

→ 024

on tour

UK DRAMA & DANCE 2004

COME UP TO THE LAB → A SCIART SPECIAL

BOBBY BAKER_RANDOM DANCE_TOM SAPSFORD_CAROL BROWN_CURIOUS
KIRA O'REILLY_THIRD ANGEL_BLAST THEORY_DUCKIE
CHEEK BY JOWL_QUARANTINE_WEBPLAY_GREEN GINGER
CIRCUS_DIARY DATES_UK FESTIVALS_COMPANY PROFILES

 **BRITISH
COUNCIL**

SCIART

Their methodologies may vary wildly, but broadly speaking scientists and artists are engaged in the same general pursuit: to make sense of the world and of our place within it. In recent years, thanks, in part, to funding initiatives by charities like The Wellcome Trust and NESTA (the National Endowment for Science, Technology and the Arts), there's been a growing trend in the UK to narrow the gap between arts and science professionals through research initiatives that encourage cross-disciplinary collaboration and exchange. This issue discusses the fruits of some of these collaborations.

From experiments in the realm of psychology by live artist Bobby Baker (see page 12) to choreographer Wayne McGregor's investigations in the field of neuroscience (see page 8), contemporary UK artists are providing scientists with unique new insights and contributing in creative ways to debates about the ethics and philosophy behind scientific work.

In return, the science lab is providing a rich source of inspiration for artists. Like Helen Paris and Leslie Hill of Curious, for instance, who have been working with a neuroscientist to gain a better understanding of the human sense of smell, for their project *On the Scent* (see page 4). Or Blast Theory, which collaborates with leading researchers in the fields of computer science, engineering and psychology, to integrate new technologies that merge the physical and digital worlds into its work (see page 15).

In the world of live art – which arguably leads the field in the creation of interesting sciart projects – we also cover Kira O'Reilly, whose work questions the way in which the body interfaces with digital- and bio-technology,

and Third Angel, whose future production, *Karoshi*, considers the damaging effects that technology might have on human biorhythms (see pages 4-7).

Meanwhile, in the world of contemporary dance, alongside Wayne McGregor, we cover the latest show from Carol Brown, which looks beyond the body to virtual reality, and Tom Sapsford, who's exploring the effects of hypnosis on his dancers (see pages 9-11). Next year, we can look forward to choreographer Mark Baldwin's first new work, (since becoming its artistic director), for Rambert Dance Company – a commission from the Institute of Physics to celebrate the centenary of the publication of Einstein's most significant ideas, which premieres at Sadler's Wells in May 2005 (see page 11).

Outside of the sciart theme, there's an interview with director Declan Donnellan on the British Council 70th Anniversary world tour of *Othello* (see page 20); a survey of the contemporary UK circus scene, which shows just how far the form's developed since its genesis in London almost two hundred and fifty years ago (see page 26); a feature on boundary-breaking theatre company Quarantine, which spawns this issue's cover star (see page 24); and a peek behind the scenes of Duckie's Sydney Opera House debut back in February (see page 30).

All this, and the usual run-down of the British Council's global drama and dance events (see page 36), news and information (see page 43) and forthcoming festivals (page 35). I hope you'll find it an interesting read.

John Daniel
Editor

Should you have any comments, questions or feedback about anything within this issue please contact ontour@britishcouncil.org.

On Tour is published bi-annually by the Performing Arts Department of the British Council. It is dedicated to bringing news and information about British drama and dance to an international audience. *On Tour* features articles written by leading and journalists and practitioners. Comments, questions or feedback should be sent to ontour@britishcouncil.org



Editor John Daniel



Assistant Editor Cathy Gomez

Performing Arts Department
British Council
10 Spring Gardens
London SW1A 2BN
T +44 (0)20 7389 3010/3005
E firstname.lastname@britishcouncil.org
www.britishcouncil.org/arts

Drama and Dance Unit Staff

Director of Performing Arts
John Kieffer
Deputy Director of Performing Arts
and Head of Drama and Dance
Sally Cowling (*Sub-Saharan Africa and North America*)
Office Manager/Directors' PA
Kelly Foster

Drama and Dance Projects Managers:
Andrew Jones (*Central and Eastern Europe*)
Administrator Maria Kozlovskaya

Carole McFadden (*Middle East and North Africa, South Asia and Asia Pacific*)
Administrator Lucy Hazell

Steven Brett (*Western Europe, South America and Australasia*)
Administrator Patricia Souza

Special Projects Co-ordinator
Janice Galloway

British Council contacts in Northern Ireland, Scotland and Wales:
Colette Norwood, British Council Belfast
T +44 (0)28 9024 8220
E colette.norwood@britishcouncil.org

Kate Burwell, British Council Edinburgh
T +44 (0)131 524 5714
E kate.burwell@britishcouncil.org

Chris Ricketts, Wales Arts International
T +44 (0)29 2039 7346
E chris.ricketts@wai.org.uk

ISSN 1741-6639

© British Council 2004. All rights reserved. The views expressed or opinions stated in *On Tour* are not necessarily the views of the editor or the publisher. Reasonable care has been taken to avoid error in the publication but no liability will be accepted for any errors that may occur. No material in this publication may be reproduced without the consent in writing of the publisher.

© Images lie with individual photographers



The United Kingdom's international organisation for educational and cultural relations.

We are registered in England as a charity no. 209131.

Designed by C&G

FEATURES

on tour 024



4

WHAT DOES LONDON SMELL LIKE?

Louise Gray sniffs out the latest projects by Curious, Kira O'Reilly and Third Angel

COME UP TO THE LAB

Lyndsey Winship asks why UK choreographers are turning to the science lab for inspiration

8



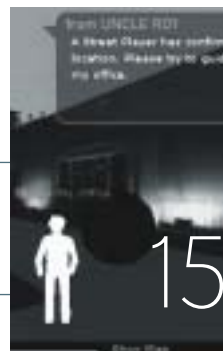
12

THE PERFORMANCE ARTIST AND THE PEA

John Daniel on Bobby Baker's plan to teach the world how to live

THERE'S A CITY IN MY MOBILE PHONE...

Samara Mitchell plays Blast Theory's latest interactive game in Adelaide



15



18

WEBPLAY

Sydney Thornbury reports on an internet-based project that brings theatre into the classroom

20

'ALL THE WORK I DO IS UNCOMPLETED AND UNFINISHED'

Dominic Cavendish talks to Declan Donnellan about his latest production of *Othello*



24

THEATRE WITHOUT BOUNDARIES

Lyn Gardner goes into Quarantine



26



OH WHAT A CIRCUS, OH WHAT A SHOW

Dorothy Max Prior marvels at the latest UK circus spectacles

'THE LAST THING I WANT TO DO IS ENCOURAGE PEOPLE TO GO TO THE THEATRE'

Sophie Travers analyses the Duckie mentality

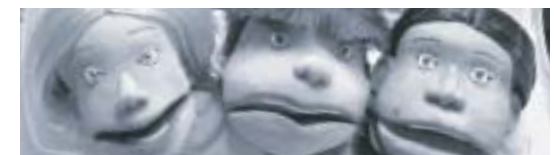


30

33

ACTING STRANGE

Terry Lee takes twenty life-size latex heads to Réunion



news & information

- 35 **FESTIVALS** Forthcoming UK performing arts festivals
- 36 **(P)REVIEW** A selection of British Council drama and dance events worldwide (January – December 2004)
- 39 **COMPANY PROFILES** Bobby Baker, Carol Brown, Company F.Z, Duckie, Gravity & Levity, NoFitState Circus, Tom Sapsford, Third Angel, Random Dance
- 43 **NEWS & INFORMATION STATION** Publications, online resources, conferences, awards and news round-up

Front cover image: William McCoy, *Quarantine* (Photographer: Gavin Parry)

WHAT DOES London SMELL LIKE?

Louise Gray goes on the scent of three new works by Curious, Third Angel and Kira O'Reilly, which cross the boundaries between science and art

'Come on up,' a woman's voice – impatient, slightly imperious – calls to us as we open the front door. Mounting the stairs to the flat above, I and my two unknown companions are aware that the atmosphere between the building's foyer and stairway has already changed. From a cool and musty storage area, we're now ascending towards warmth, still air and an olfactory assault of aggressively heavy perfumes. 'So,' asks the woman sitting in the boudoir we now find ourselves in, her eyes glittering dangerously, 'what have you brought me?'

This is how *On the Scent*, part of a two-faceted project about the relationship between smell and memory from the London-based Curious company, begins. What we bring the woman, (the artist Lois Weaver in vampish disguise), is our individual memories of smell. For Weaver's character, the cloying perfumes spark off reveries about watching her mother dress up for an evening out, and erotically-charged fantasies of visiting Avon ladies. The old-fashioned violet and rose notes of the perfumes that Weaver favours, are, in the fullest Proustian sense, madeleine moments: they provoke a flood of recollections. For visitors to Weaver's world, her scents arouse quite different reminiscences, and it is this hidden storehouse of memories that *On the Scent* hopes to activate.

The piece is a free, 35-minute promenade performance made in real homes for intentionally small audiences (there are never more than four people at any one time), and it is the brainchild of Helen Paris and Leslie Hill, the two artists behind Curious. It is a performance that trades on the intimacies of human interaction. Created in

PROFESSOR BHALLA SEES SCIENCE AS A CREATIVE ACT. THE ENTIRE PROJECT WAS ENRICHED BECAUSE OF HIS ATTITUDE

tandem with *Essences of London*, a DVD-based portrait of the city. *On the Scent* consists of three rooms – a sick room where Paris does an impressive headstand in a tin full of stale biscuits and a kitchen where Hill snorts lines of chilli powder and fries a pork chop are added to Weaver's ultra-feminine dressing room – with their own smells and stories. We're experiencing the work in a flat in south London, although the performance has, Hill says, shape-shifted from venue to venue. So far it has been presented in a mansion flat on New York's Madison Avenue, an old building in Porto Allgre, Brazil, an art deco apartment in Shanghai, China and a council house in London's East End. After its tour of five London boroughs in 2004, it will travel to France, and, in early 2005, Hong Kong and Australia.

The overarching theme of the show is homesickness, but *On the Scent* is primarily about story telling and how we construct our own personal memories. For Hill, an American who grew up in New Mexico, these can be events that encompass things she was too young to have experienced. It's a deft way of suggesting that memory can be more than the aggregation of personal experience: the show points also to how learned information can flavour our own histories. Thus, while Hill's chilli powder does evoke poignant reflections on her childhood history, other elements were not directly experienced. The story she relates to us in the flat's kitchen – all the while frying meat, burning a lock of freshly hewn hair and smoking a cigarette – uses the sensation of smell as a link to both New Mexico's history as an atomic bomb testing site and the devastation such bombs wrought in Japan in 1945. 'We've always been interested in the connection between smell and memory,' explains Paris. 'Using smell memory can generate a lot of material for both audiences and performers. The two things – smell and live art – also have a shared relationship in that they're both ephemeral; they have an unpin-downable quality.'

But, as Curious were to find out, the link between memory and smell is not one to be sniffed at. Basic research had taught them that the human sense of smell is one of the most primitive senses: even babies are able to differentiate between the smell of their own mother's milk and that of another lactating woman. 'Apparently, babies can also smell amniotic fluid while still in the womb,' Paris says. 'When we began to look further, we realised that smell has the connotations of the primitive, the instinctual, the sexual.'

Such was Paris and Hill's curiosity on the subject, they successfully applied to The Wellcome Trust's

sciart fund for an award that would enable them to pin down the unpin-downable. Put in touch with the Indian neuroscientist Dr Upinder Bhalla of the National Centre for Biological Sciences, Bangalore, they travelled to his laboratories to discuss how their individual projects may dovetail. 'Dr Bhalla explained that smell is the least mediated of the senses,' relates Paris. 'It bypasses the thalamus, which is like a filtering mechanism for the brain. That means that smell has more of an immediacy, or visceral, quality; it has a more direct route to the brain. In this way, you could say that smell is a chemical sense.'

The spin-off questions arising from both *On the Scent* and *Essences of London* are endless. What does London smell like? (Curry, according to many Londoners.) What does home smell like? (Cut grass and roast Sunday dinner.) How do levels of economic development and social conditioning affect this? (Greatly, Hill says: 'In Brazil, people said that the smell of earth after the first rain following a drought reminded them of home. Westerners would often name a brand: Pear's soap, Yardley lavender.')

The most startling answer they had was for a description of the smell of shock. 'For *Essences of London*, we interviewed a young woman from Sarajevo,' says Hill. 'She couldn't remember anything about her childhood. Until the age of eight, everything was just blank. She did know that she didn't like the taste of strawberries. But one lunch time, she had to buy a pot of strawberry yoghurt as the other flavours had gone. Back at her desk, she peeled off its lid and suddenly had a flood of childhood memories: unhappy times, dark stories. It was then she remembered that she had had, as a girl, a strawberry scratch-and-sniff t-shirt... That's the extraordinary thing about smell. You see people having the memory. They don't only remember a place or a person, they *physically* remember it. It's a real experiential encounter.'

Although Curious's project is unique, it's possible to see it as part of a larger contemporary trend in which artists, and specifically those in the performance fields, link their work to scientific fields of enquiry. While certain visual artists – Mona Hatoum and the late Helen Chadwick, for example – have used microscopic images of cellular landscapes as a way of delineating new territories and questioning bodily boundaries, this development is relatively new in the live arts.

That the live arts have been so cautious about incorporating scientific research is partly because of performative problems, as French artist Orlan's ongoing *My Body, My Software* – a series of extreme →



THE HUMAN SENSE OF SMELL IS ONE OF THE MOST PRIMITIVE SENSES



_(All photos) Curious (Photographer: Hugo Glendinning)

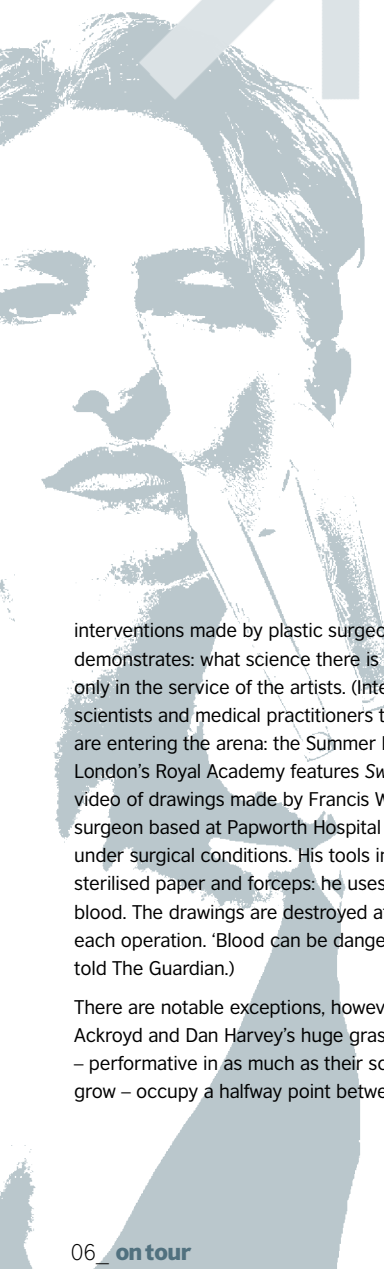
be extended, interrupted and mutated as the body can be divided, dispersed and reconfigured... This destabilises our stories and notions of how we have bodies now: What are our bodies? When are they born and when do they die? How do I live?

Her interests are very much part of what Verity Slater from The Wellcome Trust's sciart fund – a fund that does much to facilitate research and development between artists and scientists – identifies as a current concern among interested parties. 'In the past, many were very keen on gender exploration. Then came the artists interested in exploring the experience of pain. At present, people are interested in how the body interfaces with digital- and bio-technology. It points, says Slater, to a question of how we live in the modern world. It can be on the level of response: *Soundless Music*, a project organised by composer Sarah Angliss in conjunction with psychologists Richard Wiseman and Ciarán O'Keefe, used infrasonics – sound frequencies below the normal human hearing threshold – to explore what's normally referred to as paranormal experiences. And artists such as Carey Young or Sheffield's Third Angel theatre have hijacked the technical vocabularies of ergonomics to focus on performance and time use.

Alexander Kelly, co-artistic director at Third Angel, speaks of how the company, with Dr David Sheffield (Centre for Health Psychology, Staffordshire University) and Dr Peter Totterdell and Christine Sprigg (Institute of Work Psychology, University of Sheffield), devised *Karoshi* – a project researching the quintessentially 21st century illness known as Hurrysickness. 'Technology speeds things up, but it also raises expectations. It's unforgiving. Our sense of time is altered.' Like Hill and Paris's smell project, *Karoshi* has a performance component (the performance lecture *Hurrysickness* and the video piece *Realtime*) and an ongoing research element. With Totterdell, whose interest is in the physiological and psychological effects of shift work, *Karoshi's* focus on biorhythms ask fundamentally huge questions about how we relate to time.

The vivacity of *Karoshi* is, perhaps, because it asks questions. Paris and Hill are convinced that their collaboration with Bhalla worked because he didn't see them 'as artists wanting answers'. In other words, Bhalla's research became an integral, rather than auxiliary, aspect of Curious's wider smell project. 'He sees science as a creative act,' says Hill. 'The entire project was enriched because of his attitude.'

Louise Gray writes on music and performing arts for The Wire, Independent on Sunday, Art Review and other publications.



interventions made by plastic surgeons – demonstrates: what science there is is present only in the service of the artists. (Interestingly, scientists and medical practitioners themselves are entering the arena: the Summer Exhibition at London's Royal Academy features *Swab Film*, a video of drawings made by Francis Wells, a cardiac surgeon based at Papworth Hospital in Cambridge, under surgical conditions. His tools include sterilised paper and forceps: he uses human blood. The drawings are destroyed at the end of each operation. 'Blood can be dangerous stuff,' he told *The Guardian*.)

