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ARTS ARCHIVES

A millennium compendium

1988 — 2015

ARTS ARCHIVES, together with its associated [Digital Essay On Performance](#) and [THEATRE PAPERS](#), is concerned with documenting material which attends closely to the processes and principles at work within performing arts practice in the belief that such insights can contribute to arts development in particular and to an understanding of human experience in general.

ARTS ARCHIVES is source material, available for research purposes, and is likely to be of interest to those already engaged in the field.

It is, therefore, the policy of ARTS ARCHIVES to include as much material as is practical in order that the viewer or reader may edit according to interest.

The quality of recordings varies considerably according to the conditions under which the archival material has been gathered.

Accompanying descriptions were written at the time of documentation.

Further material, also filmed and edited by Peter Hulton, can be found at [Exeter Digital Archives](#). The material in these archives is restricted to research within the University of Exeter.

Editor: Peter Hulton



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K. M. Bednarski

ARTS ARCHIVES 1.1

THE EVERYDAY LIFE AFTER THE REVOLUTION II WOJCIECH KRUKOWSKI IN CONVERSATION (1993)

Akademia Ruchu
(90 min.)



One of the most significant theatre groups in Poland, Akademia Ruchu (Academy of Movement) Warsaw 1973-2014 created work which lies between theatre and the visual arts. This is a recording of their theatre performance - "Everyday life after the Revolution II". (1993)

ARTS ARCHIVES 1.2

WOJCIECH KRUKOWSKI IN CONVERSATION

Akademia Ruchu
(30 min.)

Founded in 1973 by Wojciech Krukowski - artist, art historian, Solidarity cultural and education policy organizer and Director of the Centre of Contemporary Art in Warsaw - the company has systematically taken its work out into public spaces. (1993)

ARTS ARCHIVES 1.3

A WORKSHOP : COMPOSITIONAL TECHNIQUES (1993)

Akademia Ruchu
(240 mins.)



This is a four hour edited version of a five day workshop by Akademia Ruchu exploring some of the group's working methods given in Cardiff in the autumn of 1992. How objects are performed, how actions are undertaken to release images within material, how events hold meanings are some of the issues addressed by this company that for many years under a communist regime used no words, having to invent another language. (1993)

ARTS ARCHIVES 2.1

SUZUKI TRAINING : AN INTRODUCTORY FILE (1)

Paul Allain
(34 mins)



During 1999/2000 the Suzuki Training Practice and Research Group, based in London, investigated Tadashi Suzuki's actor training. The Arts Documentation Unit followed the training during that time and recorded the introduction given by Antje Diedrich and the group at a one day conference at Goldsmith's College, University of London, in February 2000. This 34 minute recording is accompanied by Allain's commentary and analysis. (2001/09)

ARTS ARCHIVES 2.2

SUZUKI TRAINING : AN INTRODUCTORY FILE (2)

Paul Allain
(93 mins.)



This is a workshop introduction by Professor Allain to what are known as the Basics to a group of performers, together with an interview with Fran Barbe, a long time practitioner of the training. (2001)

ARTS ARCHIVES 3

ANATOMY OF THE VOICE (1999)

Dr Benoit Amy de la Breteque
(163 mins.)



Doctor Amy de la Breteque is a phoniatician, working in Marseille, France. He is also a singer, and has directed the Franco-German Choir in Montpellier since 1986. In November 1997 he was invited by the International Workshop Festival to give two lectures on the anatomy of the voice to an audience at the Centre for Contemporary Arts, Glasgow. These lectures detailed, through diagram and film, current understanding of the physiological processes of breathing, speaking and singing. This is an unedited recording of these two lectures, together with an hour long documentary of his work with one actress in an individual session. In French, with translation into English(1999)

ARTS ARCHIVES 4

VOICE PRACTICE (1993)

Gael Andrews
(180 mins.)



Gaël Andrews, a founder member of the Roy Hart Theatre Group, has developed his own methods and insights, drawing from a number of vocal traditions and therapies. He teaches at international business schools such as BOCCIONI in Milan, ISG and the Groupe Axe in Paris. Gaël Andrews is known for the precise way in which he relates talking and singing to bodily and mental operations. Here Gaël Andrews works with an English voice teacher, Charlie Hughes D'Aeth, recording in detail these relationships.(1993)

ARTS ARCHIVES 5

SINGING (1999)

Richard Armstrong
(178 mins.)



Richard Armstrong was a founding member of the Roy Hart Theatre. He runs the Twentieth Century Opera and Song Program at the Banff Centre for the Arts, Alberta and works with Autumn Leaf Performance in Toronto. His home is in Corsica. Armstrong is acknowledged as a remarkable teacher of vocal and musical performance, working in many different parts of the world. This recording observes him at work with performers, assisting them to locate their individual range, particularly focusing on the connections between the voice and the personality of each performer.(1999)

ARTS ARCHIVES 6.1

DON JUAN. WHO? (2008)

Athletes of the Heart

This performance is focused upon the figure of Don Juan and is about men and women and why they still fight.

Recorded at The Riverside Studios, London, as part of the Festival of Central and Eastern European Arts (Feeast)

(A co-production between Athletes of the Heart (UK- artistic director: Anna Furse) and Mladinsko Theatre (Slovenia))



ARTS ARCHIVES 6.2

SICK OF LOVE (2009)

Athletes of the Heart



This performance, on all four sides of a large bed and surrounded by the audience, explored erotic love and its evocative power through materiality – text, flesh and the live animating of objects.

Suspense Festival, Little Angel Theatre
Rosemary Branch Theatre, 3-5 November 2009
An Athletes of the Heart Laboratory production

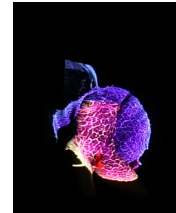
Direction/Scenography - Anna Furse

ARTS ARCHIVES 6.3

YERMA'S EGGS (2003)

Athletes of the Heart

Recorded at The Riverside Studios, London.



This performance project explored infertility and Assisted Reproduction Technologies (A.R.T) across the gender, sexuality, ethnic and reproductive experiences within the company. The production blended physical theatre and video projection both documentary and cutting-edge bio-medical material such as 3D/4D ultrasound imagery. The title of the piece comes from the Spanish writer Federico Garcia Lorca's play **YERMA** (meaning 'barren') about a desperately childless peasant girl in 1920's pro-natalist Spain. Premiered at Riverside Studios in London and the Explore@Bristol science venue in May/June 2003. It was funded by an Impact Award from The Wellcome Trust. Ancillary activities included bio-ethical debates and workshops in schools and colleges

ARTS ARCHIVES 7

MEYERHOLD'S ETUDE: THROWING THE STONE (1997)

Eugenio Barba
(60 mins.)



