

APPENDIX I

A description of fourteen companies devising theatre

From: *McGillivray, D. (ed.), British
Alternative Theatre Directory 1990–1991,
Conway McGillivray, 1990*

BELGRADE TIE (TIE)

Policy We work with young people, their teachers and parents, providing a free service to all state schools in Coventry. Using theatre and drama techniques, we create original work designed to enable young people to question and change the world in which they live.

Origins Started in 1965 by Coventry Council as a pilot scheme; the first TIE team in the country.

Subsidy Coventry City Council, ACGB.

Personnel A core of twelve long-term members operating as a collective, 7 actor/teachers, resident designer, resident stage manager, schools liaison worker and two part-time administrators operating a job share.

Audience Between 8 and 35 people for a participatory programme in school. Anything up to 800 young people and adults for our annual YPT/community event.

GLORIA

Policy Gloria is a new production company set up to produce and promote the work of its members: Neil Bartlett, Nicholas Bloomfield, Annie Griffin, Leah Hausman and Simon Mellor.

Origins Founded June 1988.

Personnel Various, according to production.

Subsidy Project funding from ACGB, SAC, RAAs and local authority.

GREENWICH YOUNG PEOPLE'S THEATRE (TIE/YPTS)

Policy The aims are twofold: to provide a professional TIE service for the schools of S.E. London and to provide a comprehensive programme of theatre/arts activities for young people in their own time.

Origins Started in 1970 by Ewan Hooper, founder and director of the Greenwich Theatre, as part of the theatre's policy to provide as wide a range as possible of theatre/arts activities for all sections of its S.E. London community.

Subsidy 1989/1990: ILEA, ACGB (via Greenwich Theatre), London Borough of Greenwich, European Social Fund, GLA, EEC Youth Initiative Fund.

Personnel Management structure responsible to a board of management, but with an executive committee to safeguard full company participation. Responsibility for the work is shared among the 21 company members. Members' functions include director, administrator, secretary, caretaker, TIE team leader, centre activities team leader, liaison officer, production manager, stage managers, designers, musical director, actor/teachers, writer.

Tours Usually only in S.E. London, although exceptions have been made for special reasons. The Youth Theatre has toured widely, both in this country and abroad, eg. Poland and Czechoslovakia. We are open to suggestions for promoting our work, particularly internationally. Most venues are acceptable; we usually work in non-theatre venues. Special venue requirements depend upon the programme/play.

Audience Perform mainly to school pupils, some adult audiences. Additional areas of work include projects for the young unemployed and special needs groups.

Equipment Carry lighting, sound, musical instruments, photography, 1 van.

Activities TIE: Usually full-day participatory programmes either in schools or at GYPT for primary and secondary pupils. Meetings and workshops with teachers and the provision of teacher's notes to accompany programmes are integral to all schools work. INSET: INSET programmes in drama and theatre are provided on a regular basis for local teachers and are available nationally by negotiation. Arts workshops: Workshop

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sessions in drama, music and photography are held in the evenings for young people aged between 7 and 25. These sessions are open to all young people: there are no auditions. Several youth theatre groups give performances of both improvised and scripted work. 'Green Jam': The first national full-time training scheme in theatre arts for young adults with moderate and severe learning difficulties.

MAJOR ROAD THEATRE COMPANY

Policy Major Road is a theatre company committed to creating and commissioning work to the highest standard.

Origins Formed in 1973 in London; moved to Yorkshire in 1978.

Subsidy Revenue funded by ACGB, Yorkshire Arts Association and Yorkshire Grants.

Personnel Varies according to the programme of work. During 1989 the minimum was three, the maximum was 29.

Tours Throughout the UK, Europe and the United States.

Audience Vary according to the nature of the individual show.

Equipment Vehicles and technical equipment occasionally available for hire.

From: *McGillivray, D. (ed.), The British
Alternative Theatre Directory 1992-1993,
Rebecca Books, 1992*

AGE EXCHANGE THEATRE TRUST

A professional touring theatre company which specialises in producing reminiscence theatre for the elderly.

FORCED ENTERTAINMENT THEATRE CO-OPERATIVE

Policy Forced Entertainment has been working from Sheffield since 1984. The company is a permanent ensemble whose experimental theatre work is well respected both in this country and abroad. Live performances include specially commissioned sound tracks as well as increasingly complex use of

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video. They support their theatre pieces by conducting workshops, residencies, lectures, and after show discussions.

Origins Founded 1984.

Subsidy ACGB, Yorkshire Arts, * Sheffield City Council. 1990 production sponsored by Barclays New Stages. **

Audience Generally 16+, in any venue technically equipped to house current touring show. Preferred two nights.