There are notable exceptions, however. Heather Ackroyd and Dan Harvey's huge grass installations – performative in as much as their sculptures grow – occupy a halfway point between the visual

and the live arts. Collaborating with the Institute of Grassland and Environmental Research in Wales, Ackroyd and Harvey cover buildings with grass, float huge grassy sculptures in lakes and, uncannily, shoot organic photographs, in which each exposure (onto boards coated with mud and seed) lasts up to a week.

Ackroyd and Harvey's work carries within itself the seeds of its own destruction. After all, to watch a sculpture grow is also to anticipate its death. Performance artist Kira O'Reilly had to consider the ethical repercussions of such a practice when she began research and development for her *Marsyus* project at SymbioticA, the Art and Science Collaborative Research Laboratory, at the University of Western Australia. Subtitled "Running out of Skin", O'Reilly's idea is to use medical

technology to grow what she describes as 'a living lace of human skin'. In many ways, *Marsyus* is an extension of earlier live work which used various techniques – cupping and bleeding, for example – to "disrupt" the body. But once in Australia, she was required to apply for approval from the university's human ethics committee. She got it, but the dialogue that both she and the ethicists had has been significant in the development of this work. Above all, O'Reilly is interested in what it means for art and performer to so radically alter the site of its performance. 'Many artists, especially those working with their bodies, talk about augmenting, extending, enabling what Stelarc recently called the "architecture of the body";' O'Reilly says. 'Working with the body is working with time. With medical technological processes, our traditional time lines of living can

AT PRESENT, ARTISTS ARE INTERESTED IN HOW THE BODY INTERFACES DIGITAL- AND BIO-TECHNOLOGY

FIND OUT MORE ABOUT SCIART

The National Endowment for Science, Technology and the Arts (NESTA)

Leslie Hill of Curious is a recent recipient of a NESTA Dream Time award, receiving £40,000 over one year from April 2004 to further her work with leading scientists and arts audiences to explore the relationship between smell, memory and emotion. Other 2004 Dream Time award recipients include choreographer Shobana Jeyasingh, theatre designer Jeremy Herbert, choreographer, director and dance educator Ben Wright, and dancer and choreographer Carol Brown. Set up by Act of Parliament in 1998, NESTA uses the interest on a National Lottery endowment to pioneer ways of supporting and promoting talent, innovation and creativity, investing in a diverse range of people, including scientists, inventors, engineers, medical practitioners, educators, artists, writers, film-makers and musicians.
W www.nesta.org.uk

The Wellcome Trust sciart fund

Third Angel and Kira O'Reilly are both recipients of research and development awards from The Wellcome Trust's sciart fund. This fund seeks to support arts projects informed by biomedical science, and forms part of The Wellcome Trust's Engaging Science grants programme. Recipients of recent sciart Production Awards include Bobby Baker for *How to Live* and Random Dance for *The Fluent Heart*, a collaboration between composer Sir John Tavener, heart imaging specialist Dr Philip Kilner and choreographer Wayne McGregor. The Wellcome Trust is an independent research-funding charity that aims to improve human and animal health.
W www.wellcome.ac.uk

Wonderful: Visions of the Near Future

Third Angel's latest performance piece *Hurrysickness* forms part of *Wonderful: Visions of the Near Future*, a major new project comprising a national touring exhibition, new commissions, live work, an education CD-ROM, conference, publication and interpretative film. *Wonderful* emerges from the discussions and realisations of artists and scientists working collaboratively. It is jointly funded by The Wellcome Trust and NESTA with additional support from Arts Council England. The live work has been co-commissioned by Arnolfini, Bristol.
W www.wonderfulwebsite.net

The Arts Catalyst

A science art agency, The Arts Catalyst mission is to extend, promote and activate a fundamental shift in the dialogue between art and science and its perception by the public. For over 10 years, Arts Catalyst has worked nationally and internationally, facilitating collaborative art/science projects, expanding new territories for artistic practice and setting up multidisciplinary research laboratories. Current performance projects in development include: *World Space Culture*, a week of space-themed theatre/dance/music to be presented at the Roundhouse in London in May/June 2006.
W www.artscatalyst.org

RESOURCES

THE ESSENCES OF LONDON DVD

A documentary by Leslie Hill and Helen Paris of Curious on the associations between smell, memory and emotion as described by Londoners. Featuring interviews with olfactory scientists. Approx. 120 minutes. Available via email from cheryl@artsadmin.co.uk.
www.placelessness.com/essences/

GUERRILLA PERFORMANCE AND MULTIMEDIA

Leslie Hill and Helen Paris's book about making, producing, developing and funding Live Art performance is published by Continuum (ISBN: 0826453309). Contributors include artists (Bobby Baker, Desperate Optimists, Stan's Cafe), organisations (Artsadmin, Digital Performance Archive, Live Art Development Agency) and funders (Arts Council England).
www.continuumbooks.com

WEBLINKS

Heather Ackroyd and Dan Harvey (UK)
www.artsadmin.co.uk

Sarah Angliss (UK)
www.spacedog.biz

Curious (UK)
www.placelessness.com

Orlan (France)
www.orlan.net

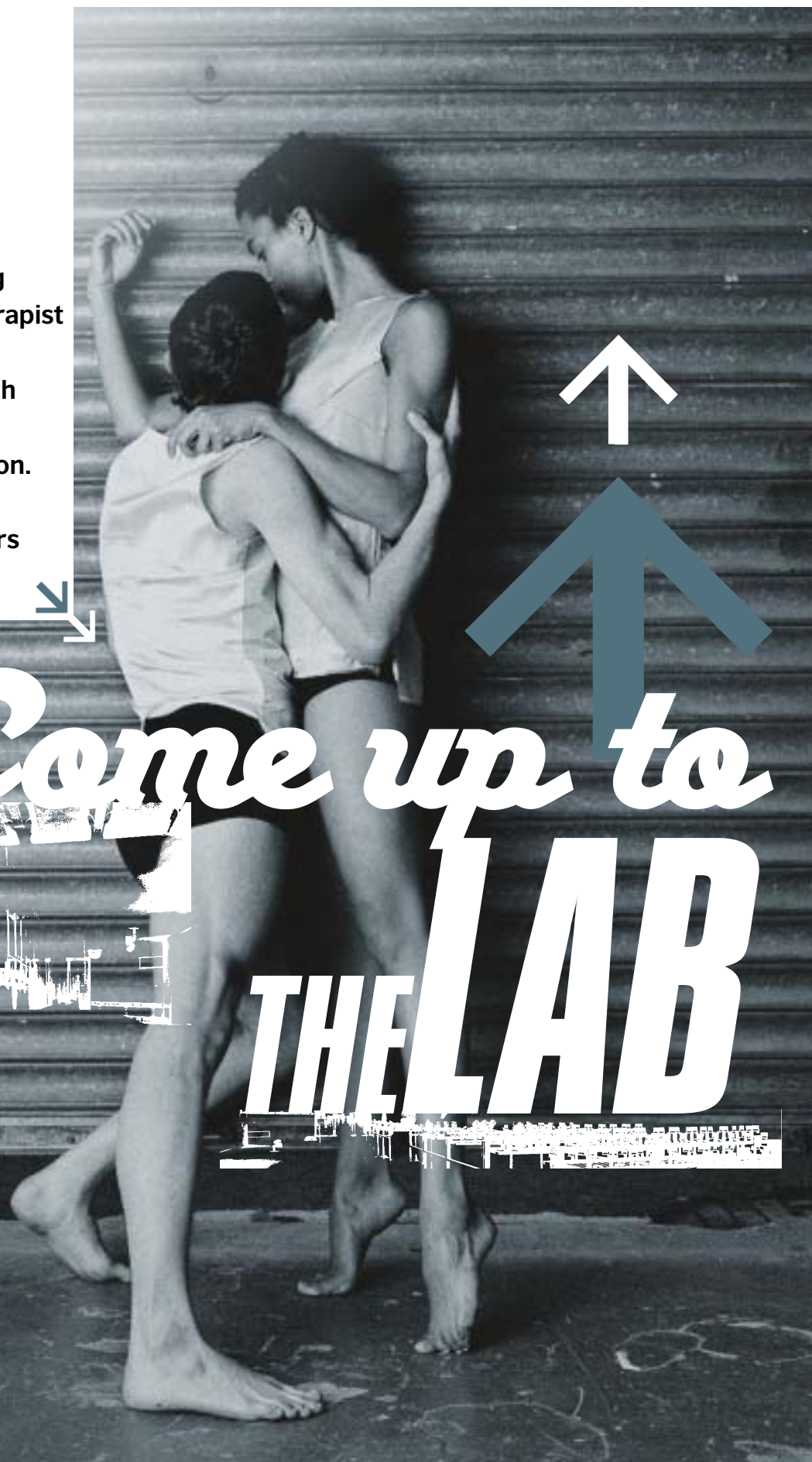
Stelarc (Australia)
www.stelarc.va.com.au

Third Angel (UK)
www.thirdangel.co.uk

Carey Young (UK)
www.careyyoung.com

Wayne McGregor's been collaborating with neuroscientists, Tom Sapsford's been working with a clinical hypnotherapist and Carol Brown's conducting research with computer scientists at University College London. Lyndsey Winship follows these UK choreographers into the science lab

Come up to THE LAB



Random Dance, *Ataxia* (Photographer: Ravi Deepres)

→ Dance is by nature a collaborative business. Only the starkest productions reach the stage unembellished by music, costumes, lighting and sets, while the more adventurous borrow from theatre, film and literature. Some choreographers look to martial arts and clowning to find new movement, while others take philosophical or political themes as their starting point. In an attempt to understand this most instinctive art form, to search for new movement languages and to reflect the contemporary human experience, choreographers are crossing disciplines and boundaries like never before. And the latest phase takes them into one of dance's least explored territories – the scientist's lab.

Wayne McGregor is one of Britain's most in demand choreographers. He has created pieces for the Royal Ballet, Stuttgart Ballet, Rambert Dance Company and for Antonia Francheschi of New York City Ballet. The duet, *2Human*, which McGregor created for English National Ballet stars Agnes Oaks and Thomas Edur, picked up this year's Olivier award for Outstanding Achievement in Dance. But despite these high profile engagements, McGregor's most progressive and interesting work goes on with his own company, Random Dance, with his long-standing interest in science and technology influencing every piece: from experiments with digital imagery, satellite links and webcasts to 2002's *Nemesis*, which saw dancers donning prosthetic limbs and morphing into insect-like mechanical creatures.

Random's latest project, *Ataxia*, has developed from McGregor's most in-depth scientific project yet. For six months he has worked with a Research Fellowship of neuroscientists at Cambridge University, to get to the very core of the relationship between brain and body. McGregor explains how the idea for the project first came about: 'I've been interested for a long time in how the body moves,' he says, 'and I felt increasingly that I spent a lot of time verbalising in the studio and explaining my ideas to collaborators – which is very strange for an art form that is prized for its non-verbal communication. I thought there's something interesting there. How might we be able to form a collaboration that isn't based on verbal interaction at all? Something like, for example, neurology, or neural nets? Technologies related to ways in which you *think* about moving. Rather than how we talk about it.'

This quest to decipher the very root of his craft led McGregor to Birmingham, London, Paris and finally Cambridge University, where he met a group of neuroscientists and psychologists who

were intrigued by his intellectual approach to choreography and his occasionally outrageous ambitions. 'We realised very early on how naive we were in terms of what we were able to do,' admits McGregor. 'One of the scientists that we ended up working with said he'd spent his life's work so far working out what happens in your brain when you move your finger. And what happens in your brain when you *think* about moving your finger. And of course I was asking to do something really complex with the dancers and we're nowhere near that in terms of brain science.'

But the dancers' involvement in the research projects may have enabled these scientists to move one small step closer to understanding our elusive grey matter. The performers' finely tuned bodies and superior kinesthetic awareness made them ideal subjects for some demanding scientific studies, and yet it was actually these highly trained physical responses that McGregor sought to corrupt in search of new movement material for the stage.

The word ataxia means disorder, but it is also the name of a neurological condition that affects balance and co-ordination. During the research process the company worked with an Ataxia sufferer, incorporating some of her experiences into the piece, and they engaged in experiments that interrupted their own natural co-ordination. 'If you do one type of motor task and one type of verbal task at the same time, it causes cross talk, and your ability to perform certain types of movement changes,' explains McGregor. 'That change was the territory that I was interested in.' A task such as performing a complex physical phrase while counting backwards in threes would pit motor and verbal skills against each other. Other experiments involved shifting the dancers' visual perceptions, testing their ability to replicate exact movements, and investigating how they break movement down into units and what happens in the brain when they do so.'

The process has made a significant impact on McGregor's new work. 'It's definitely made a difference to how we've made the language and how I've gone about structuring the piece,' he says. 'I've tried to approach it from a different set of principles and it does throw up a lot of challenges in the studio.' In the lab, meanwhile, the project has also pushed the scientists to their limits, throwing up new questions and avenues of inquiry. In addition to this, it also served to shed some light on the alien world of modern dance.

'They couldn't believe how academic the choreographic process is,' says McGregor, 'and how much the brain was involved, especially in a →



HYPNOSIS IS VERY MISUNDERSTOOD - AUDIENCES WON'T BE WATCHING A CAST OF SLEEPWALKING ZOMBIES OR COMIC TURNS

Carol Brown Dances, *The Changing Room* (Photographer: Matthias Ek)

process like mine. There's always this idea that anything to do with artistry is intuitive and you can't analyse it, and if you analyse it you take something away from it, and if you understand it you won't be able to make it any more. I think what they realised is that in our process we use a combination of intelligences that is really unique in dancers – a spatial literacy, a musical intelligence, a kinesthetic intelligence. They were shocked at how those things are really to the fore.'

Like Wayne McGregor, dancer and choreographer Tom Sapsford looks for movement ideas in uncharted places. Sapsford trained at the Royal Ballet School, subsequently performing classical works with the Royal Ballet and contemporary dance for the likes of Michael Clark and Siobhan Davies. But when it came to creating his own choreography, Sapsford decided to sidestep the styles and techniques of his training and delve into his own subconscious. His latest piece, *Hypnos*, came out of a fascination with the involuntary twitches and movements he made while sleeping, during dreams about dancing and rehearsing. He wanted to find his own innate movement, his natural choreography, and in an attempt to tap into the subconscious, Sapsford turned to clinical hypnotherapist Maggie Chapman.

At their first meeting, Chapman put the dancers under hypnosis and led them into an improvisation. Surprised to find that they could move while under *hypnosis*, the dancers recorded the material from their improvisations, which Sapsford has structured into the final piece. They found they were able to work under hypnosis all day, and that, as a result, their dancing reached a new level. 'Physical difficulties and co-ordinations were overcome,' Sapsford explains. 'When you're dancing under that state you use your energy more efficiently. Your body knows what it can do.'

Chapman then taught Sapsford to put himself under using self-hypnosis, enabling him to dance the final section of *Hypnos* whilst hypnotised. This isn't as dramatic as it might sound, more like a short cut to the seat of his creativity. 'It's very much like being in that improvisation state,' he says. 'When you're improvising you get to that point where things just seem to happen without thinking about it. With *hypnosis* it's as if you can access that straight away.'

Sapsford insists that hypnosis is very misunderstood, and that audiences won't be

watching a cast of sleepwalking zombies or comic turns. 'It switches off your inhibitions but you're quite aware of what's going on,' he says, 'and you won't do anything that you don't want to do. Everybody goes through that state several times a day. You know when you're staring out of the window in a daze, it's the same kind of thing. There are different layers but it's really a very natural state, halfway between being asleep and awake.'

Sapsford knew that he didn't want his method to be just a gimmick. 'I wanted to avoid the clichés and try and really explore this idea: what is the movement you carry around inside you?' The result is a piece permeated by a quiet calm, with movement that is delicate and detailed, and dotted with personal mannerisms. *Hypnos* also includes a documentary film by the Honey Brothers, illustrating the process of making the piece, so that audiences can get that little bit further inside the choreographer's mind.

In contrast to the work of Sapsford and McGregor, choreographer and academic Carol Brown takes on another side of science, looking beyond our own bodies, brains and consciousness to the virtual world. Her most recent performance piece, *The Changing Room*, stars three dancers and a virtual "other", created as part of ongoing research with computer scientists at University College London. *The Changing Room* is an opportunity to see how cutting-edge technology can be applied within an artistic context and explores buzz phrases such as "flesh data", "downloading consciousness" and "the computational universe".

The virtual presence in the piece is created using a contour-based tracking system. Brown worked with a computer vision expert to develop a method using a camera which can "see" the silhouette of a high contrast figure. A dancer wearing white against a black background, for example. The camera tracks control points and maps the outline of the body. The outline creates statistical data which is mapped onto a computer visualisation. The audience and the dancers see this as a form made up of four circles with a membrane stretched between them, which morphs and moves during the performance. 'The dancer is kinetically modelling the virtual space,' explains Brown, 'and her movements are fed back to her.'