The still pictures of Meyerhold's études are well-known; how the études actually occur in time and space, less so. At a conference devoted to Vsevolod Meyerhold organized in Aberystwyth, Wales, by the Centre for Performance Research, Eugenio Barba, director of the Odin Theatre, Denmark, gave a moment-to-moment analysis of the implications for the actor of Meyerhold's étude: Throwing the Stone. This video records this detailed reflection which followed a demonstration of the étude, given at the time, by Ralf Räuker, a student of Gennadi Bogdanov. (1997)

ARTS ARCHIVES 8

ON BUTOH (2003)

Fran Barbe
(70 mins.)



Fran Barbe teaches performance at the Western Australian Academy of Performing Arts. Trained in Butoh (with Tadashi Endo) and Suzuki acting, she received her doctorate on Buddhist meditation from the University of Kent, UK, in 2012. She performs internationally and in this video recording, given with some acting colleagues in 2003, she demonstrates some of the basics of Butoh performance.

ARTS ARCHIVES 9.1

THEATRE GAMES (1997)

Clive Barker
(210 mins.)



Clive Barker is the author of *Theatre Games* and has led related workshops in a number of countries. He edits the *New Theatre Quarterly*. Barker began his career as an actor in Joan Littlewood's Theatre Workshop Company in Stratford, E.15, London, before becoming a teacher and director. This is an edited record of Barker's work with a group of professional actors at The London Studio in September 1996 in which he begins with simple children's games, and then moves to increasingly complex concerns within the acting process, often illuminated through reference to his years with Littlewood. (1997)

ARTS ARCHIVES 9.2

THEATRE JAZZ (2005)

Clive Barker
with Dick McCaw
(50 mins.)



A video recording focuses on Barker's use of Theatre Games, leading participants to what Barker calls Theatre Jazz - a game which, for Barker, holds the elements of theatre. (2005)

ARTS ARCHIVES 10

EURHYTHMICS AND JAQUES-DALCROZE (2001)

Fabian Bautz
(143 mins.)



Fabian Bautz's teaching directly descends from Emile Jaques-Dalcroze. This video observes Bautz introducing a group of dancers and actors to the subtle demands of rhythmic co-ordination of body, music and mind that is one of the hall-marks of Eurhythmics. The record is intercut with Bautz's own reflections upon Jaques-Dalcroze and the development of the Jaques-Dalcroze method. It ends with a talk on Jaques-Dalcroze given by Bautz in London in the summer of 2000. (2001)

ARTS ARCHIVES 11.1 – 11.8

MEYERHOLD'S BIOMECHANICS AND RHYTHM (1999)

Gennadi Bogdanov

(Each file running time approx. : 135 mins.)

Video Files: 1 2 3 4 5 6 7 8

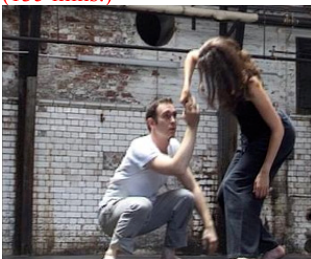


There is a growing recognition of Meyerhold as one of this century's leading theatre practitioners. This is an unedited record of a five day workshop, organised by the International Workshop Festival, London, and given by Gennadi Bogdanov, a widely recognised practitioner of Biomechanics who teaches at the Russian Academy of Theatre Arts in Moscow. These eight video files record Bogdanov teaching the many exercises and perceptions involved in Biomechanics training. His Russian commentary is simultaneously translated into English. (1999)

ARTS ARCHIVES 12

THE ACTOR'S CO-ORDINATION(2001)

Grzegorz Bral and Anna Zubrzycka
(135 mins.)



Two former long-standing members of the Gardzienice Theatre Association, who have now created their own company "Teatr Piesn Kozla", were invited by Royal Holloway, University of London, to work with post-graduates and others in one of the Theatre Department's new spaces. This video records aspects of the training given over a two week period, and focuses particularly upon the principle and practice of co-ordination. It ends with both actors in conversation with Hodge, editor of *Twentieth Century Actor Training* (Routledge). (2001)

ARTS ARCHIVES 13

CHOREOGRAPHY IN RETROSPECT

(1997)

Rosemary Butcher

(180 mins.)



Rosemary Butcher has, for many years, been one of the UK's leading contemporary choreographers, acknowledged particularly for her sense of spatial relationships and for her collaboration with other artists. In 1996/97 a retrospective season of her work was held in London and elsewhere. This video comprises two parts. In the first part, Rosemary Butcher talks of the concerns which inform her work, referring specifically to two choreographies, one early and one recent: *Spaces 4* (1988) and *Unbroken View* (1995). Both choreographies are shown in full. In the second part, she is seen leading a warm-up and reconstructing an earlier dance: *Pause and Loss* .1976. (1997)

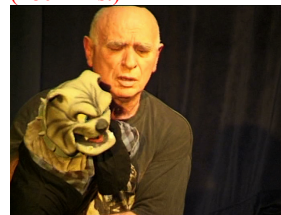
ARTS ARCHIVES 14

ON VENTRILOQUISM

(2006)

Ken Campbell

(180 mins.)



Ken Campbell gave this lecture demonstration in April 2006 as part of the Giving Voice festival at the University of Aberystwyth, Wales. Known as the "one-man dynamo of British theatre" he was to die two years later. The Guardian at the time judged him to be "one of the most original and unclassifiable talents in the British Theatre of the past half-century." He was, for a time, Professor of Ventriloquism at the Royal Academy of Dramatic Art, London. In this recording he teaches his audience the basics of ventriloquism, interspersed with numerous anecdotes given in the inimitable Campbell manner.

ARTS ARCHIVES 15

AUTOBIOGRAPHICAL PERFORMANCE INSTALLATION (2001)

Luis Castro



Luis Castro is one of Portugal's leading theatre directors. In April 1999 he constructed, in an old Lisbon house, what he terms a "perfinst", concerned with his family's life as "colons" in the Portuguese colonial territory of Mozambique before and during the time of the Portuguese revolution of 1974. The event, which addressed a personal history within a political and social context, was widely acclaimed. The recording here of the performance is in Portuguese. (2001)

ARTS ARCHIVES 16

KUTIYATTAM (2001)

Raman Chakyar
(81 mins.)



Kutiyattam is one of the world's oldest forms of narrative theatre, employing a recognisable combination of gesture, music and dramaturgy. The practice has been passed down in India over hundreds of years but today there are only some 30 performers still practising this gestural theatre language which lies behind the better known form Kathakali. This video recording focuses on Raman Chakyar from the Kalamandalam in Kerala as he teaches the performance of a short sequence from the Ramayana. The record was made on the occasion of Chakyar's visit to London as part of the International Workshop Festival. (2001)

ARTS ARCHIVES 17

VOICE WORK (1994)

Brigitte Cirla
(90 mins.)

