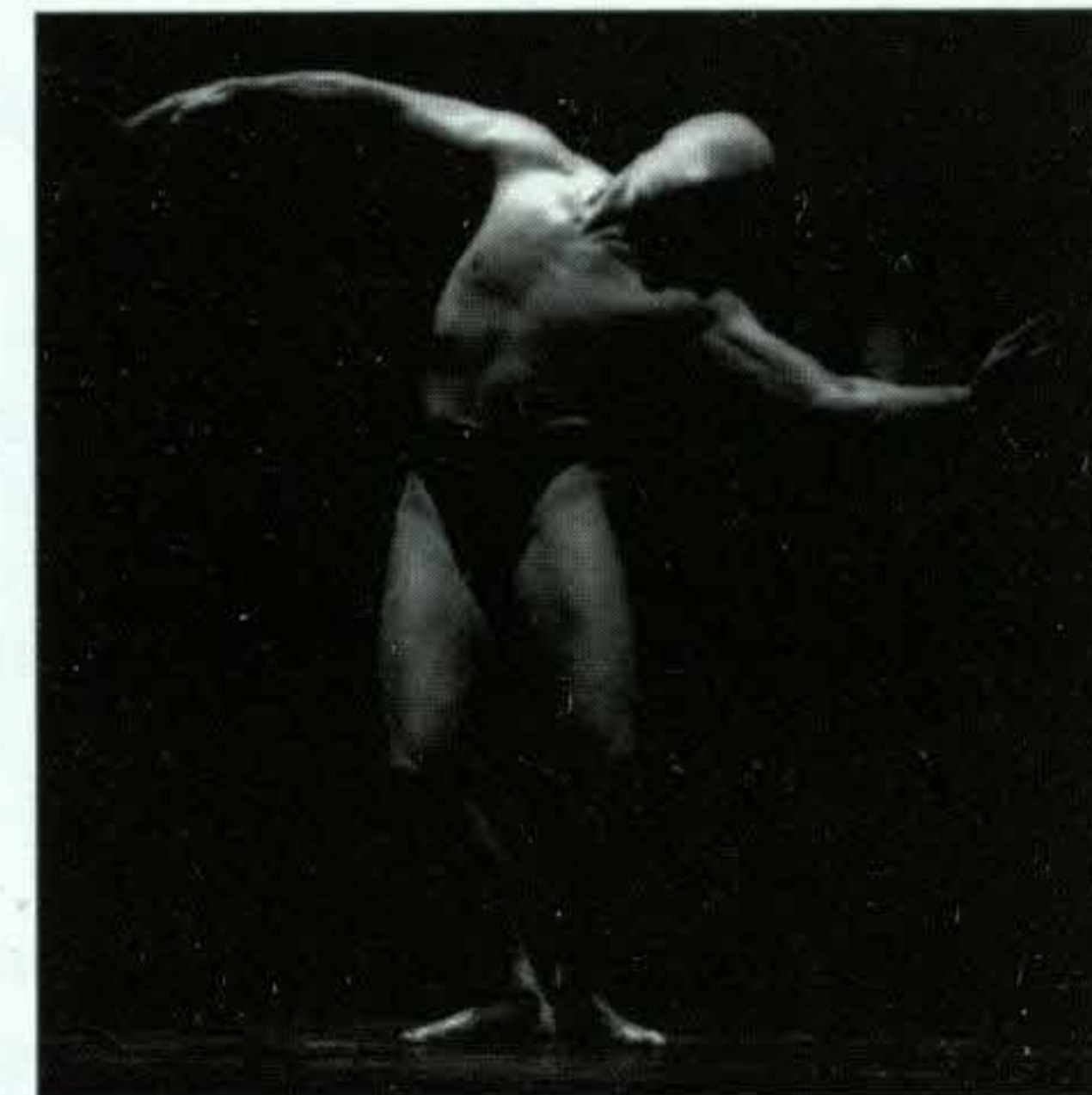
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<http://www.circomedia.demon.co.uk>

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