It's a complex process, but Brown's aim is to go beyond previous works which dealt with virtuality



_Tom Sapsford, *Hypnos* (Photographer: Mark Goddard)



_Random Dance, *Polar Sequence* (Photographer: Ravi Deepres)

CAROL BROWN TAKES ON ANOTHER SIDE OF SCIENCE, LOOKING BEYOND OUR OWN BODIES, BRAINS AND CONSCIOUSNESS TO THE VIRTUAL WORLD

NEUROSCIENTISTS AND PSYCHOLOGISTS WERE INTRIGUED BY MCGREGOR'S INTELLECTUAL APPROACH TO CHOREOGRAPHY AND HIS OCCASIONALLY OUTRAGEOUS AMBITIONS

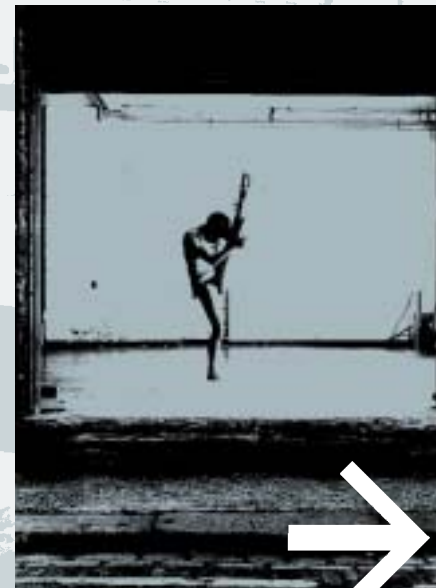
by using robotic or cyborg-like bodies, flashing computer screens and other multimedia tricks. 'We're really not interested in that,' says Brown. 'We're interested in what it means for dancers to access a virtual space. And how that virtual space could be rendered in real time.' They don't aim to imitate the human body, but to create an entirely new form, through a blending of the human with the virtual.

Throughout the performance Brown addresses the audience, illustrating her ideas and questioning whether the rate of scientific discovery may be outpacing our ability to fully comprehend the concepts it creates, such as cloning, nanotechnology and genetic modification. 'I feel a passionate need to make dance that speaks to people on a number of different levels other than our appreciation of the human form,' says Brown. And *The Changing Room* is much more than three dancers in a darkened room, it's both a comment on, and an example of the increasing presence of, science in our everyday lives. Which is something we'll be seeing much more of when the networks and dialogues established by these artists continue to develop.

Both Brown and McGregor are already talking of artificial intelligence, looking to create some kind of body or being with its own choreographic intelligence or behaviour. McGregor is also making the journey from the head to the heart in a new collaboration with a top London heart surgeon.

For so long it seems we've been watching dancing bodies without questioning the real reasons behind them – not the emotions, the technique or the beautiful legs and feet, but the nerves and neurons and connections that drive everything they do. It could be that somewhere between the lab and the studio our choreographers and their white-coated cohorts are on their way to finding out. □

Lyndsey Winship is a freelance journalist and musician based in London. She was the recipient of the 2003 Chris de Marigny Dance Writers' Award.



_Random Dance, *Ataxia* (Photographer: Ravi Deepres)

▶ FIND OUT MORE

RAMBERT DANCE COMPANY

Einstein's theory of relativity has inspired physicists for decades, but its impact on the world of dance has been limited – until now. Mark Baldwin will create a brand new work for Rambert Dance Company in 2005 to celebrate the centenary of Einstein's publication of his most significant ideas. The commission, Baldwin's first new work as artistic director of the company, comes from the Institute of Physics as part of its Einstein Year of celebrations. Alongside the performances will be education resource materials that can be used to teach both science and dance. 'Physics encompasses many complex areas,' says Baldwin, 'but I hope to incorporate a few concepts that we can all relate to, such as time, space and light.' The new piece premieres at Sadler's Wells in May 2005.

W www.rambert.org.uk

dance.tech

Dance and technologies programme from essexdance.

W www.dancetech.co.uk

Future Physical

Cultural programme exploring how the creative use of digital technologies can enhance and extend human interaction.

W www.futurephysical.org

Igloo

Digital media artists and producers with a special interest in the visual and kinesthetic applications of the computer.

W www.igloo.org.uk

▶ WEBLINKS

Carol Brown Dances

www.cueperformance.com

Random Dance

www.randomdance.org

Tom Sapsford

www.cueperformance.com

THE *performance* ARTIST AND THE PEA

Drawing on a range of clinically proven psycho-educational techniques, in her new show, Bobby Baker will teach a set of life-changing principles, guaranteed to effect results in ordered and disordered minds alike. John Daniel reports

■ A baker by both name and nature, artist Bobby Baker rose to prominence in the 1970s for her edible art works – like the life-size family she sculpted from home-baked cake and installed in a sugar-coated prefab (*An Edible Family in a Mobile Home*, 1976). A remnant from that early work – the tailor’s dummy around which one of the digestible family members was constructed – stands sentinel in Baker’s north London studio, alongside shelves loaded with brightly packaged foodstuffs; reminders of the artist’s obsession with all things edible.

Food – shopping for it, cooking it, serving it, consuming it – is a consistent feature in Baker’s work, which focuses on the seemingly mundane, everyday details of life. Her *Daily Life* series of shows began in 1991 when she threw open her own kitchen to the public to perform *Kitchen Show*, and continued with a lecture on the art of supermarket shopping (*How to Shop*, 1993) before culminating in her most recent piece, *Box Story*, in which she created a map of the world from assorted groceries on the stage. That show proved such a success when it ran at London’s Barbican earlier this year that she’s been invited back this November to stage her largest and most ambitious show to date. And, needless to say, food once more plays a central part.

This time it’s the humble pea. Small, round and, as foodstuffs go, distinctly lacking in glamour, Baker’s chosen the pea as a symbol for the human psyche, in a show that’s about mental health and the commercialisation of therapy. ‘I think it’s a fantastic image for our frailty and insignificance in the world,’ she explains, ‘a symbol for the extraordinary minuteness of things.’ Inspired by her own experience of being treated with Dialectical Behavioural Therapy (DBE) – a form of Cognitive Behavioural Therapy developed to treat people with mental health issues ranging from phobias to more critical personality disorders – Baker will take to the stage as a self-styled self help guru to

indoctrinate the masses with her own 11-step programme for a happy life, *How to Live*. ‘My patients are peas,’ she explains with only the slightest hint of irony, ‘and the basis of the show is that I’m giving an open session – with a patient who’s agreed to be treated in front of the public – in which I’m teaching this set of skills that this patient needs in order to function as a normal person in society.’

It’s typical of Baker’s work that an issue of such profound social and personal significance should be approached so irreverently. Yet the pea metaphor is designed to educate as well as entertain, and although Baker’s stance is characteristically sceptical, her research for the show is backed up by hard science. With the help of a research grant from The Wellcome Trust, for the past two years Baker’s been collaborating with psychologist and social anthropologist Dr Richard Hallam. *How to Live*, the fruit of that collaboration, is inspired by Baker and Hallam’s shared fascination with the way in which psychology is packaged and dispensed to the public and by the fact that the language of therapy is now so bound up with the way society operates – in management strategy, reality TV, education and the media.

The process has taught both of them that, in the field of psychology at least, the worlds of science and the arts share much common ground, as Dr Hallam points out: ‘Psychology does straddle art and science. I see it as a creative activity. There are some very hard nosed scientists that don’t believe in

Bobby Baker, *How to Live*
(Photographer: Andrew Whittuck)

dealing with questions that can’t be answered or existential questions, but fortunately most aren’t like that.’ Baker continues: ‘We discovered we had a great deal in common in terms of our view; we are both, to a degree, sceptics, who like to explore things from the outside. There must be a lot of practitioners who, unlike Richard, find it uncomfortable to stand outside the practice and question it to this degree.’

Baker admits that her initial brush with DBE was not positive – ‘I felt as though I was being indoctrinated, that I was being put in a mind control prison and that I was supposed to alter my way of thinking,’ she says – and her first response was to create a show that critiqued it. ‘But as the years went by,’ she continues, ‘I realised that it has an extraordinarily sophisticated way of operating and is founded on a scientific approach. I’m a rather belligerent, resistant patient, questioning everything exhaustively, and yet it’s proven to have worked. It’s also empowering, exciting and engaging. What I love is how it’s heightened my ability to observe my own behaviour and thoughts and emotions. It’s also intensified my gaze on society, which has really played into the way I make my work.’

For an artist whose work has always been confessional in nature, Baker’s taking the bravest step of her career by going public with her own experience of the mental health system. ‘It’s been a concern to talk more openly about my own mental health problems,’ she admits, ‘but given that one in four people will experience mental health →

INTERNATIONAL AUDIENCES SEEM TO GENUINELY WANT TO LAUGH AFFECTIONATELY AT THE BRITISH AND LOVE THE FACT THAT WE LAUGH AT OURSELVES

THE PEA IS A FANTASTIC IMAGE FOR OUR FRAILTY AND INSIGNIFICANCE IN THE WORLD

problems at some point in their lives, it feels very relevant to be open about it.' She's also eager to challenge the stereotypical notion that the individual who doesn't show his emotions is strong; whilst the person who responds with greater sensitivity to life's ups and downs, is weak. 'My experience is that the majority of people with mental health problems are phenomenally strong to cope with them,' she asserts. 'There's an assumption that if you're severely mentally ill you just become a non-functioning member of society, and yet the evidence shows that there's an enormous number of people who actually function extremely effectively. People are encouraged to hide it away and be ashamed. And yet it's a part of life.'

If all this sounds a little earnest, don't worry; as in all Baker's shows, the serious theme of *How to Live* is likely to be subverted by the artist's left field, often hilarious, sense of the absurd. Reviews of Baker's shows are littered with adjectives like "dotty", "batty", "dippy" and "quirky", and perhaps the secret of her success is do with the fact that although, like many other performance artists, her work explores major existential themes, it's always served up with huge dollops of irony and wit.

It's this interplay between light and dark, mundanity and profundity, laughter and tears, that's made Baker a favourite of audiences in the UK and also increasingly in demand overseas, where she's seen as a quintessentially British middle aged, middle class housewife. As a mother of two grown-up children who celebrates her 25th wedding anniversary this year, it's a stereotype she simultaneously conforms to, reacts against, and self-consciously exploits: 'I am that but I'm also not that, because, I've got the very rebellious streak of an artist, which keeps me on the outside. I'm not the person I was brought up to be in a sense. I'm married with children and do the house work and those sorts of things, but I continuously question that. It's that questioning that I think people enjoy. I make fun of myself, which enables the audience to

laugh. International audiences seem to genuinely want to laugh affectionately at the British and love the fact that we laugh at ourselves.'

As well as the peas and the sight of Baker in her trademark white housecoat, audiences at *How to Live* at the Barbican can expect a highly sophisticated multimedia production on a scale never before attempted by the artist, with some 'remarkable special effects' which, at this stage, she doesn't want to give away. There will be contributions from Baker's regular collaborators, composer Jocelyn Pook, designer Miranda Melville, film maker Deborah May and director Polona Baloh Brown. To coincide with the Barbican performances, there will also be an extended talk, *Therapy Empires and the Changing Ideas of the Self*, chaired by Marina Warner with contributions from Baker and Hallam, as well as Professor Nikolas Rose of the London School of Economics, Professor Michèle Barrett of Queen Mary's Hospital and art critic Rachel Withers. A workshop version of the project will also be developed which Baker hopes to conduct outside of conventional arts settings: 'The workshops are going to be specially developed so that we can engage with day centres and businesses. They'll be a version of the show specially developed for people to interact with and experiment with over a three hour period.' A scaled-down version of the full Barbican show will also be created to make the project suitable for national and international touring, and Baker's new therapy will be propagated virtually, via her website.

Underpinning the project, as always with Baker's work, is her Zen Buddhist-like belief that little by little – like ripples caused by the drop of a tiny pebble into an ocean – the actions of one individual might change the world. 'When I perform,' Baker modestly asserts, 'I'm motivated in part by a somewhat simple desire to make people change their thinking, change their behaviour. I want people to leave the shows thinking differently or seeing things from a different perspective, even if only momentarily, or only in fragments throughout their life. I'm hoping that they will leave the show in a state of hilarity and ecstasy, with wonderful tools to change their lives.'

Supported by BITE:04 in association with Artsadmin, *How to Live* premieres at the Barbican Theatre, London, 5-6 November 2004.

www.bobbybakersdailylife.com

www.barbican.org.uk

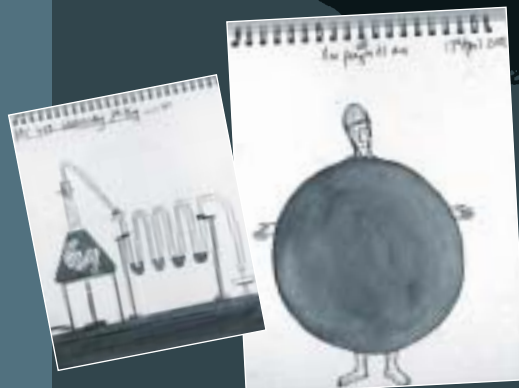
I'M HOPING THE AUDIENCE WILL LEAVE THE SHOW IN A STATE OF HILARITY AND ECSTASY, WITH WONDERFUL TOOLS TO CHANGE THEIR LIVES

▶ FIND OUT MORE ABOUT ARTS AND HEALTHCARE

Experiment: Conversations in art and science
 Edited by Bergit Arends and Davina Thackara, *Experiment* showcases some of the sciart projects funded by The Wellcome Trust between 2000-2002. ISBN: 1-84129-043-2. Price: £16.99. Order online from Cornerhouse at www.cornerhouse.org

Arts in Healthcare CD-ROM
 Provides an overview of current policy within arts in healthcare, and highlights the breadth of work being undertaken. Also contains contact details of key agencies included in the Arts in Healthcare directory. ISBN: 0-7287-0865-5. Price £10.

UK and International Arts in Healthcare survey
 The British Council has commissioned consultant Phyllida Shaw to undertake a survey of current activity in UK and international arts and health work. The research will cover 25 countries and the planned outcome is to develop new international, high-impact arts and health projects. For further information email andrea.simon@britishcouncil.org



FOR MORE THAN SEVEN YEARS BLAST THEORY HAS BEEN EXPERIMENTING WITH NEW PARADIGMS FOR GAMING AND PERFORMANCE THEATRE

THERE'S A *city* IN MY *mobile* PHONE...

In March this year over five hundred people hit the streets of Adelaide, Australia to play *I Like Frank in Adelaide*, a vast interactive game connecting players on the street with players online, developed to coincide with the 2004 Adelaide Fringe. Samara Mitchell went in search of the elusive Frank

Thursday March 4 2004, 2.45pm. The mid-afternoon sun is cutting through my sunscreen at a sharp angle. The city grid is baking and I'm cooled only by the need to concentrate and by the metallic casing of a Third Generation (3G) mobile phone in my left palm, currently displaying a street map of the CBD. I'm the one walking down North Terrace who looks like a small, roving, red blip. Working my way towards the game's entrance point – and cheating just a little bit – I punch in my coordinates and await further instructions. 'Walk NE into the city...'

In March, I was a player in the latest game designed by Blast Theory, a partnership of new media artists from the UK, whose founding members include Nick Tandavanitj, Ju Row Farr and Matt Adams. In conjunction with Professor Steve Benford, Martin Fliinham, Jan Humble and Ian Taylor from The University of Nottingham's Mixed Reality Lab, Blast Theory was in South Australia as an invited guest of the Adelaide Thinkers in Residency programme.

It was British artist Wyndham Lewis who first coined the phrase 'blast theory, bless practice'. Appropriating the title from an anarchist's fanzine, Blast Theory was formed by an eclectic circle of work colleagues in a central London →



Blast Theory, *Uncle Roy All Around You*

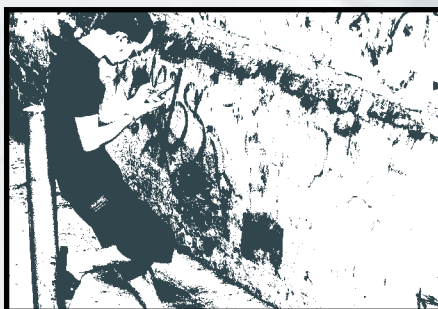
ASSESSING THE PSYCHOLOGY OF THE CITY HAS BEEN VITAL TO THE NUANCES OF THE GAME'S NARRATIVE

arthouse cinema. They would hang out together whenever a film was in session and discuss ideas for future performances. The catalyst for Blast Theory's first public performance was an article that Row Farr and Adams spotted in The Guardian under the headline "Gunman Kills Three at Mobil Shop". This tabloid caption was to become the basis for the multimedia performance piece *Gunman Kills Three*. But it was Blast Theory's nation-wide performance event *Kidnap* (1998) – a lottery in which volunteers were kidnapped and held as willing captives – that signposted the group's ongoing fascination with interactivity and gaming. During *Kidnap*, footage of the abduction was broadcast live on the Internet, whilst online viewers were able to remotely operate a camera within the holding cell.

After *Kidnap*, Blast Theory began working in collaboration with the Mixed Reality Lab (MRL) at The University of Nottingham. For more than seven years, together they have continued to experiment with new paradigms for gaming and performance theatre, investigating the ethnography of game-play in order to custom design interactive technologies and game interfaces. During the pre-millennium hype of 1999, the group exhibited an interactive 3D installation, *Desert Rain*: a military style mission loosely based upon events in the 1990-91 Gulf War. Six players were connected at one time to interact within a virtual 3D landscape that was projected onto a 360° screen of rainwater. The presence of water lent a sensual dimension to the typical flatness of virtually simulated environments and acted as a constant reminder to players that there was a controlled surface tension between the real world and the imaginary one.

_(Main and bottom left) Blast Theory, *I Like Frank in Adelaide* (Photographer: Rosey Boehm)

_(Bottom right) Blast Theory, *Uncle Roy All Around You* (Image: Blast Theory)



CONGRATULATIONS, YOU'VE FINISHED THE GAME. DO YOU FEEL ANY CLOSER TO THE PEOPLE ON THE STREET AROUND YOU?

Unlike traditional 3D games, the virtual characters that represented each player in *Desert Rain* did not inherit any god-like abilities – unlimited armour, supra-human strength or hyper-mobility. Nor did the game subscribe to traditional console values. Instead, players involved their whole bodies in the process of navigation, working towards a hidden objective by using a series of hand gestures and by swivelling upon a small platform beneath their feet.