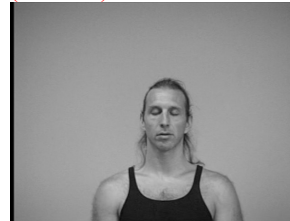


Brigitte Cirla was, for several years, a member of Théâtre du Lierre, one of France's most renowned music theatre companies. She now directs the company Voix Polyphoniques based in Marseille. She is both an actress and a voice teacher. In this record, she is seen leading a group warm-up and working individually with the young Welsh singer, Eddie Ladd, particularly on the relationship of the jaw to the voice. (1994)

ARTS ARCHIVES 18

BODY, IMAGE, SPACE (2004)

Chris Crickmay and Miranda Tufnell
(22 mins.)



Chris Crickmay and Miranda Tufnell's work has been highly influential in performance training, drawing on the role of the body and sensory experience to stimulate the imagination. This has been supported with the publication of two seminal books *Body, Space, Image* (Dance Books 1990) and *A Widening Field: Journeys in Body and Imagination* (Dance Books. 2004). In this edited version of a workshop given in 2004 they present key aspects of their approach.

ARTS ARCHIVES 19

ALEXANDER TECHNIQUE INTO PERFORMANCE (1999)

Niamh Dowling
(177 mins.)



Niamh Dowling trained as a teacher of the Alexander Technique and with Monika Pagneux in Paris. She is currently head of the School of Theatre at Manchester Metropolitan University, U.K. and works in repertory theatre as a Movement Director. This is a record of a workshop she gave to a group of performers at the London Studio Centre. The workshop was based on the principles of the Alexander Technique both as a preparation for work and as a technical basis from which to release performance. (1999)

ARTS ARCHIVES 20

ON EXITING (2002)

Katie Duck
(31 mins)



Katie Duck is well known in Europe as an unorthodox and influential improviser. This is a record of a workshop she gave to dancers at Chisenhale in London during 2002. The record is repeated twice, with a commentary by her over the second repeat. (2002)

ARTS ARCHIVES 21.1

AUTOUR DU BATON (2004)

Dominique Dupuy
(37 mins.)



This video attends to Dupuy's use of the baton - a small stick - in his movement training. The recording was made during a workshop at the Jerwood Space, London. (2004)

ARTS ARCHIVES 21.2

THE POETICS OF MOVEMENT (1997)

Dominique Dupuy
(93 mins.)



Dominique Dupuy has been a unique and highly respected presence in French contemporary dance for over fifty years. In 1996, the International Workshop Festival invited Dupuy to come to the U.K. for the first time and to work with dancers and performers over a five day period. This video is a record of the training session of the last day - the first time that Dupuy had allowed a radio microphone to be used. In this session, Dupuy, using a variety of practices and objects including sticks, heavy skirts and bars, is seen moving the participants towards a fuller relationship between gesture, image and space. (1997)

ARTS ARCHIVES 22

A DISCOURSE ON CLOWNING (2004)

Avner Eisenberg
(103 mins.)



Avner Eisenberg is one of today's great clowns. He was invited by CircElation to Leeds in 2004 to work with other British clowns and street performers. This is a record of his work with the participants and considers such matters as the breath, problem solving and interaction with the audience. (2004)

ARTS ARCHIVES 23

ON THE WORK OF FORCED ENTERTAINMENT (2005)

Tim Etchells
(90 mins.)



Tim Etchells is leader and founding member of the world-renowned performance group Forced Entertainment, one of the most influential theatre companies to have emerged from the UK in the last twenty years. In this recording, made at the CircElation festival in Leeds UK in 2005, Etchells talks of the history of the company's work, their concerns and approaches and draws on archival photographs and video footage. Etchells has published widely, including the acclaimed *Certain Fragments* (Routledge 1999).

ARTS ARCHIVES 24

MASKS OF THE COMMEDIA DELL'ARTE (1993)

Antonio Fava with John Rudlin
(90 mins.)



The masks of the Italian Commedia Dell'Arte are well known; but how they are used, their movements and characteristics, their social meanings, less so. This video file concentrates upon the Commedia masks of the Italian mask maker and actor Antonio Fava. Antonio Fava, one of Italy's leading exponents of Commedia Dell'Arte, worked with Lecoq and Dario Fo before founding the "International School of Comic Acting" in Reggio Emilia. He has taught and performed widely both in Europe and in French-speaking Africa. This video file is concerned with the Commedia masks made by Fava and with how they are used in action. Also included is Fava's performance of Pulchinella. Additional commentary and analysis is by John Rudlin, author of a book on Copeau (Cambridge University Press), and of a forthcoming book on Commedia, to be published by Routledge. (1993)

ARTS ARCHIVES 25.1 – 25.9

WHO CAN SING A SONG TO UNFRIGHTEN ME? (2001)

9 video files

1 2 3 4 5 6 7 8 9

Forced Entertainment



In June 1999 Forced Entertainment, one of the U.K.'s most innovative theatre companies, was co-commissioned by the London International Festival of Theatre and the Theaterfestival Spielart München to perform for 24 hours in the South Bank's Queen Elizabeth Hall, London. The company has often performed at the edge of theatre and the Arts Documentation Unit was interested to see if, this time, they fell off. Needless to say, they held their ground with aplomb. These 9 video files constitute an unedited record of that event and could be of interest to anyone concerned with the company's development. (2001)

ARTS ARCHIVES 26.1

AESCHYLUS' AGAMEMNON

Foursight Theatre



Between 2000 and 2005 Foursight Theatre, a women's theatre company based in Wolverhampton, with a national reputation throughout the UK and Canada, performed Cambridge University Press' new translations of three classical plays: Euripides' Medea, Aeschylus' Agamemnon and Euripides' Hecuba. Two of these productions were directed by Dorinda Hulton. In order to support the study of these texts in their new translations, the Arts Documentation Unit, in association with Cambridge University Press, recorded each of these performances.

ARTS ARCHIVES 26.2

EURIPIDES' HECUBA

Foursight Theatre



Between 2000 and 2005 Foursight Theatre, a women's theatre company based in Wolverhampton, with a national reputation throughout the UK and Canada, performed Cambridge University Press' new translations of three classical plays: Euripides' Medea, Aeschylus' Agamemnon and Euripides' Hecuba. Two of these productions were directed by Dorinda Hulton. In order to support the study of these texts in their new translations, the Arts Documentation Unit, in association with Cambridge University Press, recorded each of these performances.

ARTS ARCHIVES 26.3

EURIPIDES' MEDEA

Foursight Theatre



Between 2000 and 2005 Foursight Theatre, a women's theatre company based in Wolverhampton, with a national reputation throughout the UK and Canada, performed Cambridge University Press' new translations of three classical plays: Euripides' Medea, Aeschylus' Agamemnon and Euripides' Hecuba. Two of these productions were directed by Dorinda Hulton. In order to support the study of these texts in their new translations, the Arts Documentation Unit, in association with Cambridge University Press, recorded each of these performances.