(*Now Yorkshire and Humberside Arts.)

(**1991 production was also sponsored by Barclays New Stages.)

FORKBEARD FANTASY - THE BRITTONIONI BROS

Policy Mixing humour with living sets, intriguing gadgetry, visual surprise and extremely unusual tricks and interactive antics with film we take the excitement of theatre as far and wide as possible.

Origins Founded in 1974.

Subsidy Revenue funding from ACGB. Also Southern Arts (Theatre, Film and Visual Arts panels), South West Arts (Theatre and Film), and the British Council for work abroad.

Personnel Chris Britton, Tim Britton, Penny Saunders and Ed Jobling.

Tours All over and almost anywhere. We like to spread the net. Any venue is possible for one or other Forkbeard show, but we need booking well in advance to fix sensible tours. We also do cinemas, film clubs, galleries, around four residencies, and about two sessions abroad each year.

Audience Anyone.

Equipment Carry own, but not much lighting.

Other activities Workshops and educational residencies; free-lance set and prop design for theatre, film and TV; cartoons and extensive film work.

IOU

Policy To invent and develop a rich form of theatre where music, imagery and words can combine with equal status. To present the work in a wide range of venues, indoor and outdoor touring shows being balanced with site-specific productions.

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IOU's work is characterised by vivid images, distinctive sets and original music with an emphasis on atmosphere rather than plot.

Origins Founded in August 1976 by a group of fine artists and musicians who wanted to work together exploring different ways of looking at paintings and sculpture and how these could be combined with music. Theatre was the most appropriate medium.

Subsidy ACGB.

Personnel Permanent staff comprising one artistic and technical co-ordinator, one administrator and one tour co-ordinator. Core of artists, musicians and performers plus freelance practitioners on a project by project basis.

Tours Britain and abroad. Large scale productions for theatres and indoor spaces, smaller scale touring shows both indoor and outdoor. Also theatre created for particular chosen landscapes; examples include castles, catacombs, beaches, rooftops, car parks, derelict houses, market-halls, and others.

Audience As wide as possible. Indoor shows are usually seen by a theatre-going audience in arts centres, studio theatres and colleges seating 100–300. Outdoor shows attract a mixed general audience of families, shoppers and holidaymakers.

LUMIERE & SON

Policy To produce new theatre in which language, music, choreography and visual aspects are equally evolved. Recent shows have developed a use of projected photography. The intention in all the work is to coalesce these elements with a mix of humour and spectacle to produce a seamless fabric of theatre. The work is non-naturalistic and frequently depicts people subjected to pressures which drive them into extraordinary and unexpected regions.

Origins Founded in 1973 by David Gale and Hilary Westlake, who wished to work together as, respectively, writer and director.

Subsidy ACGB 1973–1992.

Other activities Lumiere & Son welcomes commissions from venues, festivals, and producing managements. The company would like to develop collaborations with other artists.

PEOPLE SHOW

Celebrating their 25th birthday, the People Show continues to tour their new shows and cabaret with a professional ease that extends the imagination and overdraft.

Policy To continue developing and exploring a multi-disciplinary, collaborative, highly theatrical approach to theatre.
Subsidy ACOB.

RED LADDER THEATRE COMPANY

Policy Socialist, feminist theatre company, committed to taking artistically stimulating work to young people in youth clubs and other similar venues. The company's work encourages young people to ask questions and explore dilemmas and is always followed by a discussion/workshop with the audience in small groups. Red Ladder is a multi-racial company, which includes disabled performers. Much of the company's work is signed. We frequently commission new writers.

Origins Red Ladder was founded in 1968 as the Agitprop Street Players, performing at demonstrations, tenants' meetings, weekend schools, etc. In 1976 the company moved from London to Yorkshire, and since 1985 has concentrated on work for young people (14-25) and the adults working with them.

Subsidy Revenue funding 1990/91: ACOB £89,795.50; West Yorkshire Grants £10,700; Yorkshire Arts £10,700. RAB touring grants. 1991/92 not supplied.

Personnel Full-time artistic director, administrator and tour co-ordinator/development worker. Others contracted for specific shows.

Tours Up to three tours a year, nationally and in West Yorkshire. Generally autumn and spring/summer.

Audience Young people in their normal meeting place, eg. youth club, Phab club, probation group. Not usually in schools unless to get to a particular target group, eg. Asian girls, young deaf people. An audience of up to 60 makes for the best discussions after the show.

Other activities Training projects, workshops, residencies for youth workers and young people. Summer school for youth workers. Follow-up workshops for young people, linked to our performing work.