During Blast Theory's residency in Adelaide, members of the group conducted a series of master classes with artists from around Australia, focussing primarily upon the social and psychological foundations of a game's development, well before the introduction of any gaming devices. For a game such as *I Like Frank In Adelaide*, assessing the psychology of the city has been vital to the nuances of the game's narrative. The group conducted extensive surveys, collecting anecdotal and historical knowledge of Adelaide in order to develop a theatrical environment that would be engaging for street players as well as the 2,800 online players that participated during the game's Fringe Festival season. By adopting 3G mobile networks, Blast Theory was able to connect street-players roaming the 3G test-bed area in the north east of Adelaide's CBD, to online players accessing the game via a virtual 3D map of Adelaide.

Thursday March 4 2004, 2.50pm. Bearing down to the South Australia Museum on North Terrace, I receive a poetic text message. Presumably it's from Frank: 'Remember when I pushed you into the fountain and you gave chase...?' I don't remember, but I can imagine it. Having an idea of the fountain Frank might be reminiscing about, I go to that position and punch in my coordinates. My phone clamours with messages from online gamers: 'Go to Rundle Street!', 'Go to the nearest post-office', 'Go to the second bike outside the Post Office!' I pick the latter of these options and retrieve a postcard from a small bag hidden beneath the bike. Printed on the back is a question: 'Who are you responsible for?' I try to leave a voice message for one of my online accomplices to say that I have retrieved the item, but someone seems to have broken the Internet. Or my phone is down... Crossing to a phone box to dial in for technical assistance, I ruminate over the last hour spent chasing the elusive Frank. Waiting for help, I notice a lady watching my reflection as she pretends to window shop. Is she part of the game? An informant perhaps, or an extra? Hyper-vigilant but playing it cool, I

pretend not to notice her as I'm booted back into the game. Minutes later my phone rings and I am guided by voices to "Future Land", a sunken courtyard surrounded by trees and empty, mirrored apartment blocks. 'Congratulations, you've finished the game. Do you feel any closer to the people on the street around you?'

Truthfully, I had felt frantic and somewhat disconnected until the moment the question was asked. It was then that a transcendent affection for the people in the city drifted gently back to me. I quickly penned an answer to the question on the back of the postcard and moved to return the handset back to base. My short walk back to the University grounds was unhurried and contemplative. I didn't find Frank in any kind of embodied sense, but his trace encouraged me to be a tourist within my own city, and to keep seeking out those individual and uncommon details that struggle for recognition within the everydayness of public life.

Blast Theory has impressed upon Adelaide audiences a valuable model for the role an artist may play in society, at the grassroots creative level, and at the upper tiers of government and industry. As part of the legacy of the company's visit to South Australia – in the form of a groundbreaking festival event, industry liaison and numerous public appearances – several businesses have formed partnerships in order to fully explore the promise of 3G networks, as a gaming platform and other cultural activities within the state. South Australia's Office for Youth is also in the process of developing a proposal to develop a program that will bring young people into the games and content industry.

As for future Blast Theory projects, the group is currently working alongside the Mixed Reality Lab in Nottingham, Sony, Nokia and various research centres as part of a European Union funded research program, in order to look at how the face of gaming may develop in light of emerging technologies. □

Samara Mitchell is a freelance writer, visual art educator and public artist based in Adelaide, South Australia. She is currently writing and presenting an educational series for ABC Asia-Pacific television called Digital Daze, examining the relationship between technology and culture. Excerpts of this article have been taken from the April/May 2004 issue of RealTime magazine (www.realttimearts.net).

www.blasttheory.co.uk

FIND OUT MORE

CULTURE LAB

Each month, the British Council's online magazine *Culture Lab* carries a range of science-related stories covering the fields of film, music, fashion, design and digital culture. **W** www.culturelab-uk.com

AHDS PERFORMING ARTS

Promotes the use of digital resources to support research and teaching across the broad field of the performing arts. **W** www.pads.ahds.ac.uk

BODY SPACE AND TECHNOLOGY JOURNAL

Interdisciplinary academic journal exploring performance and technology. **W** www.brunel.ac.uk/depts/pfa/bstjournal

DIGITAL PERFORMANCE ARCHIVE (DPA)

Traces the rapid developments in activity that combines performance with new digital technologies. **W** http://dpa.ntu.ac.uk/dpa_site

DIGITAL RESEARCH UNIT

Delivers a dynamic range of work from artists at the forefront of digital media practice. **W** www.druh.co.uk

I-BEAM

Alongside Forced Entertainment, CandoCo, Lone Twin, Siobhan Davies and Rosemary Lee, Blast Theory has been commissioned to create a new typeface for the latest CD edition of I-BEAM – a national project to see what happens when you ask leading dancers to design their own typeface. *I-BEAM The Dancers Edition* is published by Plymouth Arts Centre and the Institute of Digital Art and Technology and promises to provide a fascinating insight into how dancers design and think. **W** www.i-dat.org/projects/ibeam/

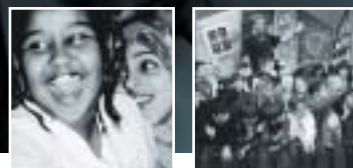
LOVEBYTES

Arts organisation that explores the creative and cultural potential of digital technology. **W** www.lovebytes.org.uk

SCIENCE MUSEUM

Blast Theory has been commissioned by the Science Museum to create a permanent interactive exhibit for its new Energy gallery which opened on 23 July 2004. *Energy – fuelling the future* is a collaboration between the Science Museum and invited media artists and designers to find ways to prompt visitors to consider for themselves the issues around energy in stimulating and interactive ways. **W** www.sciencemuseum.org.uk

THE POWER OF TECHNOLOGY IS THE ABILITY TO FACILITATE COMMUNICATION AND COLLABORATION BETWEEN PEOPLE ACROSS GREAT DISTANCES



webplay

In the last four years, writes **Sydney Thornbury**, thousands of children have been connected across the Atlantic via WebPlay, an internet-based project that brings theatre into the classroom

When I created WebPlay four years ago, I was interested to see how technology could be used to support and enhance the live theatre experience for young audiences. At that time, there was a lot of fear in the theatre world about technology somehow replacing or diluting the live theatre experience. This view was exacerbated in the children's theatre world by a strand I like to call the "mouldy figs" – a group who felt it was somehow a violation of their idealised (and outdated) notion of childhood to incorporate anything more technological than a silk parachute onto the young people's theatre stage.

Given that technology is a natural part of the child's world today, this fear seemed ridiculous. When you think that theatre is one of our oldest forms of communication and technology is our newest, doesn't it seem possible that together they could be a potent force to help develop the theatre aesthetic in young people? For me, the power of technology is the ability to facilitate communication and collaboration between people across great distances. I wanted to use it not only to link a children's theatre company with a schools

audience, but with numerous schools audiences across the world. I also wanted to link children from different countries to experience the production and create something together.

The result was WebPlay, a project that enables primary school children to create and produce plays while working in collaboration with a professional theatre company and children from partner schools in different countries. During the collaborative development and exchange of working on their plays, partner classes learn about each other and the cities they live in, while also interacting with the theatre company to learn about and see a live professional production.

WebPlay happens in Year 4 and 5 classrooms over the course of the school year. The project sits on Think.com (www.think.com), a secure and advertising free online platform created by Oracle that enables communication between schools around the world. The project consists of four phases:

WebReady – the preparation phase in which children build their own individual webpages and learn how to be safe on the Internet.

WebPartners – partnered classes in different countries (or contrasting regions) learn about each other with their research forming the basis for short plays to be created at the end of the project.

WebDrama – classes learn how a professional production is created, communicating directly with the writer, director, actors and designers. They read articles, watch video clips, look at designs, download the script and monitor an online production journal. The theatre company then tours to each city so that all the classes can see the play live and take part in a workshop on creating their own plays.

WebPlays – combining everything they've learned during the project, pupils create their own plays about their partner city. These are performed, digitally videotaped and uploaded to the website for all the classes to view and enjoy.

What has the impact been? Educationally, we have seen an increase in pupil skills - literacy, technology, drama, social studies and citizenship. But even more interesting to me has been the development of children's "soft skills". Teachers

WEBPLAY ENABLES CHILDREN'S THEATRE COMPANIES TO REACH OUT TO BROADER AUDIENCES AND TO INCREASE THEIR IMPACT ON THAT AUDIENCE

WEBLINKS

WebPlay
www.webplay.org
Email sydney@webplay.org
Tel. +44 (0)20 7403 2936

Hoipolloi
www.hoipolloi.org.uk

Oily Cart
www.oilycart.org.uk

Replay Productions
www.irishplayography.com

Roundabout Theatre in Education Company
www.roundabouttheatre.org

Theatr Na N'Og
www.theatr-nanog.co.uk

Travelling Light Theatre Company
www.travlight.co.uk

report massive increases in group working skills, self confidence and self esteem. The project is highly motivational, especially with at-risk children.

As for the impact artistically, WebPlay enables children's theatre companies to reach out to broader audiences and to increase their impact on that audience. Over the course of the last year, we had schools in rural Shropshire, Birmingham, Los Angeles and London all simultaneously engaged in weekly communication with London's Polka Theatre for Children. Although Polka performed live for the children only once, they were "present" in the children's classes for six weeks. Weekly communication with the company not only gave the children a greater understanding of how theatre is created, but also gave them a sense of ownership of the piece and a feeling of personal connection to the company.

There is no doubt in my mind that creative and purposeful use of technology can benefit children's theatre companies and their audiences in ways that we are only just beginning to explore. I think there are three main reasons why young

people's theatre companies are hesitant to "uptake" technology: a lack of resources, a lack of technical skills and a lack of a clear purpose as to why they should or how they could.

If these barriers are removed, most companies will be willing to take the plunge. As of next year, WebPlay will begin to work with other theatre companies, beginning with Hoipolloi and its wonderful co-production with Tiebreak of *My Uncle Arly*. In addition, I am working on creating a new online platform dedicated specifically to facilitating communication and collaboration between children's theatre companies and school audiences. We will be piloting the platform with five very diverse young people's companies: Oily Cart, Travelling Light, Roundabout Theatre in Education Company, Replay Productions, Theatr Na N'Og and Tiebreak. All of these companies have been eager to explore how they could work with technology and I look forward to working together to share and build upon what we discover. □

Sydney Thornbury is Project Director for WebPlay.

FIND OUT MORE

ASSITEJ

For more information on theatre for young people, contact ASSITEJ, the international network of theatre for children and young people. ASSITEJ links thousands of theatres, festivals, organisations and individuals through national centres in more than 70 countries.
W www.assitej.org

THINK.COM

Think.com is a free service designed to assist schools with the implementation and use of technology for educational purposes, focusing on ages 7-14. It is a growing global programme, with users from the USA, UK, Canada, Chile, Denmark, Italy, India, Australia, Thailand, New Zealand and China, plus pilots in other countries.
W www.think.com

BECTA (BRITISH EDUCATIONAL COMMUNICATIONS AND TECHNOLOGY AGENCY)

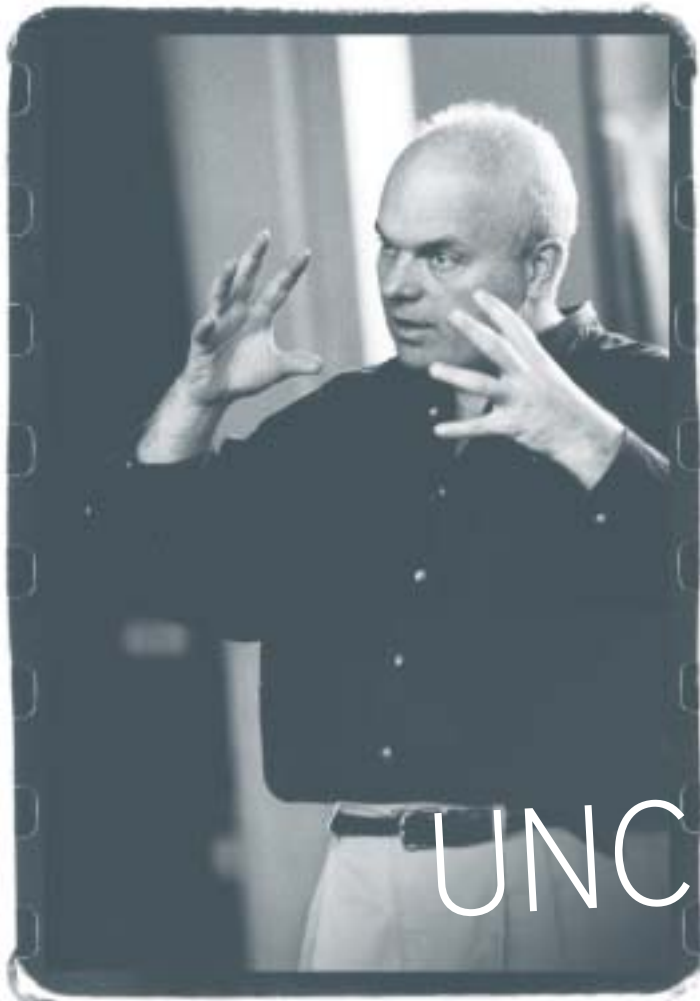
BECTA is the UK government's key partner in the strategic development and delivery of its information and communications technology and e-learning strategy for the schools and the learning and skills sectors.
W www.becta.org.uk

CULTURE ONLINE

Culture Online increases access to, and participation in, arts and culture by bringing together cultural organisations with cutting-edge technical providers to create projects for adults and children of all ages and backgrounds. It is an integral part of the DCMS e-business strategy, which forms part of the Government's UK Online programme. This programme aims to ensure everyone who wants it has access to the Internet by 2005 and that all Government services are online by that date, and to make Britain one of the leading knowledge economies.
W www.cultureonline.gov.uk

STAGWORK

The National Theatre's Stagework site (formerly Backstage) goes behind the scenes to show the creative processes that produce exciting theatre. It builds a set of resources for people interested in learning or teaching about theatre and for those interested in a career in the creative industries.
W www.stagework.org.uk



_Declan Donnellan (Photographer: John Haynes)

Director Declan Donnellan talks to **Dominic Cavendish** about his latest production of *Othello* for Cheek by Jowl, which plays in 14 cities world-wide this year as part of the British Council's 70th anniversary celebrations

'All the WORK I do is UNCOMPLETED and unfinished'

WE STARTED CHEEK BY JOWL BECAUSE WE COULDN'T GET A JOB ANYWHERE ELSE

Dominic Cavendish [DC]: *Othello* is a play you've already tackled with your company Cheek by Jowl, back in 1982. Why did you decide to return to it?

Declan Donnellan [DD]: That's normally a very difficult question to answer, but this time I met Nonso Anozie, who is this mountain of an actor, and he was just built to play *Othello*. So it was a very obvious decision. He was in the RSC Academy production of *King Lear* I did a few years ago, and played Lear fantastically well. And Nick Ormerod, designer and co-artistic director of Cheek by Jowl and I said, 'This guy's just made to play *Othello*.' So that's the reason we did it. Often it's because I'm burning to do the play, but this time the play was completely suggested by the actor.

DC: He was seen, clearly, as very young for *Lear* then and, again, could also be seen as young for *Othello* now. Did you feel that the time was already right for him to take such a major role?

DD: I think so. Lots of people have played parts when they were too young. Paul Scofield was about forty or even less when he played his famous *King Lear*. Having the right weight matters, and he'll go on playing it I'm sure. But he was absolutely fantastic to work with and it's been a very fulfilling experience doing these two extraordinary tragic roles with this guy who's so open.

DC: And in terms of the play itself, when you left the staging in 1982-83, were there things that lingered on that you wanted to look at again in *Othello*, that weren't finished in that first production?

DD: I think all the work that I do is uncompleted and unfinished. You have a group of actors and a script and a series of spaces, and then what you do is you try to tell that story as well as possible with those actors. I don't really think in terms of having something left to do, because there's always something left to do. It's not so much my ideas that develop, it's my work which is all about enabling life to flow through actors. And that's not really a measurable thing and it's not a very intellectual thing. I certainly don't think it's about teaching the audience something. I can't really say how this *Othello* is different from the one in the past, all I can say is that it's a completely different group of actors. I think a director's job is to keep the actors playing together. The health of the ensemble is something that changes, that's fragile, that needs to be looked after.



_Jaye Griffiths and Nonso Anozie in *Othello* (Photographer: Keith Pattison)

I'VE NEVER SEEN BRITISH THEATRE LOOK AS HEALTHY AS IT DOES AT THE MOMENT



_Nonso Anozie in *Othello* (Photographer: Keith Pattison)

DC: And that ensemble force must be affected by being on tour for long periods of time. How much would you expect the experience of the ensemble to have changed by the time this reaches London again?

DD: It must have completely changed. Because all life is in flux, so what's happening on stage is going to change. Now, there are two things you can say. One is that if you were to try to change the play or the production we're doing together to accord with different, local circumstances, it would be a total disaster. But, of course, as a human being you are completely changed by the world that you see. I mean, I remember very vividly touring with *The Tempest* and *Philoctetes* in the late 80s, just before the fall of the Wall, and we went to Romania. And we had an extraordinary time - Annie White played the Duke of Milan and it was in modern dress, and in Britain everybody thought it was a satire on Thatcher. But in Romania, at exactly the same performance, a great gasp went up and it was decided it was a satire on Elena Ceausescu. We got into trouble but we went on with it anyway. But I remember in Romania at that time it suddenly became really clear that *The Tempest* was written for an audience who lived in a police state. All the imagery of bondage, imprisonment, freedom, suddenly came into sharp focus. But that's quite different from saying we made the play relevant to Romanian politics at the time.