ARTS ARCHIVES 26.4

REANS GIRLS (2002)

Foursight Theatre
(90 mins.)



Founded in 1987, Foursight Theatre gained a national and international reputation for creating unusual, uncompromising and multi-disciplinary work which reviewed history through the eyes of women, unknown, famous and infamous. The company was committed to creating both devised and text-based theatre which placed the actor at the centre of the process, combining word, movement and music. Reans Girls celebrated the presence of migrant women in Wolverhampton. This documentation consists of a recording of the show, and of interviews documenting the process of creation. The Company closed for lack of financial support in the cut-backs consequent upon the stock market crash of 2008.

ARTS ARCHIVES 27

GLASS BODY



(2007)

a performance installation by Anna Furse

Drawing on the tradition of 17th century anatomical lessons, recorded in many paintings of the time, GLASSBODY recognises and reflects on the abiding overlapping of scientific and artistic portrayals of the interior world of the human body. Where do we draw the line between medical, diagnostic motive and the sheer delight of becoming see-through?

The piece explores an emotional relationship to the interior human body and contemplates how the body is presented as spectacular in our contemporary, digitalised, medical environment. Specifically it refers us to ultrasound scanning, where, in Assisted

Reproduction protocols, it is used throughout gestation, from ovulation to embryo transfer to diagnostic scanning of the baby in utero.

ARTS ARCHIVES 28

FIGHT IN THE DARK (2001)

Liu Fusheng and Lu Zhaofang
(90 mins.)



"Fight in the dark", in full light, is one of the classic scenes of Beijing Opera. Liu Fusheng and Lü Zhaofang have both taught at the China Academy of Traditional Opera for the last 25 years and in this documentation, with the assistance of a translator, they are seen teaching a group of Western performers at the International Workshop Festival, the skills of precise movement, rhythm, seeing-not-seeing and dramaturgy demanded by the scene. Additionally, "Change face" is also investigated. This is a particular and striking technique, one which Brecht would have noticed, involving eye and head movement that punctuates the end of a skill routine and challenges the audience's attention. (2001)

ARTS ARCHIVES 29

AN INTRODUCTION TO STANISLAVSKI FOR TEACHERS (1994)

Richard Hahlo
(90 mins.)



Richard Hahlo, an actor trained in the U.K. and America and a member of the Royal National Theatre, introduces a group of teachers to some central concerns of Stanislavski in preparatory work on the character of Mme. Ranevskaja from Anton Chekhov's The Cherry Orchard. Material for this documentation was gathered at the Royal National Theatre, London, over a two day workshop. (1994)

ARTS ARCHIVES 30

DANCE IMPROVISATION
(1994)

Julyen Hamilton
(90 mins.)



Julyen Hamilton has, for many years, been a leading dancer in the field of solo and contact improvisation, both in Europe and the United States. He performs widely and is also a much respected teacher. He is now based in Spain. This record, in which Hamilton both dances and speaks whilst dancing, is an attempt to look closely at the moment-to-moment changes that occur in movement improvisation and at the imaginative world within which they take place. (1994)

ARTS ARCHIVES 31

A SINGULAR PROTOCOL
(2004)

Claire Heggen
(33 mins.)



This documentation looks at Heggen's attention to one particular exercise, or protocol as she prefers to call it. Claire Heggen is founding director of the Théâtre du Movement in Paris and was trained by Decroux. (2004)

ARTS ARCHIVES 32

THE QUICK AND THE DEAD
The development of Core Training and Performance
(2007)

Alison Hodge



Alison Hodge is editor of Twentieth Century Actor Training (Routledge, U.K.) and co-wrote Hidden Territories – the Theatre of Gardzienice (Routledge, U.K.). She directs an international performance research group known as The Quick and the Dead. Since 2005 the group has been developing new actor training exercises known as Core Training based on principles of embodied inter-relation. This video record documents the first two years of the Company's training along with the first performances of Angustias based on Paula Rego's paintings in reference to Act 1 of Lorca's The House of Bernarda Alba.

ARTS ARCHIVES 33

THE NEUTRAL MASK (1997)

Jos Houben
(147 mins.)



The Neutral Mask is considered to be a powerful learning tool for the performer. Jos Houben, the Belgian actor and director, trained with Jacques Lecoq, Monika Pagneux and Philippe Gaullier, and was a founding member of the Théâtre de Complicité, with whom he has performed and directed. He also directs the company The Right Side. Over a five day workshop, held in Edinburgh, Scotland, he explored in detailed practice some of the mask's demands and implications for the actor. This is an edited record of that work. (1997)

ARTS ARCHIVES 34

ONE SQUARE FOOT – AN EXPLORATION INTO INTERDISCIPLINARY PERFORMER TRAINING (2003)

Dorinda Hulton
(361 mins.)



This is documentation of performances from a project involving *Echo-Arts* of Cyprus, *Theatre Alibi*, UK and the Department of Drama, Exeter University. Dancers, directors, actors, voice specialists, visual artists and biologists were involved. The performances took as their starting point one square foot of ground. Three artists – Dee Heddon, Daniel Jamieson and Jordan Whyte – each worked in turn on their one square foot with a voice specialist, a choreographer and a theatre director. The processes and performances were recorded. The performances were then adapted for a studio space. These too were recorded. Additionally two performances in Cyprus, in front of the green line, Nicosia, and in the Troodos mountains are included. (2003)

ARTS ARCHIVES 35

ACROBATIC AND VAUDEVILLE ROUTINES (1994)

Johnny Hutch
(150 mins)



Johnny Hutch was apprenticed to an Arab acrobat troupe in 1927, at the age of 11. Sixty-seven years later his energy remains unabated as he continues to pass on his encyclopedic knowledge of acrobatic and vaudeville routines to groups ranging from The Kosh and The People Show to the RSC and the Royal National Theatre. In this documentation, recorded at The London Studio in September 1994, he teaches a group of performers some of these skills. Nearing 80, he says that this has been his last workshop. (1994)

ARTS ARCHIVES 36

THE WALK AND BUTOH (1997)

Carlotta Ikeda
(136 mins.)



The Japanese dancer Carlotta Ikeda, founder of the all-women company Ariadone, is one of the foremost representatives of Butoh today. Here, she is seen teaching a group of dancers and actors the fundamental concerns of the walk that underlie both Japanese Noh theatre and Butoh. Through physical and breathing practices, the participants are invited to attend to this slow, measured yet startlingly powerful form of movement. (1997)

ARTS ARCHIVES 37.1

OBJECTS AND EMOTIONS (2001)

Zofia Kalinska
(85 mins.)