STATION HOUSE OPERA

Policy To present work with a unique physical and visual style, combining in its view of urban life the funny, the spectacular, the obsessional, and the ingenious. The work varies widely in look, scale and location, from the studio theatre to the twenty-storey high outside event, but it retains throughout a use of spectacle to explore the intimate relationship between people and the environment they inhabit. It is work without parallel in Britain today, combining serious non-narrative themes with room for simple enjoyment. It has a challenging accessibility, and occupies a political as well as artistic context.

Origins Founded in 1980 by Julian Maynard Smith, Miranda Payne, and Alison Urquhart.

TRESTLE THEATRE

Policy Trestle seeks to broaden the appeal of mask, mime, and visual theatre by pursuing two main aims. First, to develop a rich, visual style without forsaking narrative, emotion or humour, that stimulates on both a personal and theatrical level and that concerns itself with everyday people and their lives. Second, through extensive touring we aim to reach as broad-based an audience as possible, across the geographical, age, and disability spread.

Origins Having worked together for three years at Middlesex Polytechnic the professional company was formed in 1981.

Audience Their work is enjoyed by any age except the very young.

Subsidy ACCB annual funding, touring subsidy from RABs and sponsorship.

Equipment Tour everything except lights.

Other activities Mask residencies undertaken.

WELFARE STATE INTERNATIONAL

Alongside its programme of live work WSI offers training opportunities for arts practitioners at its headquarters in Ulverston, Cumbria. There is a varied programme of practical courses across many art forms.

Courses offered Short 4-day courses offered in street music,

shadow theatre, low-level fire technology, devising community events, carnival costume, and other skills – open to anyone. The Winter School and the Summer School are two, 10-day intensive courses for experienced artists, who need to apply for a place. Each course has 20 places and 3 or 4 tutors. Brochure available October.

Facilities The WSI headquarters offer a variety of well equipped making, meeting, and rehearsal spaces with facilities for people needing wheelchair access. WSI has a good specialist library and extensive audio-visual archive.

Accommodation is in local guest houses. Lunch and evening meals provided at WSI headquarters. Fees include all materials, accommodation, and food.

WSI is willing to discuss training packages to suit the needs of different organisations.

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‘The Edge of Reason’ (1989–90) – Greenwich Young People’s Theatre

Examples of two ‘sheets’ or wall posters displayed in Studio
One on September 14th, 1989.

1 Exercise on September 12th, 1989

	<i>Baker’s Daughter</i>
Feelings:	Protective Unbelieving Horror Injustice Anger
Actions:	Cries Head Moving Eye Contact
Attitude:	Heat rising Rush of feelings/emotions Betrayal
Physically:	Closes up then re-opens and Plunges on . . . and explodes

2 Exercise on September 13th, 1989

Baker’s daughter’s perception of the four characters:

	<i>Baker</i>	<i>Sister</i>	<i>Jacobin</i>	<i>Daughter</i>
<i>Animal</i>	Hyena	Cat	Alsation (<i>sic</i>)	Lion Cub
<i>Fire Signs</i>	Earth	Air	Fire	Water

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<i>Sound</i>	Rasp	Hum	Sigh	Gasp
<i>Food</i>	Heavy	Light	Sandwich	Nouvelle
	Supper	Lunch		Cuisine
<i>Material</i>	Sacking	Velvet	Kid	Starched
			Leather	Linen
<i>Colour</i>	White	Green	Purple	Pink

Monologues written for three characters, which were used as core material for visits to two secondary schools on September 14th, 1989.

THE WOMAN

'Everyday there's this Q. You have to be here earlier every day. This morning I got here at five o'clock. Five o bloody clock. For a loaf of bread that wouldn't choke a sparrow. Even so there were still twenty here before me. Twenty. A couple of months ago when all this started I used to be in the first three most mornings. We used to joke about it then "Two hours wait, we'll soon be dropping babies in this Q." We've had all that, and more. Fights. Q sitters is the problem. Pay em and when you get back they've bugged off, well you can't lose your money and your place so you try to get your place back and wham bam. It stinks down this street. Have you noticed how the first thing you want when you start to Q is a pee. Well, I'll tell you it don't go away when you've been here a few hours. The rumour today is they've put chalk in the flour. Bastards. If we've topped the king and all the rest of his scroungers and confiscated – yeh I know the words – confiscated, taken away, his property why is it there ain't no bloody bread? And don't say the war. The crops are still growing. These pricks couldn't run a piss house let alone a revolution. I'm fed up with this. Tell that bloody baker we're fed up with his Q's. You can bet he's hoarding flour till the price goes up. I'm fed up with Q's and promises and excuses. Give us bread or else.'