DC: Cheek by Jowl is often seen as being an act of defiance in an age of decline in theatre. You created it at the start of the Thatcher era

and it fought on while many theatre companies suffered because of funding cuts and because of the general attitude towards the arts in the 80s. Did that inform any sense of politicisation in your approach to theatre? In practical terms, were you in some ways in opposition to the presiding power at the time?

DD: That makes me feel very important and grand. No, we started Cheek by Jowl because we couldn't get a job anywhere else. I was in my late twenties and I couldn't persuade anybody to take me on as an assistant, and I would have been an absolutely terrible assistant. I couldn't work in any of the sort of grand institutions that were around then, so we started Cheek by Jowl. One thing I would like to say is that I think an extraordinary sea change is happening in British theatre. It's largely to do with the heads of the national companies changing, and I think there is an extraordinary period of perestroika. There's Nick Hytner at the National, Michael Boyd at that RSC... a whole new generation is taking over with very different agendas and there's an incredible sense of change and renewal and passion. I've never seen British theatre look as healthy as it does at the moment. I'm very, very happy to have seen the day when the shackles of the past do seem to have been thrown off. I don't think one should sentimentalise that - you should keep a cold eye on it - but there is a great feeling of hope at the moment in British theatre, one that I've never seen before.

DC: People have mulled over the reason why Cheek by Jowl was put on ice. Did the →

OVER THE NEXT FOUR YEARS WE WILL BE DOING THREE PLAYS FOR CHEEK BY JOWL

_Nonso Anozie in *Othello* (Photographer: Keith Pattison)



suspension of Cheek by Jowl after *Much Ado About Nothing* (1998) relate to your feeling that the unexpected was desirable, or was there a particular point where you thought you should call it a day?

DD: Well there were a lot of things I'd been asked to do over the years that I couldn't do – establish a company of Russian actors; do an academy at the RSC; do *Falstaff* at Salzburg; do a production of *Le Cid* at Avignon; a ballet at the Bolshoi. I never would have had time to do all of those things if I'd been devoting my life to Cheek by Jowl, which was a very intensive thing. So it was really to give me a breathing space. I think also there was a slight element in making sure I wouldn't repeat myself. But no, I think on the whole it was just to let me do other things and I'm very, very glad that I have done those other things. But we only sort of went into slow motion with Cheek by Jowl – we did *Homebody/Kabul* by Tony Kushner a couple of years ago, so it has always been there. And I will always want to have Cheek by Jowl because there will always be projects that I want to do that I passionately believe in.

DC: So you don't have the sentimental view of some people when they see *Othello* coming to London, that in some way this Shakespeare production represents a reconnecting with *Much Ado* and that earlier body of work?

DD: Oh yes, well I do have that, but I mean I'm suspicious of all sentimentality. Cheek by Jowl will always be the centre of my life. And we have plans. We don't know what the plays are yet but over the next four years we will be doing three plays for Cheek by Jowl.

DC: Did you begin to tour so much because this was the way to make Cheek by Jowl viable, or is there a much greater kind of wanderlust in you?

DD: I don't know about that. We started off by making virtue of necessity. But then afterwards I realised that it's very weird the synchronicity of fate, because it's something that I and Nick naturally took to. Nick largely because of his aesthetic and me, partially, I think, because I have a weird Irish wanderlust gene. I don't know what it is about the Irish, but we just sort of always have to go, you know. And that's come out in me and I'm sort of quite happy travelling, although at

the moment I find it quite tiring. It was easier when I was younger. We've always resisted settling in a theatre, although it think it's probably driven Nick mad. I suspect I'd have felt claustrophobic, having to check-in at ten in the morning and sitting down and sharpening my pencils. The touring nature of our work has allowed us to have tremendous flexibility, and that flexibility has meant that we could be very alert and attentive to artistic impulses, which we wouldn't have had if we'd had to run a building. What's happened for us is that we've developed a pattern of places, of different homes, like in Moscow for example, and in Brooklyn, and in Paris. These are homes where we go, so it's less promiscuous than when we were starting and we were going everywhere.

DC: It was the British Council who initially set up a working relationship between you and the Maly Theatre of St Petersburg in 1994, and also facilitated the first commissioned production there, *The Winter's Tale* (1997). That led to a string of other collaborations in Russia, including *Boris Gudunov* for the Russian Theater Confederation and *Romeo and Juliet* at the



_Matthew Douglas and members of the company in *Othello* (Photographer: Keith Pattison)

_Caroline Martin, Nonso Anozie, Jonny Phillips in *Othello* (Photographer: Keith Pattison)



Bolshoi, the first time a theatre director has staged a ballet there in living memory.

DD: Yes, there was an extraordinary man in St Petersburg at the time called Michael Bird, and he set it up. I'd known the director Lev Dodin since 1986. But I mean, you know, in the 90s it was quite a big thing to set up a piece of work like that and Michael had to fight, not the Maly who were very keen for it to happen, but it was a very big thing to organise for us and it would certainly not have happened without the British Council's intervention.

DC: You've been given awards in Russia, where you're honoured with a unique kind of reverence it seems. How come you were one of the first directors to be able to create these links and to work in that way? Is there an affinity in the way you look at theatre that has created this bridge?

DD: One of my undying shames is that I don't speak Russian. I'm learning it and I speak it very badly. But what is weird in Russia is that it's like going home artistically. Comparisons are odious, you know, but I don't have to explain my priorities at the beginning of Russian rehearsals. Although a certain amount of time is lost for interpretation, an enormous amount of time is gained because we actually start from the same outlook. One thing that is really exciting is that *Romeo and Juliet*, which I did for the Bolshoi, is going to come to Covent Garden at the end of July.

DC: So you've done a ballet, you've already tackled opera, you clearly like going into unknown territory...

DD: It's fantastic to stretch yourself. I would love to direct a horror film. I would love to do a thriller. I'd love to put on a circus. There are lots of things that are enriching to do once or to do occasionally, because they do feed back into your work. It's fantastic to do a ballet because there are no words in it, and of course, as soon as there are no words it becomes all about words. I quite like being able to take these kind of sabbaticals.

DC: Well on the tantalising thought of you perhaps running away and setting up a circus...

DD: No, no, it wouldn't be to do it permanently, it might be to do it once, and then come back to do what I do!

*Othello comes to London in the autumn; details will be confirmed nearer the time on www.cheekbyjowl.com. The British Council will support a special gala performance of *Othello* in November to coincide with its 70th birthday celebrations. Declan Donnellan's production of Nikolai Erdman's *The Mandate* will open at the National Theatre in October.*

Dominic Cavendish is deputy theatre critic for the Daily Telegraph. The full audio recording of this interview can be heard on www.theatrevoice.com

FIND OUT MORE

CHEEK BY JOWL AND THE BRITISH COUNCIL

*Michael Bird, Director British Council Scotland, writes: I first encountered Cheek by Jowl in 1994 when I was director of the British Council in Russia. We invited the company to Russia to celebrate the opening of our new office in St Petersburg. The natural venue for the company was the city's Maly Drama Theatre, where its contemporary approach to *Measure for Measure* was a sensation. We jumped at the chance to invite the company back later the same year with the all-male *As You Like It*, which proved a complete revelation.*

*In 1997 Declan and Nick came once again to Russia, this time to work with the Maly's own actors on a production of *The Winter's Tale*. Giving another director the opportunity to work with his company was a remarkable act of trust for Maly director Lev Dodin. The show was rehearsed in Cheek by Jowl's standard four weeks – an enormous challenge for the Maly, which is accustomed to creating productions over a much longer period. Declan and Nick were likewise challenged by creating a show in the Russian language.*

*Anyone who has seen the result – in Russia, where it is still in the Maly's repertoire, or in the UK, where it toured in 1998 – can't fail but be impressed. *The Winter's Tale* won a Golden Mask National Theatre award in Russia – an unprecedented accolade for a production directed and designed by a non-native team. It was the starting point for a string of other collaborations in Russia, including *Boris Gudunov* for the Russian Theatre Confederation and *Romeo and Juliet* at the Bolshoi. Declan's book, *The Actor and the Target*, was actually published in Russia before the UK.*

At a Quarantine show, you could find yourself sitting next to one of the performers, sharing in a five course dinner, or taking a walk on your own in the dark. The gap between artifice and reality is always cleverly blurred, as Lyn Gardner discovers



theatre without Boundaries

■ A young man lies asleep on a pool table. His pale thin body resembles an alabaster angel, fragile and unearthly. Meet him on a dark night in a back alley and you might view him very differently, for this youngster is what many people would dismiss as "white trash", a derogatory term used to describe the young, white working class who live in some of Britain's more deprived areas and housing estates.

This particular young man also happens to be a performer in a theatre performance made by Quarantine, one of the most innovative and exciting of a new wave of theatre-makers who are extending the boundaries of theatre itself and making us look at the world around us quite differently. Quarantine can even make us look at the person sitting next to us in the theatre through new eyes, not least because it often turns out that they are a performer in the show. One of the company's earliest shows, *see-saw*, created during an eight-week residency at Glasgow's Tramway in 2000, set the tone of the company's area of interest, completely blurring the boundaries between audience and performer and exploring the notion of seeing and being seen.

For Quarantine, the uneasy boundary between the spectator and the performer is an endless source of fascination and exploration. The aim is to create situations, circumstances and environments that suggest and persuade an interaction between people that can be both intimate and invisible, public and celebratory. In some instances, Quarantine has gone beyond this, creating shows such as *Frank* and *something a taxi driver in Liverpool said...* that take the audience on a very personal journey that leads them both inwards and outwards. *Frank*, produced at Newcastle Playhouse in

2002, had the audience travelling alone through a large scale installation featuring 10 private rooms; *something a taxi driver in Liverpool said...* was an eight and half minute journey in total darkness, full of sounds and smells. This is not so much site-specific theatre, as life specific: the audience brings as much to the experience as they take away from it.

Since it was founded in 1998 by directors Richard Gregory and Renny O'Shea and designer Simon Banham, Quarantine has fast won itself a reputation as a company that makes theatre that is very much out of the ordinary. For *White Trash*, a group of young men, all non-professional actors, were recruited for the show through a series of workshops in the Manchester area; *EatEat*, produced at Leicester Haymarket in 2003, and remade with Victoria in Gent this summer, took the form of a shared meal between the audience and the performers – the latter all refugees who took the opportunity to tell their stories. The upcoming *Butterfly* at Tramway in October requires the involvement of a real life family of three generations to explore ideas of belonging, relationships and private and public worlds. As The Scotsman's Joyce MacMillan observed of *see-saw*: 'It just reminds us, in the most potent way possible, that behind every face we pass in the street there beats a life of infinite complexity. In other words, it makes us see others afresh, with a new intensity, humanity and respect; and you can't ask much more from theatre than that.'

Quarantine's artistic director Richard Gregory is certainly determined to ask much more of theatre than it so often delivers. 'The truth is that I don't go to the theatre very much because I get terribly bored,' he confesses. 'Very little

theatre responds to the fact that film and TV have become most people's points of reference when it comes to drama, and that they are bound to judge it by the values of film and TV and find it lacking. Why should anyone be interested in theatre that could be better made as TV? I feel very strongly that what I want to see in the theatre is something that could only happen in the theatre, that draws on the uniqueness of theatre and the fact it can be different every night. The thing that excites me most about theatre is its fragility, the sense that it is something breakable.'

In Quarantine's work it is also something very personal. There is an ownership of the work on the part of the performers that is rare and almost entirely due to the fact that all of Quarantine's work is inspired by the experiences of those who make it. That's true whether it is *Geneva* (2004), Jane Arnfield's solo show about mountains and emotional peaks and troughs, or *White Trash*, which sprung directly from the lives of its seven performers. As Peter Preston noted when writing about *White Trash* in *The Guardian*, 'What you see is artfully directed and utterly authentic, a show within a show – because the seven are finding themselves as they perform, because their performance is their triumph, their nightly act of self-definition.'

'To use a very old fashioned term, our work is very close to the means of production,' explains Gregory. 'It may be shaped by an external figure such as the director or the writer, but there is always a degree of closeness between the performer and the material they are presenting. There is no distancing.' The result is shows that offer audiences an exceptional level of emotional engagement, that give you the sense of having drawn back the curtain on other people's lives and discovered something unexpected, maybe wondrous, quite possibly infinitely sad.

What sets Quarantine's work apart from the current theatre as journalism and journalism as

theatre fad, is its strong aesthetic and the fact that it never tries to pretend that it is not pretending. The everyday becomes transformed, the source of an endless quest for a new and vibrant theatrical language. The actual and the commonplace exist side by side with the imagined and the heightened. Quarantine's work is art, not social realism, and although it may tell us more of the experience of being a refugee or young, white, working class and male in Britain today than any documentary, it is never just sociology and it is always theatre. Think Victoria's *Bernadette* (1996) and the work of Alain Platel and you have something of the flavour of pieces that reflect the quirky rhythms of real life, the sense of something going on at the edges; possibilities and potential all bundled together and choreographed into a strange rich ballet of life, experience and grimy reality.

What's more, although the pieces are very specific to particular people and places they are plastic enough to be relocated and remade. Hence *EatEat* can be transposed from the Midlands to Gent; *something a taxi driver in Liverpool said...* has been remounted in several British cities including Manchester, Belfast and Edinburgh (where it was seen as part of the 2003 British Council Edinburgh Showcase), and *Frank*, first produced in Newcastle in 2002, will be seen in an entirely new version in Manchester next year.

As Gregory says, 'It is interesting to see what happens to shows when the models remain the same but the context and the content changes. It is theatrically and socially fascinating to see the impact that a different environment and different people have on a piece of work, how it develops and changes. It keeps us on our toes, makes us question what we're doing and reminds that theatre has no boundaries.'

Lyn Gardner writes about theatre for *The Guardian*.

WHAT I WANT TO SEE IS SOMETHING THAT COULD ONLY HAPPEN IN THE THEATRE, THAT DRAWS ON THE FACT IT CAN BE DIFFERENT EVERY NIGHT



_(left to right) Harley Bartles, Daniel Bradshaw, Terry Dixie (Photographer: Gavin Parry)

THE AUDIENCE BRINGS AS MUCH TO THE EXPERIENCE AS THEY TAKE AWAY FROM IT

🔍 QUARANTINE

CURRENT PRODUCTIONS

see-saw: The audience is separated into two groups. The curtain drops but there's no stage – just the other half of the audience looking back. Stare at the world and reflect on your place in it. (Recreated in local residency with 30 to 150 performers, 90 mins.)

Frank: An installation of interconnecting rooms. The more open you are to the experience, the more doors unlock for you. (Recreated in local residency with up to 12 performers, individual journeys last between 15 mins and two and a half hours.)

EatEat: Performance which takes the form of a five course meal, shared by audience and performers. (Recreated in local residency with 10 to 20 performers, approx. 90 to 120 mins.)

something a taxi driver in Liverpool said... An eight-and-a-half minute journey in total darkness, full of sound and smell. (2 on stage, 4 on the road.)

FUTURE PRODUCTIONS

Butterfly: Made with at least three generations of a family. During the course of the performance, a cake is prepared, baked and eaten. (Recreated in local residency with 5 to 15 performers.)

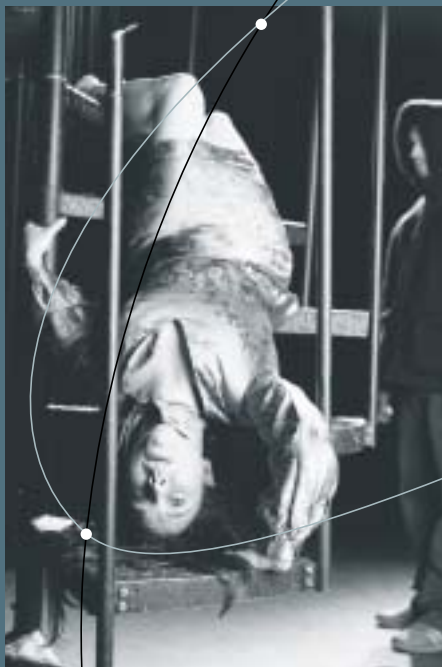
Old people, children & animals: A piece about responsibility, performed by the over 60s, under 10s and their pets. (12 on stage plus 6 animals, 14 on the road.)

W www.qtine.com

📖 FIND OUT MORE

THE GUARDIAN: IS THEATRE THE NEW JOURNALISM?

The new journalism isn't in newspapers – it's on stage. But can this version of the truth be trusted? Report by Peter Preston on the Out of Joint/National Theatre co-production of David Hare's *The Permanent Way*, Arcola Theatre's *Come Out Eli* and Quarantine's *White Trash*. www.guardian.co.uk/arts



_(above left) Company F.Z. Loser (Photographer: Robert Day)

_(right) The Wrong Size, Smoke Breath (Photographer: Eric Richmond)



OH WHAT A CIRCUS, OH WHAT A SHOW

UK circus has emerged from the big top into a diverse range of performance spaces, including nightclubs, theatres, public buildings and even onto film. Dorothy Max Prior reports

Circus is rare amongst art forms in that its genesis can be traced to a specific date and place: 1768, London – when Philip Astley combined a display of horsemanship with jugglers, acrobats and other street artists in a ringed arena, creating the world's first circus. Since that date, the ringed arena and the street have remained the prime venues for circus, with many contemporary circus performers still favouring the tradition of the touring tent.