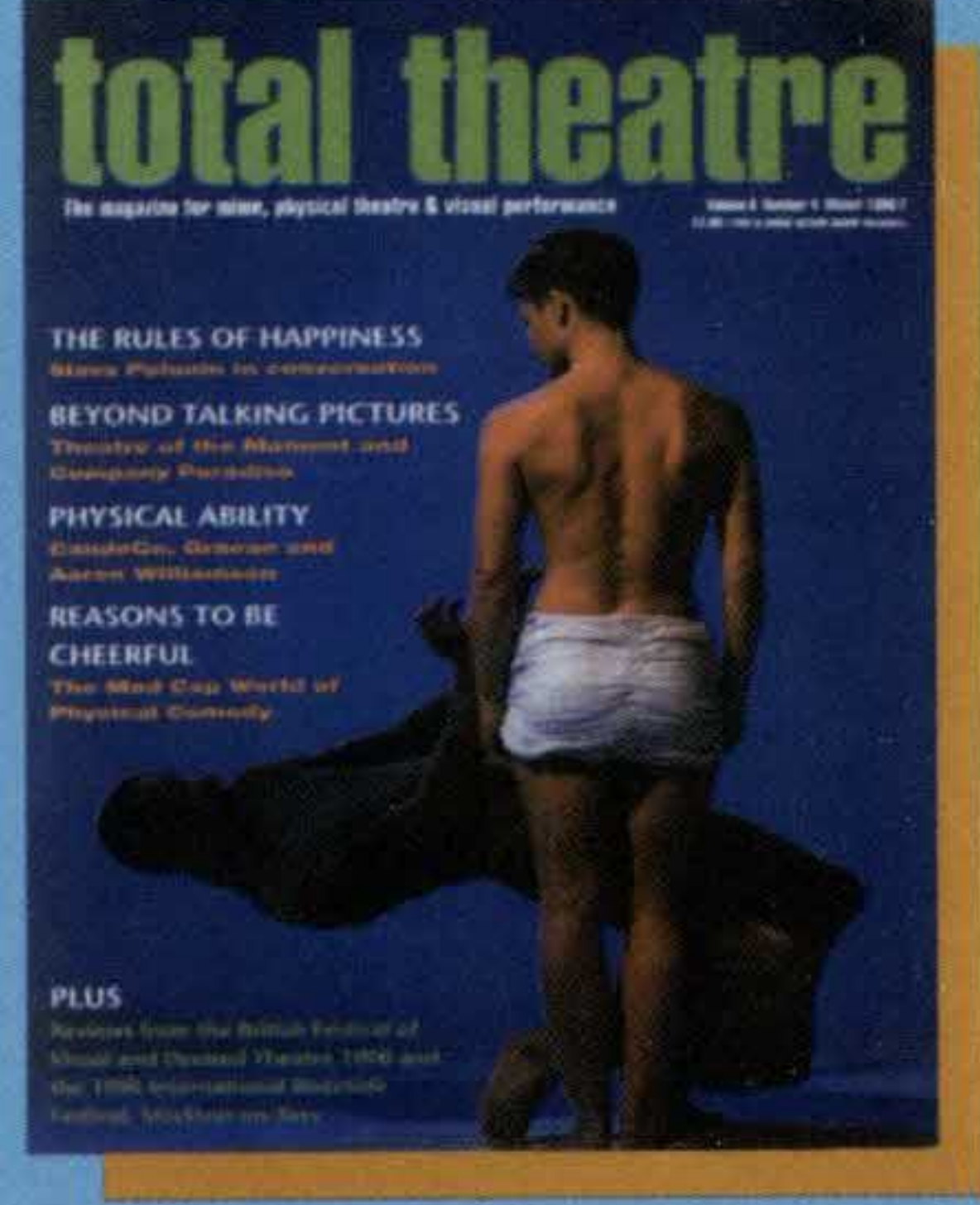
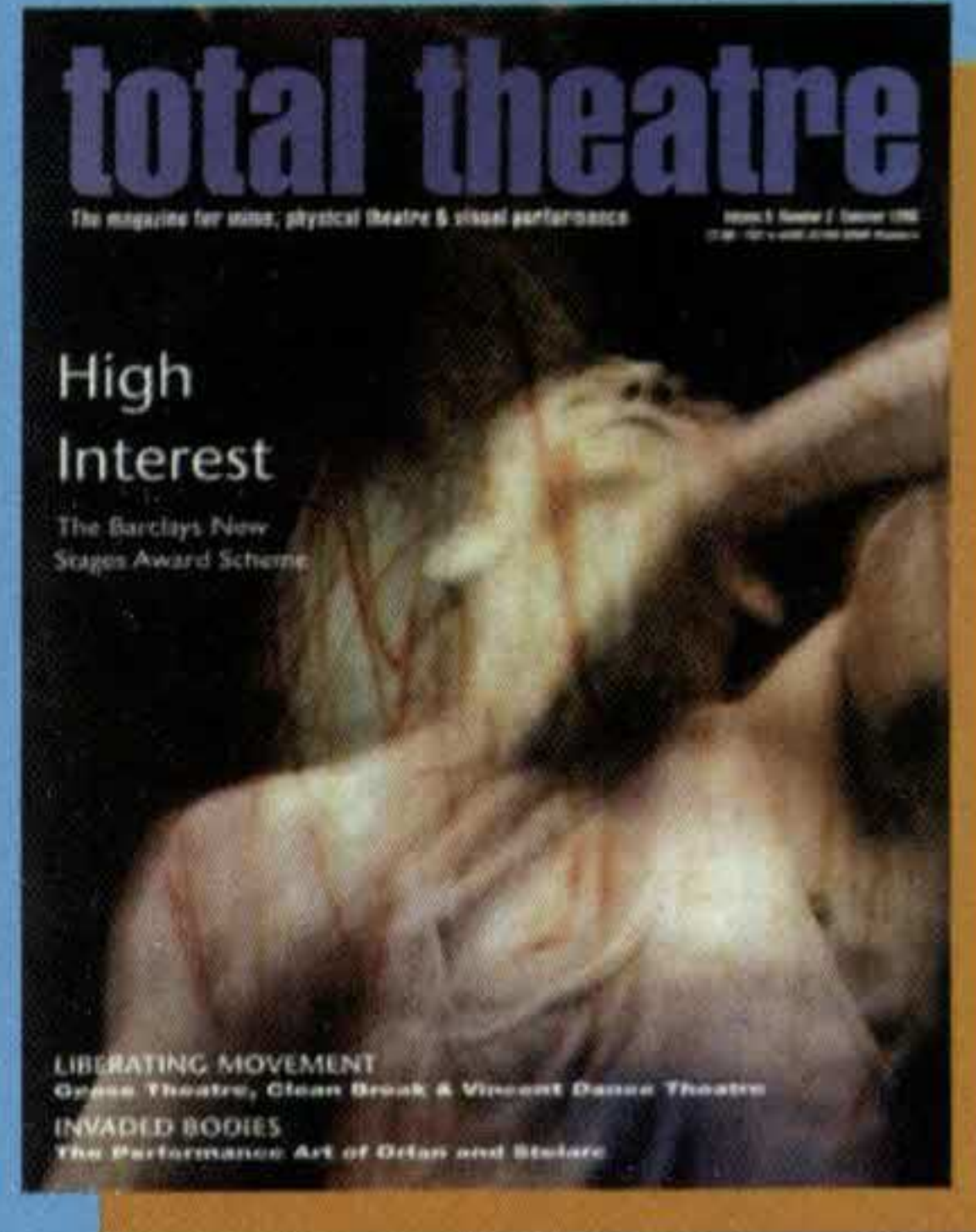
INTRODUCTION TO MASKS :
OCTOBER 18-19 1997

VERBAL IMPROVISATION - IMPRO! (Keith Johnstone Techniques) :
NOVEMBER 8-9 1997

Brochures: The Registrar, 20 Thornton Avenue, London W4 1QG. Tel: 0181 747 3537.

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