Zofia Kalinska worked with Tadeusz Kantor and Cricot 2 for some twenty years before establishing her own theatre company AKNE. Her work insists upon a deep, emotional relationship within performance. In this video archive she is seen introducing a group of performers to her work and, in particular, to how an object, when allied to an image, might prompt intense emotion. Medea's infanticide provides the subject matter and this record is of the slow moment-to-moment emergence of related emotions. (2001)

ARTS ARCHIVES 37.2

ON KANTOR (2001)

Zofia Kalinska
(30 mins.)

Zofia Kalinska in conversation with Dick McCaw. (2001)

ARTS ARCHIVES 38.1

CONSTRUCTIVE REST POSITION (1993)

Eva Karczag
(50 mins.)



The Constructive Rest Position has been developed with information from Release technique, Hatha Yoga and Alexander technique. It is employed by contemporary dancers as a means of becoming conscious of activities within the body and the mind, assisting the person to move with ease and efficiency. Eva Karczag is a dancer and choreographer who has worked with the dance company Strider and with Trisha Brown. She now teaches in Europe. She is also an Alexander teacher and practices Tai Chi. Here she is seen working with individual dancers in the constructive rest position, particularly upon the neck area. Her commentary directs attention towards the details of what is occurring within this activity. (1993)

ARTS ARCHIVES 38.2

PREPARATION FOR THE WALK IN TAI-CHI
(1999)

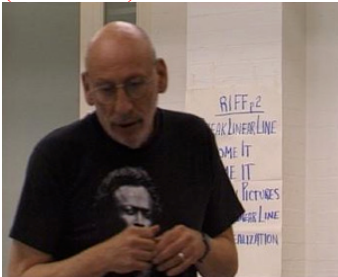
Eva Karczag with Gerda Geddes
(172 mins.)



Eva Karczag is a dancer as well as being an Alexander and Tai Chi teacher. Currently working in Europe, earlier in her career she danced with Richard Alston and Trisha Brown. In 1997 she performed in the London Dance Umbrella season. Her first Tai Chi teacher was Gerda Geddes who, before retiring to Scotland, taught for many years at the London School of Contemporary Dance. This documentation records Karczag's detailed anatomical understanding of the body which she uses as a preparation for Tai Chi. The final part documents her doing the Tai Chi long form, whilst Gerda Geddes is heard talking about her life in China in a previously unpublished recording made thirty years ago. (1999)

ARTS ARCHIVES 39

RIFFING
(2001)
Scott Kelman
(125 mins.)



Scott Kelman participated in the theatrical innovations in New York in the 1960s. Since then, based in Los Angeles and Portland, he has constructed a developmental process that takes the performer to increasingly liberated and complex improvisational exercises of gesture, sound and words - an activity he terms "Riffing" - situated somewhere between contemporary "Rap" and the Open Theater's sound and movement exercise. In this video he takes actors through this process. (2001)

ARTS ARCHIVES 40

AFRICAN STEPPING
(1997)

Khagan
(80 mins.)



Khagan, a student of Elsa Wolliaaston, belongs to a new generation of French African dancers and teachers who draw upon a range of disciplines and experiences to assist in their study. African dance is marked by a particular union of foot and ground and this video considers closely this relationship, particularly as it occurs in the basic stepping that informs much of the dance in Africa. The commentary is in French. (1997)

ARTS ARCHIVES 41

THE PRACTICE OF MERIDIANS (1994)

Lisa Kraus
(90 mins.)

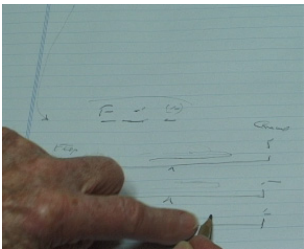


Meridian practice - the tracing by movement of meridian pathways through the body - is being used at the European Dance Development Center in Holland to centre and energize the dancer. Lisa Kraus is a dancer and choreographer. For a number of years, she was an active member of the New York dance community, performing with the Trisha Brown Company before forming her own company. Prior to her move to Holland, she was director of the Dance/Movement studies programme at Naropa Institute, Boulder, Colorado. She contributes a detailed commentary to this video which records the movement sequences in full. (1994)

ARTS ARCHIVES 42

DECISION MAKING AND MOVEMENT PATTERN ANALYSIS (2006)

Warren Lamb
Researched and edited by Dick McCaw



For 50 years business, government and academia have benefited from Warren Lamb's radical approach to decision-making and team building. Lamb was taught by Rudolph Laban. His approach, based on movement observation, is called Movement Pattern Analysis (MPA). It has been rigorously tested in management consultancy over a wide

range of activities. Client companies include BOC, Hewlett Packard, Philips, Raca (now EADS, manufacturers of Airbus), Saatchi and Saatchi, Trebor (now Cadbury's) as well as local authorities, universities and not-for-profit organisations. This documentation, introduced, researched and edited by Dr Dick McCaw, makes available, for the first time, Lamb's methodology. McCaw offers himself as subject for analysis, with subsequent movement lessons being given by Lamb. (2006)

ARTS ARCHIVES 43

MEYERHOLDS' BIOMECHANICS: A WORKSHOP (1997)

Alexei Levinski
(90 mins.)



Alexei Levinski trained at Moscow's Theatre of Satire with Nikolai Kustow, an actor and instructor in Biomechanics at the original Meyerhold Theatre. In October 1995 the Centre for Performance Research invited Levinski to lead a Biomechanics Workshop. This is a record of some of the Meyerhold stick exercises, together with a demonstration by Levinski of the Dactyl and two Meyerhold études. A commentary is also included. The record finishes with a demonstration by workshop members of these exercises and études. (1997)

ARTS ARCHIVES 44

TEACHING VOICE
(2003)

Kristin Linklater
(120 mins.)



This is a comprehensive record of the practical teaching methodology of Kristin Linklater, a well-known voice teacher both in the United States and in this country. She allowed this record to be made of her work during a workshop organized by the Centre for Performance Research in 2002 in order that there should be a clear account of her work. (2003)

ARTS ARCHIVES 45

ONNAGATA AND THE FAN
(1999)

Gojo Masanosuke
(176 mins.)



"Onnagata" or the female role is one of the great achievements of Japanese Kabuki theatre, demanding subtlety of gesture, expression and rhythm. Gojo Masanosuke is among Japan's most celebrated "Onnagata" and here he is seen teaching a group of performers some of the basic body, hand and face movements associated with this role. His commentary and instructions are recorded through an interpreter. The final part of this

documentary attends to Masanosuke's instruction on the use of the fan - an indispensable part of both Kabuki and the Noh. (1999)

ARTS ARCHIVES 46

THE TRAINING SESSIONS OF MICHAEL CHEKHOV
(1993)

Felicity Mason
(60 mins.)