THE BAKER

'I've run this shop for what – 18 years now – since me father passed away. We've had five years of this revolution and I've seen some sights I might tell you, but nothing, nothing

compared to this morning. It takes the biscuit. Women used to be human beings. That's before they started letting em shoot their mouths off. Every time there's a problem it's a sod to a sous that a woman's at the back of it. Who marched from Paris and dragged the king back here to be killed (God rest his soul) women. They've been encouraging women to do things and think things they're not equipped to handle and this is the result – chaos. Equal rights – you have to earn equality not just demand it. All this equal pay, equal this, equal that, get people to look after babies in crowds instead of doing it yourself, changing words – citizen weren't no good for them – they had to be citizenesses. And where's it got us. Giving in to them. I don't ask my wife every time I go out and I don't hear her complaining. Look at that lot. Spitting and screaming, ransacking the place, pinching me stock, calling me a hoarder. Me! I'm a saint compared to most of the bakers round here. Its not my fault there's a bread shortage, I sell what I'm told to by the revolutionary committee (Load of leeches). If I step out of line I get it in the neck – and I mean in the neck. That's what's beginning to happen round here. Well someone's got to take control its getting out of hand. We need a strong bloke back in charge. Military rule, that'll sort them out. Bloody women. I've given her name in. Her that started it. Its got to stop.'

THE JACOBIN

'Citizens. You have heard the testimonies. France is at war. There have to be sacrifices. This woman puts herself above everything. *She* is hungry. *She* is impatient. *She* is the enemy of the revolution! Leading a mob against the interests of the revolution makes her a counter revolutionary. You shake your heads. No, you say, she did not intend to be that, she only wanted bread. She only wanted bread. Let us pursue her action, this innocent woman. She broke into the bakers, encouraged women to take all the bread and flour for their needs. So for today they have full bellies. Where will the bread come from tomorrow. And when the soldiers at the front hear about her example, why should they not throw down their weapons and say no more war for today, no more sacrifice for today, and where will the next day find them and France? Defeated. Defeated by counter revolution that she did not intend.

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Whether she intends it or not the result is the same. We will be swallowed up and soon will be back in those days of hell where human beings were thought to be worth nothing by those who ruled them. That is why we fought the revolution – to be free. For us each human being is the revolution until their action places them against it. They then place themselves above others just as their old masters did. So we must deal with these as we did with them. Guilty. Guillotine. Next case.'

Story as agreed by the team and written on the blackboard on September 14th, 1989.

1st Jan 1794, France in Crèvecoeur. Time of terror. Baker, widower, daughter, 16, he's an opportunist. *Arranged marriage*. Working for the English. *Sister from Paris*, secret revolutionary, daughter forms close relation and helps politicise daughter. Price of bread is going up, hoarder, forger, anti-revolutionary. *Jacobin sent to purge village of anti-revolutionary forces*. Ambitious & is a zealot, fancies the daughter, Prig. Baker shops his sister to cover himself. *Daughter shops her Dad* to protect Aunt and keep her integrity. *Jacobin rumbles them & picks his target*. *Daughter challenges the Jacobin*.

APPENDIX III

Code of Practice

(This is taken from a theatre-in-education company that wishes to remain anonymous.)

1 COMPANY POLICY AND OBJECTIVES

All the company's work presents complex issues in a dramatic way which challenges young people to ask questions and often make decisions about the world in which they live. The form and content of the work necessarily develops as the priorities and personnel of the company changes and as the needs of young people and the world in which they live also changes (*sic*).

The company operates an internal democratic management structure where every company member is expected to contribute fully to discussion and decision making.

2 COMPANY MEETINGS

a. Authority and sphere of influence

All artistic and other major policy shall be discussed and voted on at company meetings or planning meetings.

b. Constitution and procedure

- (i) Meetings should be held once weekly and shall normally constitute an evening call.
- (ii) All long term company members shall attend company meetings unless prevented by bona fide commitments.