Giffords Circus is an example of a company that has embraced the traditional, creating a charming, intimate family circus in a small ring, complete with horses, pretty trapeze artistes in tutus and a strongman – a carefully constructed homage to the glory days of traditional circus. Other contemporary companies that like to keep to the canvas tent are the rather brasher, more rock'n'roll Swamp Circus and Cardiff's finest, NoFitState Circus, whose current touring show *ImMortal* is a gloriously life-enhancing celebration of the human condition, featuring a feisty ensemble of around twenty top-notch contemporary circus performers, cool and jazzy live music and dynamic visuals which combine light, smoke and live DV projection to create a clubby vibe.

Meanwhile, out on the streets, Neighbourhood Watch Stilts International (NWSI) take stiltwalking to new heights – abseiling down buildings for its new show *Taranta*, which premiered at this year's Stockton International Riverside Festival. Then there's the ever popular Chipolatas, a company that has wowed the world with its unique combination of juggling, clog dancing and hip hop. But, in recent years, there have been some interesting new developments as circus has moved out of these two traditional areas, into some very different territories. We've seen circus-based projects touring to theatre buildings; site-specific and environmental circus work; and circus in collaboration with other arts disciplines.

The relationship between circus and theatre has been a chequered one in the UK, where – unlike in Germany for instance – there isn't a tradition of theatre buildings being used for circus. But this is slowly changing. Companies like Generating Company and Mamaloucos have forged relationships with major London theatres. The Generating Company brought its large ensemble show *Storm* to the Barbican and Mamaloucos's projects have included putting the National Theatre in a circus tent for *Oh! What a Lovely War* and a circus version of Aristophanes *The Birds* directed by Kathryn Hunter of Complicite, which played at the National Theatre itself.

A prime mover in the touring of circus to built venues has been producer Chenine Bhatena, who has worked relentlessly to produce, promote and market new circus work over the past decade. 'British contemporary circus

has reached an exciting stage where a number of key artists are developing some very exciting new work, in big tops, on the streets and in theatres,' she says. 'Artists are taking more risks and collaborating across art forms. Which means that over the next few years there will be a flourish of fantastic new high quality work to give audiences a feel for what British contemporary circus has to offer.'

Bhatena, also a co-producer of *Circelation* (a professional development programme for British circus artists), recently produced *Circus Bites*, the showpiece of the National Circus Development Project, which toured four promising new projects to theatres, which are still in development. One of these was circus-theatre piece *Ice* by The Wrong Size, which stood out for its engagement with the sort of serious subject matter usually eschewed by circus practitioners – giving lie to the notion that circus cannot stray far from light-hearted family entertainment. *Ice* is an exploration of an autistic woman's life journey (inspired by Donna Williams's autobiography *Nobody Nowhere*). The binary oppositions of inside/outside and self/other that are such a source of difficulty for the autistic mind to process, and the constant sense of confusion from information overload, are explored imaginatively on stage through arresting physical and visual images created by Beate Fritzsching and Kirsty Little. A full-length version of *Ice* will tour in 2005.

Another company that has used circus skills in an innovative way is Scarabeus, an international company based in the UK that has a special →

BRITISH CONTEMPORARY CIRCUS HAS REACHED A STAGE WHERE A NUMBER OF KEY ARTISTS ARE DEVELOPING SOME VERY EXCITING NEW WORK

interest in creating cross art form, site-specific projects using circus skills. In *Landscapes of the Heart* (developed with funding from Arts Council England and available to tour to large buildings and other sites), the company collaborate with filmmaker Gavin Lockhart. The resulting videoscape, which is an integral part of the performance, provides an intimate vision of London. The performance plays on an investigation of texture and scale. The screened image is projected directly onto buildings and the live performers are seen both against the fabric of the building and with the video image. The use of the live film feed helps to focus the audience on details that otherwise might be missed because of the project's scale.

Scarabeus use film integrated with circus performance, but two of the company's long-time collaborators, John-Paul Zaccarini and Lindsey Butcher, have taken another approach. They have recently been awarded a commission from South East Dance to create a short film as part of the Dance for Camera series, which has produced a number of films broadcast on TV and shown at film festivals around the world. Their pilot for the project is called *From Where I'm Standing* and is a collaboration with filmmaker Carl Stevenson that will investigate the possibilities of aerial dance-circus on film. It seems fitting that this opportunity for the conquering of new territories for circus should come their way, as Zaccarini and Butcher could justifiably be dubbed the king and queen of new circus – their CVs read a little like the history of contemporary British circus.

With a background in both dance and theatre, Zaccarini started his circus training in the early days of The Circus Space – one of two leading circus schools in the UK. His work has included performance, choreography and teaching for an impressive list of companies in the UK and abroad, and, most recently, a new string to his bow as a director. An example of this new direction was on show as part of The Circus Space Springboard Festival 2004, for the Jerwood Circus Award-winning company K-DNK which comprises Gandini Juggling luminaries Sean Gandini and Kati Ylä-Hokkala together with John Blanchard. Their show *No Exit* explores not only the visual but also the aural possibilities of juggling, as balls bounce off of a variety of three-dimensional structures, including

a 10-foot high equilateral triangle. Another example is his debut as director for his own Company F.Z in its latest work *Loser*. The other half of Company F.Z is Flick Ferdinando, who trained at the other major UK circus school, Circomedia, and has since established a solid reputation as a circus-theatre performer and director (amongst her many successes is the direction of female acrobalance trio Mimbri). Although both work collaboratively in the devising of the company's work, the more usual relationship has seen Zaccarini as performer and Ferdinando as director, most famously in the company's award-winning *Throat*, seen as part of the British Council's 2003 Edinburgh Showcase.

Loser, directed by Zaccarini with Ferdinando performing, uses performers with a wide range of talents and experiences. 'We aim to make visual theatre with a strong circus element – to take the audience on a journey,' says Ferdinando. 'We use a mix of actors and circus artists. But when we do use people with circus skills, they need to be able to deconstruct the skill to make it work for the concept.' (Which in *Loser* is an exploration of friendship, loss and grief).

Another collaborator on *Loser* is John Nicholson from Peepolykus. There has been a long-time association between the two companies; Ferdinando performed in Peepolykus's theatre-clown reworking of Ionesco's *Rhinoceros*. On *Loser*, Nicholson has been working as a co-director, although final directorial decisions have rested with Zaccarini. *Loser* is currently touring the UK and is available for overseas dates in 2004/2005, as is the company's collaborative venture *La Boite Bleu* (a multi-discipline extravaganza created for Elemental Arts at the Chalons dans La Rue Festival last year) and the repertoire shows *Throat*, *Night And Day* and *Drowning Not Waving* – the latter featuring Lindsey Butcher.

Lindsey Butcher, like Zaccarini, is a veteran of both new circus and contemporary dance. She has worked with Ra Ra Zoo, Gandini Juggling, Momentary Fusion, Virginia Farman's Disco Sister and Siobhan Davies to name but a few. Butcher recently formed Gravity & Levity which, in her own words, 'strives to explore the range of movement, dynamic and suspension gained whilst working at improbable angles and when the dancer's familiar relationship to the floor, weight and gravity is substantially altered – working towards creating virtuosic solos and partner work that is as emotionally compelling as it is daring.' The first in a planned series of three live pieces and three films is *Why?*, made with choreographer Fin Walker and composer Ben Park and premiered

at The Circus Space in April (it was also staged at the Vilar Floral Hall at the Royal Opera House in May 2004). 'My current preoccupation and driving force,' Butcher says, 'is to seek out ways in which I feel I am beginning to truly blur the boundaries between dance and aerial circus skills – since I am equally passionate about both – and to create movement that challenges both the performer and viewer in not just a horizontal and vertical plane but through 360 degrees.' The past year has been one in which the many years of hard work in contemporary circus have reaped their rewards for Lindsey Butcher, with the awarding of the £10,000 Jerwood Circus Award for *Why?*; the awarding of the Dance for Camera commission; the debut of her new company and the continuing opportunities for collaboration with other renowned contemporary artists, such as Zaccarini, who share her vision for a new cross-art form practice that uses circus skills in a daring new way. □

Dorothy Max Prior is editor of Total Theatre Magazine, published by Total Theatre Network, the UK artists' network that celebrates and promotes physical and visual performance
www.totaltheatre.org.uk

Total Theatre Network hosts Circus Arts Forum, which advocates for and supports UK circus in all its forms. To obtain a copy of its recent publication Circus in the UK in the 21st Century (for the minimal cost of postage and packing) visit
www.circusarts.org.uk
 or email info@circusarts.org.uk

ZACCARINI AND BUTCHER COULD JUSTIFIABLY BE DUBBED THE KING AND QUEEN OF NEW CIRCUS

WEBLINKS

Company F.Z
www.companyfz.com

Giffords Circus
<http://homepages.nildram.co.uk/~edavey/giffordscircus>

Generating Company
<http://generatingcompany.co.uk>

Gravity & Levity
www.gravity-levity.net

Mamaloucos
www.mamaloucos.com

Neighbourhood Watch Stilts International
www.nwsi.demon.co.uk

Scarabeus
www.scarabeus.co.uk

The Wrong Size
www.wrongsizes.co.uk

FIND OUT MORE

CB Projects
 Chenine Bhatena's company manages, produces and promotes physical/visual theatre and contemporary circus projects. Key clients include Company F.Z, Angela de Castro's Contemporary Clowning Projects, Jade and Lindsey Butcher's Gravity & Levity.
W www.cbprojects.co.uk

Arts Council England's Strategy and Report on Circus
 Available free from
W www.artscouncil.org.uk/information/publications

The Circus Space
 For details of training and professional development programmes and the Jerwood Circus Awards.
W www.thecircusspace.co.uk

Circomedia Centre for Contemporary Circus and Physical Theatre
W www.circomedia.com

Missing Link Productions
 Missing Link Productions provide a useful online resource for information on UK circus performers, from acrobats to aerialists, clowns to contortionists, magicians to mime artists.
W www.circusperformers.com

‘THE LAST THING I WANT TO DO IS ENCOURAGE PEOPLE TO GO TO THE THEATRE’



The psyche of the Duckie team has arguably been irrevocably warped by too many late nights spent in the Vauxhall Tavern – the run down gay pub in south London which has been their spiritual home since 1996. Over the years, the more improbable the fare they’ve served up to the broad-minded regulars attending their infamous Saturday club nights, the more successful they’ve proved to be. Avoiding the standard staples of the gay scene – the drag queens and disco divas – Duckie has carved its reputation on the back of the oddest programming juxtapositions: from punk and poetry to Butoh and bird-watching. With a keen eye for charismatic performers and unlikely collaborations, Duckie has nurtured the creative talents of a generation of alternative artists – Marisa Carnesky, The Divine David, Ursula Martinez, Amy Lamé, Joshua Sofaer – coaxing them out of the sticky-floored safety of the pub/club scene into more mainstream arts venues.

It was the *Nightbird* season of live art “happenings” in 2002 that brought Duckie to the attention of the British Council and led to their inclusion in last year’s Edinburgh Showcase. Subtitled “Demolish the Theatre!”, the events in the *Nightbird* season shared a common irreverence for high culture and allowed audiences to engage with

performers with a gusto denied to them by more seriously-minded live art programming. Joshua Sofaer’s *The Crystal Ball* at London’s ICA (Institute of Contemporary Art) epitomised the season; mixing popular culture, cod philosophy and lifestyle faddishness into a carnival-like event. Sofaer’s one-to-one sessions with gurus of finance, fortune-telling and alternative therapies, transformed the sometimes po-faced ICA into a place for audiences to rediscover themselves. *Nightbird* events were located in the street, in galleries, abandoned buildings, nightclubs and private houses – anywhere but the theatre.

Given his claim that the last thing he wants to do is encourage people to go to the theatre, it’s no wonder that producer Simon Casson had reservations about Duckie’s inclusion in the British Council’s 2003 Edinburgh Showcase. And yet there was something in the shamelessly irreverent approach to presentation, the original nature of the material and the excellent standard of the performances that made Duckie’s 2002 Christmas show *C’est Vauxhall!* (originally created for the Vauxhall Tavern) ideal for the Showcase. Audiences and critics in Edinburgh were wildly impressed and, to Duckie’s amazement, the show picked up a Total Theatre Award, a Herald Angel

Duckie is renowned for its anti-establishment approach to the arts. For two hot weeks in January, the “post gay” arts collective took over the Sydney Opera House Studio, transforming it into a seedy cockney cabaret club. Sophie Travers was there

WITH A SELL-OUT SEASON AT THE BARBICAN, DUCKIE IMAGINED THEY WERE AS FAR FROM VAUXHALL AS IT WAS POSSIBLE TO BE



and the Time Out Special Theatre Award. It was in Edinburgh that the promoter for the Barbican in London first saw the show and snapped it up to headline its Christmas season (this time renamed *C’est Barbican!*). With a sell-out season at such a superbly resourced, prestigious venue, Duckie imagined they were as far from Vauxhall as it was possible to be. And then they were invited to Sydney’s Opera House...

Programmed to coincide with the city’s Mardi Gras, the Sydney Opera House dates followed hot on the heels of the Barbican season, creating quite a challenge for an organisation making such a significant move out of its comfort zone. ‘We had to work very hard to adapt the show for the Barbican,’ Casson tell me, ‘but everyone there was amazing and really embraced the show. They had to apply for a special license to allow the audience to smoke and their regular punters just didn’t know how to react at first. We had a lot of hen nights and city types expecting genuine corporate entertainment, not the pastiche we were flogging. We also had an 80 per cent straight audience. It was very new for us and for them.’

A nomination for an Olivier award during the Barbican run gave the company the confidence it needed to take on the challenges of the Sydney presentation. Like the Barbican, Sydney Opera House has a reputation for high-quality international programming. It is not typically associated with the cutting-edge and is certainly not a destination for those with an interest in the kind of unpredictability upon which Duckie thrives. Not until recently that is.

Virginia Hyam began her work at the Sydney Opera House’s newly created Studio in 2002 and has a compelling vision for the studio’s

programme. Her aim is to attract new audiences to the venue by generating a club-like feel; programming an eclectic mix of electronic music, film and hybrid events. With her commitment to facilitating the crossover of alternative work into the mainstream, she was enthusiastic about Duckie’s role in the mix. ‘We have some very fine artists already working with queer performance here in Australia,’ Hyam says, ‘but this show has taken that next step in its whole concept of presentation. I am hoping that local artists will be inspired by the way Duckie is able to capture the imagination of a broader audience.’

Duckie defines its perspective as “post gay” because, in Casson’s opinion, ‘There’s nothing inherently interesting about gay culture any more.’ Of primary concern to Casson is that Duckie’s work has to have broad appeal. ‘It’s for anyone who likes a good time,’ he says. ‘It’s about pleasure, socialising, having fun.’ He is aware that the product of a company of entirely straight performers would look and feel different but he is adamant that he will never locate his work in any easily labelled ghetto. The marketing for *C’est Vauxhall!* in Sydney, therefore, focused upon the

“fabulous night out” nature of the event and whilst there were greater proportions of gay attenders than at the Barbican, the regular Studio audience also turned up en masse; dressing, as encouraged, in evening wear and leaving their inhibitions at the door.

Simon Vincenzi’s design successfully transformed the rather austere Studio black box into an insalubrious club environment. He closed off an intimate space on the floor and used the contrast between near darkness and sudden bursts of violently flashy lighting to suggest late night moodiness interspersed with moments of high drama. Kamal Ackerie’s booming *Moulin Rouge* inspired voiceover in Franglais welcomed the audience to the space and encouraged them to enter into the exuberant atmosphere of the event. Seated around tables, which doubled up as miniature stages for the performers, the audience mingled, deliberating how best to spend the Duckie dollars they received with their ticket. With the menu of acts including such titillating morsels as “Nacho Snatcho” and “Live Sex Change”, these discussions could become quite heated. Much Duckie-branded discounted “champagne” was →



DUCKIE HAS CARVED ITS REPUTATION ON THE BACK OF THE ODDEST PROGRAMMING JUXTAPOSITIONS

MISS HIGH LEG KICK KICKED HIGHER THAN HUMANLY POSSIBLE IN A SERIES OF ABSURD TABLE TOP NUMBERS



consumed and an insinuating MC and a team of locally recruited waiters encouraged punters to part with their money as fast as they shed their inhibitions. Flamboyant group numbers on a lamé draped stage grabbed the attention of the whole room, setting the tone of kitsch, over-the-top razzamatazz observed in every detail of the night. The most unsettling of these routines being the lurid "Spend, Spend, Spend", which had the performers in yellow feathers, false noses and topless body suits. In ten queasy minutes of tightly choreographed showbiz cliché, they successfully sent up vaudeville, Broadway revues and the good old-fashioned British variety show.

For the Sydney season the show's original line-up was changed, introducing former Frank Chicken Kazuko Hokhi in the place of Marisa Carnesky. Hokhi's most striking set-piece was her Japanese housewife – cleaning frenetically, popping Prozac and staring vacantly into the middle distance, bored and enigmatic. Miss High Leg Kick was ever the demure showgirl beauty; kicking higher than humanly possible in a series of absurd table top numbers. Ursula Martinez's most popular act was her venomous volley of insults, in which, to the simultaneous horror and amusement of her audience, no one's feelings were spared. And Chris Green rocked his table, bumping and grinding in his golden Elvis jacket to gales of laughter and applause.

Grainne Brunson, Creativity and Innovation Manager at British Council Australia, is clear about where this kind of work fits within British Council Australia's programme. 'It's an example of the forward-looking work which is attractive to a young Australian audience. Through our programme of live events, we are trying to challenge residual negative perceptions of the UK as staid and retro. Australia is a fully developed and sophisticated arts market with highly professional arts promoters and managers and audiences hungry for and open to innovative cultural product such as this.'