Michael Chekhov, a pupil of Stanislavski, went on to develop in Russia, Europe and the United States an influential method of actor training, and is becoming more widely known in the field of performance research. Particular interest is being shown in the way Chekhov perceived the relationship of the emotions to physical actions. Felicity Mason studied with Michael Chekhov at Dartington, U.K. in the 1930s and later in New York. Here she teaches a young actor, Daniel Jamieson, some of the basic features of this training as they were taught to her, and explains the processes involved. (1993)

ARTS ARCHIVES 47.1

ORGANIC SEQUENCES IN THE THEATRE
(1997)

Mladen Materic
(180 mins.)



The director, Mladen Materic, from former Yugoslavia, now lives and works in France, having founded the theatre company Tattoo which has gained a reputation in Europe for physically evocative and powerful theatre. Here he is seen at work with a group of performers demonstrating through exercises and commentary the principles and processes that inform such work. The phenomenon of action and its organic dependence upon time and space are explored. (1997)

ARTS ARCHIVES 47.2

ORGANIC SEQUENCES(2000)

Mladen Materic
(45 mins.)

This is a record of further work carried out by Mladen Materic in his search for actions and their organic inclusion into performance. (2000)

ARTS ARCHIVES 48

THE VOICE – ITS ROOTS AND POTENTIAL
(1994)

Liza Mayer
(180 mins.)



Liza Mayer was a founder member of The Roy Hart Theatre and more recently of Pantheatre, France. Moving through a set of physical and vocal exercises, participants in this workshop are led to contact their breathing and voice and to find themselves engaged in an enlarged range of expression. This video record attends to this process as it occurred over a five-day workshop in London in 1994. (1994)

ARTS ARCHIVES 49

SPACE, IMPROVISATION AND CREATIVITY (2005)

Phelim McDermott
with Dick McCaw
(114 mins.)



Phelim McDermott is best known as the actor and co-director of *Improbable*. In this work-in-progress video documentation he is shown working with professional performers towards an understanding of space and objects and how these might inform the improviser's art. Also included are extensive interview texts with Dr Dick McCaw. The workshops documented here were given at the Jerwood Space, London, in 2001, as part of the International Workshop Festival, and at Leeds University, in 2004, as part of *CircElation*. (2005)

ARTS ARCHIVES 50

MICHAEL CHEKHOV'S PSYCHOLOGICAL GESTURE (2001)

Joanna Merlin
(130 mins.)



Joanna Merlin was a student of Michael Chekhov's in Los Angeles at the end of Chekhov's life. In this documentation of a week-long workshop given to professional actors at the Birmingham School of Music and Drama as part of a conference on Chekhov organised by the Centre for Performance Research, Merlin introduces the detailed practices and thinking that inform this technique which holds a central place in Chekhov actor training. Merlin herself is a well-known actress, both in films and on Broadway, as well as being casting director for such films as Bertolucci's *The Last Emperor*. (2001)

ARTS ARCHIVES 51

TUNING AT L'ANIMAL A L'ESQUENA (2002)

Lisa Nelson
(55 mins.)



This is a record of the American dancer and writer Lisa Nelson as she introduced a group of Spanish dancers to her work on the senses, particularly to her work with eyes. The work was carried out near Barcelona at the studio of the Spanish dance group *Mal Pelo*. (2002)

ARTS ARCHIVES 52

A LESSON IN THE FELDENKRAIS METHOD (1997)

Garet Newell
(66 mins.)



Garet Newell was a member of Moshe Feldenkrais' final training programme. She now directs the four-year professional training programme in the U.K. The Feldenkrais method of Awareness through Movement is becoming an increasingly important practice for the performing artist. One of its more remarkable features is the relationship between spoken guidance and physical action - the timing and rhythm of this leading the participant to greater awareness. In order to document this feature, an unedited record was made of one complete lesson given by Garet Newell. The lesson is preceded by a short introduction. (1997)

ARTS ARCHIVES 53

STORY TELLING IN SCHOOLS (1993)

Clifford Oliver
(120 mins.)



Clifford Oliver has worked as a professional story-teller during the last decade in schools and community venues, both in London and throughout the U.K. He has developed a particular form of participative story-making that engages children in the processes and demands of narrative. In this video, Oliver is seen at work in a school in Cheltenham, commenting in detail upon these processes. A second part of the DVD-ROM records story-making at a school in London. (1993)

ARTS ARCHIVES 54

AUGUSTINE (BIG HYSTERIA) (1991)

Paines Plough



This is a 1991 recording of the Time Out award winning play performed by PAINES PLOUGH and written and directed by Anna Furse. (Published by Harwood Academic, 1997.) The play is based on the celebrated hysteric patient of Jean Martin Charcot at the Salpêtrière Hospital in Paris which Freud visited before returning to Vienna to initiate what became known as psychoanalysis. (Photo: Sheila Burnett) 1991.

ARTS ARCHIVES 55

SHADOW BOXING
(1999)

Enrique Pardo
(110 mins.)



This documentary follows a five day workshop given by Enrique Pardo, founding director of Pantheatre, Paris, at Chisenhale Dance Space, London. Participants, through the disciplines of ensemble work and through structured improvisations and work on text, progressed towards some of the practices of "choreographic theatre" - (spatial and gestural dramaturgy, chorus and solo, the instinct for image) This video record touches on the basic principles of Pardo's work in this field. Enrique Pardo, born in Peru, was a member of the Roy Hart Theatre. He teaches and directs internationally. (1999)

ARTS ARCHIVES 56

WORKING WITH BRECHT'S GESTUS
(2003)

Patrice Pavis
(45 mins.)



Patrice Pavis is well-known as an influential thinker in the field of performance theory and intercultural studies; his engagement in practice, less so. In January 2003 Patrice Pavis was invited by the University of Kent, UK, to give a practical seminar on Brecht's use of Gestus. Together with a group of students from Kent's Drama Department, he took Brecht's Lehrstücke The Shared Water as the text under investigation. This is an edited record of that practical session. (2003)

ARTS ARCHIVES 57

TOUCHDOWN DANCE
(1993)

Anne Kilcoyne and Steve Paxton
(120 mins.)



Contact Improvisation is a contemporary dance form developed by the American dancer Steve Paxton and others. It arose in the 1970s out of one of the key periods in twentieth century movement aesthetics. Over the last decade, Paxton has been working with the psychologist and theatre director, Anne Kilcoyne, to bring together blind and sighted people within this dance form. This video documentary, which includes commentary and analysis by Paxton and Kilcoyne, observes the experience of a blind woman, Kirin Saeed, as she moves through a five day workshop with Touchdown Dance, the company formed to develop this research. (1993)

ARTS ARCHIVES 58.1

BRITH GOF WORKING PRACTICES (1994)

Mike Pearson
(300 mins.)



Brith Gof has been at the forefront of innovative Welsh theatre for the past twelve years. In this video documentation Mike Pearson, its founder and director, takes a group of practitioners through the many exercises that form the central concerns of the company. These practical exercises involve physical training, spatial and temporal awareness and group choreography, as well as the processes of composition employed by Brith Gof. This documentary was recorded in Brecon, Wales, over five days during an event organized by the Centre for Performance Research. (1994)

ARTS ARCHIVES 58.2

THE RAT THEATRE MEMORIAL WORKSHOP

Mike Pearson



RAT Theatre, together with The Freehold Theatre Company, was one of the first physical theatre companies in the UK to emerge from the influence of American and Polish theatre in the 1960s. The Company was distinguished by an uncompromising physicality and played both in the UK and in Europe. Mike Pearson, now Professor of Performance Practice at the University of Wales, Aberystwyth, was a member of the original company and, in 2007, organised both a workshop, in which he led a group of performers through the RAT physical training and methodology, and a one day symposium.

ARTS ARCHIVES 59

A WORK DEMONSTRATION(1994)

Teresa Ralli
(70 mins.)



Teresa Ralli is a founder member of one of Peru's most radical theatre companies - Yuyachkani. She is an actress and teacher of both voice and physical training. Her work with the women of the ghettos of Lima has been an important part of her recent activities. This Work Demonstration, in which she demonstrates her training methods and aspects of her theatre practice, was given at Raw Visions, Cardiff U.K., a gathering organized by The Magdalena Project, an international network of women in contemporary theatre. (1994)

ARTS ARCHIVES 60

TOWARDS ACTING THROUGH GAMES (2002)

Kenneth Rea
(50 mins.)



A recording of a class given by Rea during a conference on performance training at BAC, London. Rea is artistic director of Jet Theatre and a senior acting teacher at the Guildhall School of Music and Drama. His book "A Better Direction", published by the Gulbenkian Foundation, examined the issues of director-training. (2002)

ARTS ARCHIVES 61

FREEING THE VOICE (1999)

Patsy Rodenburg
(88 mins.)



Patsy Rodenburg is well known for her work on the voice, and for her associated publications. This is a record of selected moments from a workshop she gave at the Greenwich Dance Agency, London, U.K. to a group of dancers. She is seen addressing their particular experiences and guiding them individually towards a free and confident relationship with their speaking voices. Rodenburg is head of Voice at the Royal National Theatre, and at the Guildhall School of Music and Drama where she trains actors. (1999)

ARTS ARCHIVES 62

WAY OF THE WARRIOR (1999)

Sathyanarayanan/ Vichit Cheechern/ Herman Suwanda
(157 mins.)



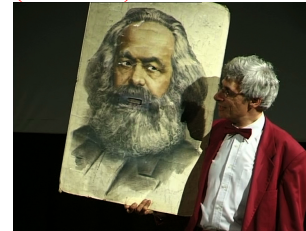
In 1998 the International Workshop Festival, London, produced, on behalf of Asia House, a festival of martial arts, led by a number of the world's leading practitioners. The Arts Documentation Unit recorded three aspects of each of these art forms - the introductory

demonstrations given at Sadlers Wells, the workshops given by the artists to each other whilst performing in Germany, and the full performances given in London. In this recording Sathyanarayanan (India) demonstrates *Kalarippayattu*, Vichit Cheechern (Thailand) demonstrates *Krabbi Krabbong* and Herman Suwanda (Indonesia) demonstrates *Pencak Silat*.

ARTS ARCHIVES 63

AN INTRODUCTION TO SOCIALIST MAGIC (2006)

Ian Saville
(70 mins.)



Ian Saville gave this "magic show" at Exeter University at a time when the lecturers' union was in dispute with the University authorities. Saville has been presenting his Marxist Magic for the last 30 years, with the ambitious goal of making International capitalism and exploitation disappear. He has performed his socialist magic on picket lines, at benefits, at labour party conferences, both in the UK and overseas. (2006)

ARTS ARCHIVES 64

BODY AWARENESS (2006)

Eva Schmale
(46 mins.)



Eva Schmale is a German movement therapist, performer and choreographer drawing particularly on the work of Elsa Gindler, the somatic bodywork pioneer who died in Berlin in 1961. In this edited recording of a workshop given in 2006, Schmale talks of Gindler's work before engaging the workshop participants in a series of sensory and body experiences, the hallmark of both Gindler and Schmale's work.

ARTS ARCHIVES 65

THE USE OF STICKS IN PERFORMANCE TRAINING (1999)

Andrei Serban
(100 mins.)



Sticks have been used to train performers in different cultures and at different times - by the Peking Opera, Meyerhold, the Open Theater and Peter Brook. This video is a record of varieties of stick work proposed by Andrei Serban to a group of performers during a week-

long training session in Leeds, U.K. Serban, originally from Romania, worked with Brook in Paris, before going to New York to work with La Mama and currently at Columbia University. He has an international reputation as a director of theatre and opera. (1999)

ARTS ARCHIVES 66

IMAGINING AUTISM: NOW I SEE THE WORLD (2014)

Nicola Shaughnessy and Sarah Turner
(35 mins.)



"Imagining Autism: Now I See the World" is an interdisciplinary collaboration between Drama, Film and Cognitive Psychology to engage with autism through practice based research (www.imagingautism.org). Based at the University of Kent, this AHRC funded project involved a series of multi-sensory installations, puppetry and interactive digital media to facilitate communication and social interaction with 7-11 year olds across the spectrum. As well as featuring the project's methods, the film explores new insights into the imagination and perception in autism, using experimental documentary techniques to create a window into 'the beautiful otherness of the autistic mind'. The project also pioneered new methods of evaluation to test the impact of the intervention.

The project has demonstrated proof of concept that Drama positively impacts upon children with autism and is now being developed in partnership with the National Autistic Society.

ARTS ARCHIVES 67

AN INTRODUCTION TO SKINNER RELEASING TECHNIQUE (1997)

Joan Skinner
(140 mins.)



Joan Skinner pioneered release work in the United States some thirty years ago, having been a member of the Martha Graham and Merce Cunningham dance companies. The principles of the Skinner Releasing Technique now inform the work of many contemporary dancers. In the autumn of 1996, the Greenwich Dance Agency, London, U.K. invited Joan Skinner to run an international residency on this technique of integrating the mind/body complex in the act of dancing. This is a record of some of the work that occurred. It was the first time that such a record had been made available in the U.K. (1997)

ARTS ARCHIVES 68.1

BREATH AND THE ACTOR (1997)

Henry Smith
(108 mins.)



Henry Smith was a member of Joseph Chaikin's Open Theatre Ensemble and danced with Merce Cunningham. He holds a 4th dan (black belt) in Aikido and has spent many years investigating the relationship between breath, movement and sound, both in Eastern cultures and with Native American Indians. In this video documentation, Smith is seen assisting performers to locate their energy source within breathing and to allow this to

move through their bodies in a series of exercises. He then develops this work towards its application in the creation of character - one of the Open Theatre's key techniques. (1997)

ARTS ARCHIVES 68.2

WAY OF THE WARRIOR (1999)

Henry Smith/ Shaolin Monks/ Lokendra Arambam and Nongmaithem Khilton
(157 mins.)