Initially, a larger scale project was conceived by Duckie for the Sydney Opera House, with *C'est Vauxhall!* preceding a late night club featuring local acts such as Australian cabaret diva Paul Capsis, and hosted by Vauxhall Tavern resident DJs The Reader's Wives. Unfortunately budget restrictions prevailed. Nevertheless, Casson continues to hope that such an all-encompassing event might be possible elsewhere; offering more profound opportunities for exchange and collaboration with international artists. Onward touring in Australia by Chris Green in his Tina C drag persona, enabled the project to have wider repercussions and several of the other performers are investigating return visits with their solo work.

Certainly the international potential for Duckie is vast and Casson is focused upon realising every

appropriate touring opportunity for *C'est Vauxhall!* whilst continuing to develop new work in London. Future plans include *Lullaby* (a musical sleepover) and a Kate Bush tribute night of performances and installations at the ICA. Revelling in their resistance to definition, Duckie is set to duck n' dive its way through another decade, "mixing the arthouse with the doss house", as they would so rakishly put it. □

Previously a Projects Manager in the British Council's Performing Arts Department in London, Sophie Travers is Director of Critical Path, a creative development project in Sydney for dance artists.

International promoters and programmers will have another chance to see Duckie's hit show when it returns to the Barbican again this Christmas for a four-week run commencing on 13th December 2004.

www.barbican.org.uk

www.duckie.co.uk



_(all above) Duckie (Photographer: Hugo Glendinning)



acting
STRANGE

Last September, with support from British Council Paris, Welsh puppet company Green Ginger arrived in the French island of Réunion armed with twenty life-size puppet heads and a plan to make a pilot TV show. **Terry Lee reports**

There's something superficially safe about a puppet – it's hard to take offence at a toy, which can mean that puppets can go where actors may not. To Palestine, for instance, where Green Ginger performed in the streets and refugee camps on the West Bank during the first Intafada. Most recently, my work with the company has taken me to the French island of Réunion in the Indian Ocean, where, in partnership with the island's own puppet-theatre company Théâtre des Alberts, we gathered personal testimonies from a wide selection of the island's 700,000 population for *Acting Strange*, a pilot TV show featuring our trademark latex puppets.

This project evolved out of a previous one we'd undertaken with children at a secondary school in the valleys of South Wales. Eighteen students were interviewed about their attitudes towards relationships, sex and gender roles, and their responses were recorded on minidisc. The morning recording session separated boys from girls and focused on how each group viewed the other. In the afternoon they came together for improvisation workshops on similar themes, which were again recorded. Five hours of sonic material were edited down to a ten minute soundtrack. Meanwhile, a set of puppets of

adolescents had been produced and a temporary TV studio set up in a nearby arts centre. Over a week, the same students' were taught puppetry techniques and then filmed whilst manipulating puppets to their voices on the soundtrack. The resulting video was shown to the school on the final day. The puppets offered anonymity for the young people, distancing them from their own remarks and thereby providing them with a valuable tool for the expression of difficult issues. The students' self esteem was tangibly lifted by a process which valued their voices and what they had to say. Their pride was evident at the school screening.

This working model was replicated in Réunion, where, armed with puppet-heads, workshop puppets, a laptop, microphones and minidisks, I arrived in September 2003 with Laurence de Jonge, a Belgian AV editor. On arrival, we contacted youth groups, schools, the Conservatoire, homeless organisations and families with adolescents. We offered free drama workshops to any young people who would let us record their voices; requesting that they signed release forms to allow us to use the material in a puppet-film. This time the plan was to separate the voice gathering from the puppetry and to →

_(Green Ginger (Photographer: Laurence De Jonge)

acting STRANGE

→ IN FIVE WEEKS WE RECORDED 170 RÉUNIONNAIS REPLYING TO IMPERTINENT QUESTIONS

train a team who could produce a broadcast quality TV programme that could be seen by a wider audience.

Twenty puppet-heads, depicting teenagers from all communities on the island (one of the most racially mixed populations in the world), had already been created in Wales with financial support from British Council Paris. The heads, carved from foam, were covered in chamois that was then airbrushed to achieve the different skin colours. The bodies, built around inflatable travel cushions, and costumes collected from visits to second-hand street markets, were made on the island at Théâtre des Alberts's workshop. Inside the company's small theatre, we built a blue-screen TV studio and outside, facing fields of sugarcane and geraniums, we offered a week's training in TV puppetry techniques for 12 islanders. The trainees were taught how to lip synch with life-size hand puppets and learnt all about blue-screen techniques. They achieved astonishing physicality with their performances on a hugely ambitious shoot.

The heart of the process, however, was the gathering of the sound-recordings. By collecting and storing hundreds of responses to a raft of questions, we built a library of wonderfully strange conversations, around which the TV show could be based. The questions we asked the islanders went beyond the gender issues that we had focused on in the Welsh Valleys project. Starting with ice-breakers, such as asking for recommendations for tourists visiting the island, we moved onto passions, hates and fears. Our interviewees were always encouraged to lie and questions on imaginary diseases or weird neighbours proved rich sources for humour. We became interested in who these people could pretend to be as much as who they were – as invariably, when instructed to lie, people say truly perceptive things about themselves.

In five weeks we recorded 170 Réunionnais replying to impertinent questions. Some of the island's communities, like the Chinese, are more insular and difficult to get access to. Direct questions to Muslims on sexuality were clearly inappropriate. Some sources were much richer than others; our highest success rate was at the



_Green Ginger (Photographer: Laurence De Jonge)

Conservatoire which produces the best young actors on the island. Yet chance meetings by the side of the road yielded stunning voice recordings. Invariably female groups produced more quality material than male ones. One session recording five young women from A.T.D Quart Monde (for those in need) lasted three hours. Adolescent males on the island found talking about themselves, even in an imaginary way, much more difficult.

Meanwhile, from the bulging sound library, we assembled absurd conversations which the puppets lip synched to in a series of pilot three-minute episodes. After two weeks of editing, all who gave their voices were invited to the première which was projected onto a giant screen. Many wanted to see it three times. Before leaving Réunion, we delivered DVD copies to the educational establishments with which we'd collaborated and had meetings with various government agencies and production houses on the island. It seems likely that the future of this project will lie in selling it directly to TV producers in France and Belgium. The pilot film has generated great interest already and will be screened at several short film festivals later this year. In the meantime, the puppet-heads are

safely stored in Réunion, awaiting either the TV series or the next multi-racial project.

In Réunion, the project's legacy has been terrific: the Conservatoire has decided to include puppetry in its curriculum (Green Ginger is currently in discussion with them about its future delivery) and three of the twelve puppeteers we trained are working on their first solo shows. Workshops are usually bolt-on additions to touring shows, but the *Acting Strange* process is different because it offers a commitment of time for the sound gathering which in itself becomes a cultural exchange. It can carry an agenda: sexual health, politics, old age or social-exclusion. Or it can simply enjoy the way that people speak. □

Terry Lee founded Green Ginger in 1978, and is the co-writer/deviser with Chris Pirie of the company's successful touring theatre shows: Frank Einstein, Slaphead and BAMBI the Wilderness Years (which won the Best Production prize at the 2002 World Festival of Puppet Arts in Prague).

A DVD of the Réunion project is available from Green Ginger by emailing terry@greenginger.net Green Ginger is actively seeking international partners for forthcoming projects.
www.greenginger.net

THE PUPPETS OFFERED ANONYMITY FOR THE YOUNG PEOPLE, DISTANCING THEM FROM THEIR OWN REMARKS

↘ FESTIVALS

A selection of upcoming performing arts festivals in the UK

WATCH THIS SPACE, LONDON

18 June – 21 August 2004
Free summer festival featuring outdoor UK and international music, dance, spectacle and street arts.
T +44 (0)20 7452 3000
W www.nationaltheatre.org.uk

SUMMER IN THE SQUARE, LONDON

2 July – 26 September 2004
Fourth annual programme of free cultural events in Trafalgar Square. The internationally recognised public space provides a unique platform for music, street theatre and other live performance from the UK and overseas.
T +44 (0)20 7983 4100
W www.london.gov.uk/mayor/trafalgar_square/

EDINBURGH FESTIVAL

8 August – 5 September 2004
The world's largest arts festival includes the Edinburgh Festival Fringe (8-30 August) with new work from Traverse Theatre, and the Edinburgh International Festival (15 August – 5 September) with Akram Khan Company's *Ma-earth*, Birmingham Rep's *Celestina* directed by Calixto Bieito, and Tron Theatre with *The Wonderful World of Dissocia* by Anthony Neilson.
W www.edinburghfestivals.co.uk

PUSH 04, LONDON

30 August - 11 September 2004
Season of new theatre, opera and ballet created and performed by established and innovative black British artists, in collaboration with the Almeida Theatre, ROH2 at the Royal Opera House and English National Opera.
T +44 (0)20 7288 4938
E push@almeida.co.uk
W www.almeida.co.uk

BAC OCTOBERFEST, LONDON

1-23 October 2004
The best of small- to middle-scale physical and visual theatre, from established and emerging artists. This year's companies include David Glass Ensemble, Ridiculusmus, Peepolykus, Company F.Z, Lemn Sissay, Mat Fraser, Robin Deacon, Kazuko Hohki, Sound and Fury and Shunt.
T +44 (0)20 7223 2223
E boxoffice@bac.org.uk
W www.bac.org.uk

DANCE UMBRELLA, LONDON

5 October - 27 November 2004
International contemporary dance festival. This year's UK companies include Michael Clark, Siobhan Davies, Yolande Snaith and Carol Brown.
T +44 (0)20 8741 4040
E mail@danceumbrella.co.uk
W www.danceumbrella.co.uk

EXPERIMENTICA 04, CARDIFF

13-17 October 2004
Annual live and time-based arts event featuring UK and international artists.
T +44 (0)29 2030 4400
E enquiry@chapter.org
W www.chapter.org

NOW FESTIVAL, NOTTINGHAM

October/November 2004
International live art and performance.
T +44 (0)115 915 8624
W www.nowthatswhaticallart.org.uk

VISIONS, BRIGHTON

21-30 October 2004
Ten days of international visual performance on stages, in studios, streets and other unusual spaces around Brighton. Includes *Drawn to Perform*, a symposium that explores springboards for visual artists, performing artists and performance companies.
T +44 (0)1273 643194
E visions.fest@brighton.ac.uk
W www.brighton.ac.uk/gallerytheatre/visionsfestival.html

BELFAST FESTIVAL

22 October - 7 November 2004
International theatre, dance, music, literature, film, visual art and comedy. The theme for 2004 is Journeys & Migrations, allowing the festival to explore a wide range of journeys and migrations to and from Belfast and Northern Ireland. Theatre includes motiroti's multi-media *Alladeen*.
E a.mcgrath@qub.ac.uk
W www.belfastfestival.com

GLASGAY!, GLASGOW

1-14 November 2004
Returning for its 11th year, Scotland's annual celebration of queer culture offers a diverse programme of professional theatre, dance, comedy, performance art, visual art, talks, literature events, late night clubs and music. Full programme announced in August.
T +44 (0)141 334 7126
E info@glasgay.co.uk
W www.glasgay.co.uk

INTERNATIONAL WORKSHOP FESTIVAL, LONDON

1-21 November 2004
Theatre workshops led by international performing arts professionals.
T +44 (0)20 7261 1144
W www.workshopfestival.co.uk

XPOSURE, LONDON

1-27 November 2004
Profiles the most significant and innovative disabled and deaf artists working in the world today. With a new commission from Paula Garfield, comedians The Nasty Girls and Graeae.
T +44 (0)20 8340 5226
E xposurefestival@jacksonslane.org.uk
W www.xposurefestival.com

DANCE ON SCREEN, LONDON

7-14 November 2004
The UK's main international dance film festival, part of Dance Umbrella.
T +44 (0)20 8741 4040
E mail@danceumbrella.co.uk
W www.danceumbrella.co.uk

LONDON INTERNATIONAL MIME FESTIVAL

15-30 January 2005
Innovative physical and visual theatre from UK and international artists.
T +44 (0)20 7637 5661
E mimefest@easynet.co.uk
W www.mimefest.co.uk



DUCKIE

Type of work
Live art

Company policy
Defining "Post Gay" culture at the start of the century, Duckie is an independent arts outfit producing a mix of cultural interventions, nightclubs, new mode pop, arty performance events and anti-theatre ridiculous.

Current production
C'est Vauxhall! Alternative spin on progressive working class entertainment, fusing Moulin Rouge spectacle, table dancing, and new wave à la carte performance in an all singing, all dancing "revuedeville".
(1 hour 45 mins, 8 on the road)

Future production
Lullaby An all-night sleepover show with all of the audience in bed.

Touring availability
C'est Vauxhall! currently available
Lullaby from May 2005

Contact
Simon Casson
Ground Floor, 9 Clitheroe Road, London SW9 9DY
T +44 (0)20 7734 4043
E duckie@dircon.co.uk
W www.duckie.co.uk



_Duckie (Photographer: Hugo Glendinning)



_Gravity & Levity, Why? (Photographer: Johan Reissner)

GRAVITY & LEVITY

Type of work
Physical/visual theatre
No text

Company policy
Gravity & Levity is fascinated with the movement possibilities created in suspending the body through a variety of different means. The company creates aerial dance theatre and its diverse work makes for compelling viewing.

Current production
Why? An aerial dance duet in two parts on single line harnesses. *Why?* asks questions about the inevitable. Power and strength are juxtaposed with ease and surrender. Choreographed by Fin Walker with an original soundscape by Ben Park.
(20 mins, 5 on the road)

Future production
Taking Flight: Butcher presents an evening of aerial-dance shorts that is as emotionally compelling as it is daring. Comprising three live pieces, including *Why?*, and three films. Designed as a promenade event, but also available for conventional theatre spaces.
(80-90 mins, 6 on the road, needs 10m high back wall)

Touring availability
Details on request

Contact
Chenine Bhatena, CB Projects
103 Stillness Road, London SE23 1NF
T + 44 (0)20 8314 1295
E info@cbprojects.co.uk
W www.cbprojects.co.uk or www.companyfz.com

NOFITSTATE CIRCUS

Type of work
Physical/visual theatre
Text-based: light/medium

Company policy
NoFitState Circus revitalises large-scale circus theatre in an innovative fusion of traditional circus skills and spectacle with narrative and drama, physical theatre, dance, live and recorded music, film and cutting-edge new technologies. It is committed to working within communities, especially with young people, and runs regular workshop and residency programmes.

Current production
Immortal Excessive and irreverent, *Immortal* is a meditation on one of the biggest questions of the human race: are we immortal? Featuring aerial and acrobatic acts, a world-famous hoola hoop act and a contemporary live score. (120 mins, promenade event in big top or large-scale venue, minimum performance space 20m x 20m x 15m high)

Touring availability
Details on request

Contact
Chenine Bhatena, CB Projects
103 Stillness Road, London SE23 1NF
T + 44 (0)20 8314 1295
E info@cbprojects.co.uk
W www.cbprojects.co.uk or www.companyfz.com



_NoFitState Circus (Photographer: Brian Tarr)

RANDOM DANCE

Type of work
Contemporary dance

Company policy
Random Dance has become a creative frontrunner on the UK and international dance scene. The company is committed to the exploration of new technologies in performance and outreach. The extensive education programme develops work that explores the creative potential in the fusion of dance, the internet and digital technology.

Current productions
AtaXia Disturbing Random's usually sophisticated ability to co-ordinate muscular movement, *AtaXia* explores a dislocating loss of control. Directed by choreographer Wayne McGregor in collaboration with associates from the diverse worlds of neuroscience, composition, psychology, design and computer programming, with music by Michael Gordon from Icebreaker.
(65 mins, 10 dancers, 14 on the road)

Nemesis Explores the relationship between body, screen and machine. Partnership with animatronic creators Jim Henson's Creature Workshop and sound artist Scanner.
(60 mins, 10 to 11 on stage, 14 on the road)

Alpha Developed with the World Wildlife Fund and inspired by lost and fantastical animals from literature and music. Supported by workshop programme.
(30 mins, 5 on stage, 8 to 9 on the road)

Solo piece/*Nemesis Part I/ Polar Sequences* Available as a triple bill.

Touring availability
From September 2004

Contact
Rebecca Marshall, Sadler's Wells Theatre
Rosebery Avenue, London EC1R 4TN
T +44 (0)20 7278 6015
E Rebecca@randomdance.org
W www.randomdance.org



_Random Dance, AtaXia (Photographer: Ravi Deepres)



_Tom Sapsford, Hypnos (Photographer: Mark Goodard)

TOM SAPSFORD

Type of work
Contemporary dance

Company policy
Tom Sapsford is a former member of The Royal Ballet who has been working as an independent choreographer for the last five years. Sapsford aims to create adventurous, original dance work that harnesses the potential of new media as a creative tool to develop new performance landscapes. His work has been presented by The Royal Opera House, the ICA, Dance Umbrella and on Dance 4 (Channel 4).

Current productions
Hypnos Quartet combining choreography by Sapsford with film and images by the Honey Brothers, based on material captured whilst the dancers were under hypnosis. As an exploration of this fascinating subject, *Hypnos* is an illuminating journey into the subconscious mind and the movement that literally lies within us.
(55 mins)

Touring availability
Currently available

Contact
Jeanette Hoskins, CUE
c/o GDA, Borough Hall, Royal Hill, London SE10 8RE
T +44 (0)20 8858 7465
F +44 (0)20 8858 2497
E jeanette@cueperformance.com
W www.cueperformance.com

THIRD ANGEL

Type of work
New writing
Text-based: medium
Mixed-media
Live art

Company policy
The company's work plays with boundaries between genres, reality and fiction, performer and audience.