In 1998 the International Workshop Festival, London, produced, on behalf of Asia House, a festival of martial arts, led by a number of the world's leading practitioners. The Arts Documentation Unit recorded three aspects of each of these art forms - the introductory demonstrations given at Sadlers Wells, the workshops given by the artists to each other whilst performing in Germany, and the full performances given in London. In this recording Henry Smith (USA) demonstrates *Aikido* Monks from the Shaolin Monastery (China) demonstrate *Shaolin Kung Fu* and Lokendra Arambam and Nongmaithem Khilton (Manipur) demonstrate *Thang Ta*.

ARTS ARCHIVES 69.1

IN THE SPIRIT OF LABAN (2003)

Geraldine Stephenson
with Dick McCaw
(128 mins.)



Geraldine Stephenson studied dance and movement with Rudolph Laban and Lisa Ullmann, and later assisted Laban in the movement training of actors at the Northern Theatre School. Her work as a choreographer also has been widely seen on television and in theatres in this country. Here she is seen teaching a group of performers some of the basic elements of the Laban method.

ARTS ARCHIVES 69.2

LESSONS AFTER LABAN (2006)

Geraldine Stephenson
with Dick McCaw



Geraldine Stephenson studied dance and movement with Rudolph Laban and Lisa Ullmann, and later assisted Laban in the movement training of actors at the Northern Theatre School. Her work as a choreographer also has been widely seen on television and in theatres in this country. This video documents a number of lessons she gave to Dick McCaw between 2004 and 2006. On Enchainment, On Hands, On Legs, On Successives, On the Last Waltz, On Kladek. (2007)

ARTS ARCHIVES 70

AMERTA MOVEMENT (1999)

Suryodarmo Suprpto
(98 mins.)



Over the past 20 years, a number of European performers, dancers and teachers of movement have been influenced by the Indonesian Suprpto Suryodarmo and by his school in Solo, Java. In the summer of 1997 Suprpto came to the U.K. to hold workshops and seminars. This is a recording of selected moments from his work with a group on Dartmoor, his own movement, and from what he terms "movement counselling", which is undertaken one-to-one. As in all of Suprpto's work, movement is seen to be at the heart of a person's relationship to the world. (1999)

ARTS ARCHIVES 71

IN PRAISE OF FALLEN WOMEN

Exploring bi-lingual theatre-spoken/projected text with theatricalized British Sign Language

The Fingersmiths Ltd

(Jeni Draper, Jean St Claire, Kaite O'Reilly)



This video record documents the making and performance of "In Praise of Fallen Women - a post-modern history of 'bad girls' ", premiered in The Drill Hall, London, in July 2006. The first part is of a conference presentation of early working methods, together with rehearsals with a sign language specialist some two months before the play's opening. The second is of the performance. The Fingersmiths Ltd is a group of women dedicated to exploring the theatrical possibilities of British Sign Language. (2006)

ARTS ARCHIVES 72

STORY TELLING AS THEATRE

(1993)

Theatre Alibi

(90 mins.)



Theatre Alibi, from the West of England, has gained, alongside the company's experimental work, a national reputation for its story-telling approach to theatre in schools and in the community. Included as part of this documentation is a detailed analysis of the techniques and conventions of story-telling performance by Ali Hodge, co-founder of the company, together with a recording of the Company's work for primary schools, directed by Nikki Sved, an associate director of the Company. (1993)

ARTS ARCHIVES 73

THREE COLLABORATIONS WITHIN WRITING AND PERFORMING

(2003)

Cathy Turner

(48 mins.)



The writer and lecturer Cathy Turner devised a collaborative project with three different practitioners from three different disciplines in order to explore the influence upon her writing and to take this to performance. These were a Yoga teacher (performance: Air), a dancer (performance: Scott), both from the UK, and a theatre director/ writer from New York (performance: Alliance). This video records the performances and their associated observations. (2003)

ARTS ARCHIVES 74

BODY WEATHER LABORATORY (2001)

Oguri and Frank van de Ven
(95 mins.)



Body Weather Laboratory was originally developed by the Butoh dancer Min Tanaka and his group Mai-Juku to focus upon the operation of the body within a particular environment - be that skin, place or image. Both Oguri, who now lives and works in California, and Van de Ven, who leads a Body Weather Laboratory in Amsterdam, worked with Min Tanaka for many years and performed in his group. As part of the 2000 PassePartout Festival in Utrecht they collaborated in running a two week long workshop. This is a record of that collaboration. (2001)

ARTS ARCHIVES 75

SANFORD MEISNER – THE EXERCISE OF REPETITION (2001)

Scott Williams
(176 mins.)



Sanford Meisner is relatively unknown in Europe though his acting training has had wide influence in the United States, particularly in acting for cinema. Scott Williams was a

student of Meisner's at the Neighbourhood Playhouse School of the Theater in New York and here introduces a group of actors to one of the most important exercises in this training. (2001)

ARTS ARCHIVES 76

PERFORMANCE IN SPECIAL EDUCATION (1993)

Keith Yon
(75 mins.)



The concept of performance has been used to develop the ability and potential of children with special needs, with vocal and gestural language playing a central role. This recording is concerned with the work of Keith Yon, both in the United Kingdom and in Lisbon, Portugal, with children and young people with special needs. Practice is observed and commented upon, and there is a detailed discussion and demonstration of the processes involved in this extension of performance. Keith Yon is a musician by training, a theatre director and voice teacher who has had long experience of working with children with special needs both in the U.K. and in Canada. (1993)

ARTS ARCHIVES 77

FROM KALARIPPAYATTU TO BECKETT
(1999)

Phillip Zarrilli
(130 mins.)



In August 1998, as part of the PassePartout Festival in Utrecht, Holland, Phillip Zarrilli led a two-week workshop for European actors. The group undertook daily training based on Asian martial and meditative arts, and then applied these insights to work on selected Beckett texts. This record attends to the details of this connection, and to the language Zarrilli uses to describe his project. Zarrilli is an acknowledged expert on Kalaripayattu, the South Indian martial art form, and editor of *Acting (Re) Considered*. In 1999 he moved, as Professor of Theatre, from Wisconsin University to the University of Surrey, U.K. He is currently at the University of Exeter. (1999)

ARTS ARCHIVES 78

ACTOR TRAINING
David Zinder



David Zinder is known internationally for his work on training the actor's imagination and his use of the Michael Chekhov method. Born in Israel, Zinder worked for a number of years in the Drama Department at Tel Aviv University. He is the author of *Body Voice Imagination: A training for Actors* published by Routledge, New York, in 2002. In 2006 he was invited by the University of Exeter, UK to give an intensive three day workshop that might give a clear account of features of his training methods. The Arts Documentation Unit recorded the event over the three days. This is an edited version of that recording. (2006)