Current productions
Class of '76 Artistic Director Alexander Kelly recounts the process of tracing his classmates from a school photograph.
(1 on stage, 1 on the road)

Hurrsickness Performance lecture exploring the notion that we are living with increasing pressure to fit more and more into our time.
(1 on stage, 2 on the road)

Realtime Video installation exploring the same issues as *Hurrsickness*, also including a simple experiment.
(0 on the road - can be set up by venue)

Where Have They Hidden All The Answers? Performance installation for a solo audience member framed as a research project.
(2 performers, 3 on the road, 10 mins per performance)

Pills for Modern Living Installation for galleries and non-art spaces, featuring a series of invented pills that could make modern living much easier.
(0 on the road, set up by venue)

Future productions
The Lad Lit Project Small-scale touring piece for theatre and studio spaces, about storytelling, memory and how men communicate.
(Premieres February 2005, 3 on stage, 5 on the road)
Standing Alone, Standing Together Large-scale performance intervention for a public through-route with 40 or more local performers.
(Premieres March 2005)

Karoshi Takes the company's sciart collaboration and investigation of time pressure and the concept of "Karoshi" (death by overwork) to new territories.

Touring availability
Details on request

Contact
Hilary Foster
22a Brookfield Road,
Sheffield S7 1DW
T +44 (0)114 281 2044
F +44 (0)870 705 1256
E mail@thirdangel.co.uk
W www.thirdangel.co.uk
or www.bbc.co.uk/shootinglive



_Third Angel, Hurrsickness

RADIO PLAYWRITING COMPETITION LAUNCHES

The BBC/British Council International Radio Playwriting Competition 2005 launches on 30 October 2004. A search for the best in international radio drama talent, the competition is open to writers based outside the UK. One or more lucky winners will be brought to London to work on BBC World Service productions of their plays and to listen to their work being aired around the world. The closing date for entries is April 30 2005.

W www.bbcworldservice.com www.britishcouncil.org/arts

SHORTS

The Place Prize

This September, a diverse mix of choreographers battle it out at The Place, London to win the first ever Place Prize. Twenty shortlisted choreographers present new work before a panel of international dance experts. The final winner, to be selected by the judging panel and audience votes, will receive the top award of £25,000 after the showcase final on Saturday 25 September 2004. The shortlisted artists include the vastly experienced (Rosemary Butcher, Sean Tuan John), the internationally acknowledged (New Art Club, Angika, Rambert's Rafael Bonachela) and newer names (such as Jean Abreu and Liz Lea).

W www.theplaceprize.com

New home for arts in Wales

The Wales Millennium Centre, a brand new venue situated on the Cardiff Bay waterfront, will open its doors on December 8 2004. An international receiving house for opera, ballet, dance and musicals, it will house seven diverse cultural organisations, including dance company Diversions and community theatre company Hijinx. With a 1900-seat space and a studio theatre, as well as a dance studio, it's set to be an important new landmark on the Welsh arts landscape.

W www.wmc.org.uk

Theatre Education Network launches

A new networking organisation will launch in autumn 2004 to provide advocacy, support and resources to UK theatre education professionals.

W www.theatre-ed.net

Arts and mental health

Launched to coincide with World Mental Health Day in October 2004, MadforArts is a new online arts project from Culture Online that will provide people with mental health issues with a forum to give their views on a piece of art, architecture or music via a multimedia website and national television broadcasts. Twelve contributors will also make short films about their thoughts and ideas. Five of the films will be shown on UK broadcaster Five, and all 12 will be aired on the Community Channel and the MadforArts website.

W www.cultureonline.gov.uk or www.communitychannel.org or www.wfmh.com

First online guide to Scotland's arts and heritage

Scotland Cultural Profile is a new online directory produced by Visiting Arts covering the Scottish arts, cultural and heritage sectors. A one-stop shop providing objective, reliable information and practical resources on the country's cultural infrastructure, it will present a diverse, contemporary image of Scotland and its arts. The Profile is supported by British Council Scotland and funded by the Scottish Executive.

W www.visitingarts.org.uk/publications/04scot_cultural_profile.html

RSC online archive

The Shakespeare Centre Library's archive of Royal Shakespeare Company (RSC) performances is now online. Going back as far as 1879, the archive lists production information with actors, directors, designers and performance dates.

W www.shakespeare.org.uk

BRITISH COUNCIL EDINBURGH SHOWCASE 2005

The fifth British Council Edinburgh Showcase will take place from 22-27 August 2005 during the Edinburgh Fringe and International Festivals. As in previous years, the showcase will feature a selection of the most interesting and innovative UK drama available for international touring. Limited places are available to overseas delegates. For further information see www.britishcouncil.org/arts in early 2005 or contact your in-country British Council arts manager.

INDUSTRY REPORTS

The Complex Ties between Government and Culture

Tessa Jowell, the UK Government's Culture Secretary, sets out a case for continued public subsidy for the arts and urges government to view culture as at the heart, not the periphery of its policies.

W www.culture.gov.uk

Arts audiences increase

New figures show that the number of people who experience regular arts events in England has increased by over 800,000 since 2001 – over 60 per cent more than the Government's target for that period. The figures are released by Arts Council England as part of New Audiences Programme, a five-year initiative.

W www.newaudiences.org.uk

The economic impact of theatre

A new study of the economic impact of UK theatre shows that theatre contributes £2.6 billion annually, while receiving a comparatively low amount of public subsidy (£121.3 million). Meanwhile, an independent analysis of Arts Council England's newest national theatre policy finds that since the policy's launch in 2000, the quality of theatre in England has improved; there are more and better employment opportunities in theatre; theatres are able to plan ahead strategically; and positive steps are being taken to increase diversity in the sector.

W www.artscouncil.org.uk

Call for national dance strategy

A new report published by the Culture, Media and Sport Committee calls for a clear Government strategy on dance in Britain and suggests that the art form is over-reliant on public subsidy. *Arts Development: Dance* uses evidence from dance industry leaders, community members and artists to draw a picture of the current UK dance scene: its infrastructure, its position in performance and in society, and its accessibility.

W www.publications.parliament.uk

Research into contemporary dance audiences

A new piece of research commissioned by ANDA (Association of National Dance Agencies) and Dance Borders, a network of middle-scale venues, investigates contemporary dance audiences in the UK and considers the following questions: who currently attends contemporary dance?; what are their main reasons for attending?; what are the main barriers to attending?; what is the frequency of attendance?; what are the booking patterns for contemporary dance? The research also covers marketing methods and considers what audiences want from contemporary dance print.

W www.anda.org.uk

PUBLICATIONS

Directory of UK Dance Qualifications and Careers

An overview of UK dance qualifications and careers, with listings of dance education institutions and courses, compiled by Janine Buttle and edited by Helen Roberts. Published by the National Resource Centre for Dance (2004).

W www.surrey.ac.uk/NRCD

Not Even a Game Anymore: The Theatre of Forced Entertainment

A bi-lingual (English/German) Forced Entertainment reader with articles by leading international academics, edited by Judith Helmer and Florian Malzacher. Published by Alexander Verlag (2004).

W www.alexander-verlag.com

Steven Berkoff and the Theatre of Self-Performance

A critical study of the life and work of British theatre icon Steven Berkoff by Robert Cross. Published by Manchester University Press (2004).

W www.manchesteruniversitypress.co.uk

So You Want to be a Theatre Director?

A hands-on, step-by-step guide to directing plays by Stephen Unwin, the artistic director of English Touring Theatre. Published by Nick Hern Books (2004).

W www.nickhernbooks.co.uk

A Widening Field: Journeys in Body and Imagination

From Miranda Tufnell and Chris Crickmay, the authors of *Body Space Image*, this new handbook is designed to stimulate the imagination, senses and movement of anyone working or participating in creative arts. Published by Dance Books (2004).

W www.dancebooks.co.uk

Rough Guide to Choreography

The *Rough Guide to Choreography*, edited by Donald Hutera, was published in July to accompany the TV series of the same name presented by "Ballet Boyz" William Trevitt and Michael Nunn, otherwise known as George Piper Dances. The duo set out on a quest to demystify choreography and meet international experts in an attempt to pick up some tools of the trade.

W www.channel4.com or www.gpdances.com

New live art education pack

Live Culture, a joint initiative between Tate Modern and the Live Art Development Agency, launches a new educational initiative by Joshua Sofaer this autumn. A ready-made performance lecture kit and limited edition artwork, *Performance Pack* is an educational resource that explains and explores the relationship between fine art and performance.

W www.thisisliveart.co.uk

AWARDS

New UK-Portugal Collaboration

Arnolfini, Bristol's innovative performance and visual arts centre and Bomba Suicida, Lisbon's experimental performing arts collective, have won a Portuguese Performing Arts Award. This Visiting Arts/Calouste Gulbenkian Foundation scheme supports the creation of new work by Portuguese performing artists in the UK. Arnolfini and Bomba Suicida will create *Bristol Pieces* in autumn 2004.

W www.visitingarts.org.uk

Alladeen wins at OBIE

Alladeen, motiroti's multi-media performance piece produced with The Builders Association (USA), was awarded a Special Citation in recognition of outstanding achievement at the 49th Annual Village Voice OBIE Awards in New York. The news comes as Keith Khan, motiroti co-founder, leaves the company to become chief executive of Rich Mix, a major new arts and cultural centre in east London. *Alladeen's* 2004-05 tour dates include Australia, Canada and the USA.

W www.alladeen.com or www.richmix.org.uk

MOVES

Rose Fenton and Lucy Neal leave LIFT (London International Festival of Theatre) after 25 years. Fenton and Neal started LIFT in 1979 and it has since grown into one of the UK's most innovative and internationally-minded festivals. Plans for LIFT's new artistic leadership will be announced soon.

W www.liffest.org

Neil Bartlett steps down as artistic director of the Lyric Hammersmith after 10 years in October 2004. The Lyric, a key London producing and presenting theatre, recently completed a redevelopment project with a new glass-front entrance and improved rehearsal and education facilities. Its new artistic director is to be announced.

W www.lyric.co.uk

Kate Gowar leaves Ricochet Dance Productions after 15 years as co-artistic director and dancer. Karin Fisher-Potisk will continue as sole artistic director.

W www.ricochetdance.com

Nigel Hinds has been appointed Director of The Place, London's contemporary dance centre. He was previously a dance consultant with clients including Phoenix Dance Theatre and Jonathan Burrows, and has worked as programmer for the Brighton Festival and Sadler's Wells. He replaces Sue Hoyle, who is now Deputy Director of the Clore Cultural Leadership Programme.

W www.theplace.org.uk or www.cloreduffield.org.uk

CONFERENCES

THEATRES OF SCIENCE: CROSSOVERS AND CONFLUENCES Pontypridd, Wales, 8-11 September 2004

Addresses some of the many exciting and innovative ideas and practices taking place at the intersections between drama/theatre and science.

W www.glam.ac.uk/hass/conference/tos

SITE/SIGHT - SOURCE/RESOURCE Exeter, 11-12 September 2004

Exploring the term "site-specific". What types of relationship are there between a site, an artist and an audience?

E S.Hodge@exeter.ac.uk

POSTFEMINIST PRACTICES IN THE ARTS Northampton, 16-18 September 2004

Interrogates relationships between feminism and the arts. Additional events with Total Theatre Network as part of the *Explores Project*, exploring the relationship between the body and gender in performance.

W www.postfeminist.co.uk

FESTIVALS AND COMMUNITIES: REALISING THE POTENTIAL Sheffield, 23-25 September 2004

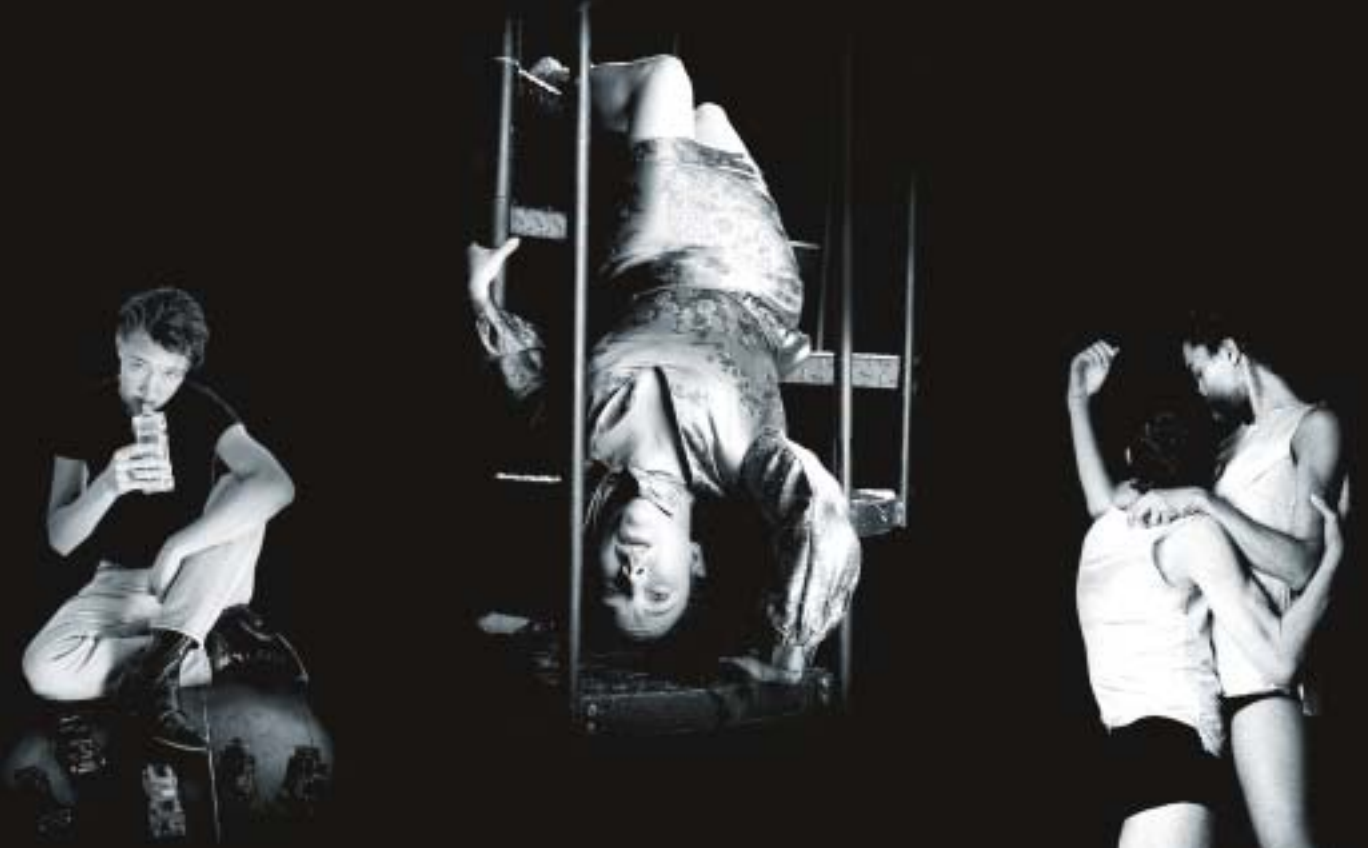
Annual conference of the IFEA (International Festival and Events Association) Europe. Brings together festival practitioners, policy makers and expert commentators involved with community development from across Europe. Speakers include Paul Gudgin, director of the Edinburgh Festival Fringe.

W www.ifeaeurope.com

ART IN THE AGE OF TERRORISM Southampton, 12-13 November 2004

Examines aspects of arts theory and practice that relate to globalized politics in the age of 'terrorism'.

W www.solent.ac.uk/terrorism



DRAMA & DANCE FROM THE UK

Drama and Dance Unit

British Council

10 Spring Gardens

London SW1A 2BN

T +44 (0)20 7389 3010/3005

T +44 (0)20 7389 3088

E theatredance@britishcouncil.org

W www.britishcouncil.org/arts



(clockwise, from left)
_Curious (Photographer: Hugo Glendinning)
_Company FZ, _Loser (Photographer: Robert Day)
_Random Dance, _Ataxia (Photographer: Ravi Deepres)
_Nonso Anozie in Cheek by Jowl's *Othello* (Photographer: Keith Pattison)

→ DRAMA AND DANCE UNIT ADVISORY GROUP

David Adams Critic and Lecturer on Theatre | **Mark Ball** Director, *Fierce* | **Deborah Barnard** Artistic Director, Ludus Dance Company | **Michael Billington** Theatre Critic, *The Guardian* | **Eduardo Bonito** Freelance | **David Brierley** Retired General Manager, RSC | **Julia Carruthers** Head of Dance and Performance, South Bank Centre | **Helen Cole** Live Art and Dance Programmer, Arnolfini | **Paul Davies** Artistic Director, Volcano Theatre Company | **Paul Everitt** Artistic Director, Lichfield Garrick | **Tanja Farman** Director, queerupnorth and Freelance Producer | **Emma Gladstone** Dance/Performing Arts Producer | **Mick Gordon** Artistic Director, On Theatre | **Stella Hall** Director, Belfast Festival | **Sue Hoyle** Deputy Director, Clore Leadership Programme | **Donald Hutera** Freelance Dance Critic (*Time Out*, *The Times*, etc.) | **Richard Jarman** Askonas Holt | **Philippe Le Moine** International Projects, Royal National Theatre | **Judith Mackrell** Dance Critic, *The Guardian* | **Lucy Mason** Chief Executive, Dance Base | **Francois Matarasso** Comedia | **Barbara Matthews** Freelance Producer | **John E. McGrath** Artistic Director, Contact Theatre | **Jon Morgan** Executive Producer, Contact Theatre | **Tom Morris** Associate Director, Royal National Theatre and Independent Producer | **Anouk Perinpanayagam** Freelance Arts Manager | **Richard Shaw** Freelance Arts Producer/Consultant | **Nick Sweeting** Producer, Improbable Theatre | **Ben Twist** Freelance Director and Producer | **Suzanne Walker** Freelance Producer (Northern Stage) | **Deborah Warner** Producer/Director