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- (iii) Short term company members have the option to attend Company meetings and only have voting rights on the show/project they are involved in.
- (iv) The appointment of chair and minute taker shall be decided on a rota basis with each company member taking her/his turn.
- (v) The chair shall be responsible for ordering the items on the agenda prior to the meeting. This may be challenged by the meeting with normal voting procedures applying.
- (vi) Any company member may place items on the agenda.
- (vii) Any company member placing an item on the agenda shall be responsible for the presentation of appropriate information at the company meeting, beforehand if possible, and for opening the discussion. Wherever possible that person should have or put forward a proposal in advance of the meeting.
- (viii) Company meetings shall aim to reach resolutions on items under discussion.
- (ix) Resolutions are determined by vote.
- (x) Each company member has one vote. Proxy voting shall only be allowed at the discretion of the company.
- (xi) Resolutions are reached by overall majority.
- (xii) Special company meetings may be called by any single member of the company. All long term company members shall attend special company meetings unless prevented by bona fide commitments.
- (xiii) The quorum for a company meeting shall not be fewer than $\frac{2}{3}$ of the long term company members. If a meeting is not quorate then discussion may be had but no vote taken.
- (xiv) The same quorum shall apply to special company meetings and every effort will be made to contact all members.

3 PLANNING MEETINGS

a. Authority and sphere of influence

Planning meetings may be called at such times as company meetings see fit. Planning decisions should be taken to the company meeting if they affect a programme in which short term company members are currently working.

b. Constitution and procedure

- (i) Voting rules apply as for the company meeting.
- (ii) All long term company members shall attend planning meetings unless prevented by bona fide commitments.
- (iii) The appointment of chair and minute taker shall be decided on a rota basis with each company member taking her/his turn.
- (iv) Any company member may place items on the agenda.
- (v) Any company member placing an item on the agenda shall be responsible for the presentation of appropriate information at the company meeting, beforehand if possible, and for opening the discussion. Wherever possible, that person should have or put forward a proposal in advance.

4 ASSESSMENT

The programme assessment shall take place in three parts:

Part A

Personal assessment

Each member of the company shall be required to assess her/his personal achievement and development. There shall also be an opportunity for the company to discuss each company member's contribution at the assessment concluding a programme. The assessment meeting may begin first stages of the disciplinary procedure and can require an improvement in the standard or level of contribution.

Part B

Project analysis

Each of the following shall be discussed by the company at the assessment concluding a programme:

- 1 The Devising/Rehearsal process
- 2 The Script
- 3 The Workshop(s)
- 4 The Schools (problems or comments)

5 The Teaching Pack/Follow up material

6 Project Achievement/Lessons for the future

Part C

Each project shall have a teachers assessment timetabled at the end of each tour.

5 PROCEDURES FOR APPOINTMENT

ACTOR/TEACHERS: Applicants are shortlisted for workshop audition on the basis of their written applications. Every long term company member is involved in drawing up the shortlist. Following the workshop audition, all long term company members are responsible for determining who is to join the company.

Other appointments are made following shortlisting and interviewing of candidates. An interview panel will be decided by the company in advance and may include a member from outside. The final decision is taken by all long term company members following the report back of the interview panel members.

The administrator is responsible for contracting new company members, and ensuring that the necessary paperwork is dealt with, where possible, in advance of the member joining us.

New long term company members will join the company on open ended contracts. Their contributions will be reviewed eight weeks before the end of their first programme or within three months of joining at which point either party has the right to terminate the contract with eight weeks notice.

APPENDIX IV

Selected reading list

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Chambers, I., *Popular Culture - The Metropolitan Experience*, Routledge, 1990
Chekhov, M., *To the Actor*, Harper & Row, 1985
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Goldberg, R., *Performance Art*, Thames & Hudson, 1988
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Goldman, W., *The Season*, Limelight Editions, 1985
Grotowski, J., *Towards a Poor Theatre*, Methuen, 1969
Halpern, J., *Conference of the Birds*, Methuen, 1989
Hebdige, D., *Hiding in the Light*, Routledge, 1988
Hewison, R., *Future Tense - A New Art for the Nineties*, Methuen, 1990
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Holt, J., *How Children Learn*, Penguin, 1991
Jackson, T. (ed.), *Learning through Theatre, Essays and Casebooks on Theatre in Education*, Manchester University Press, 1980
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- Nairne, S., *State of the Art*, Chatto & Windus, 1990
O'Toole, J., *Theatre in Education: New Objectives for Theatre, New Techniques in Education*, Hodder & Stoughton, 1977
Robinson, K. (ed.), *Exploring Theatre and Education*, Heinemann Educational Books, 1980
Roose-Evans, J., *Experimental Theatre*, Routledge, 1989
Schechner, R., *Performance Theory*, Routledge, 1988
Tarkovsky, A., *Sculpting in Time*, Bodley Head, 1986
Templeton, F., *YOU - The City*, Sun & Moon Press, 1990
Wallis, B. (ed.), *Blasted Allegories*, MIT Press, 1987
Willett, J. (ed.), *Brecht on Theatre*, Methuen, 1978

Various articles in *Theatre Quarterly*, *Performance Magazine*, *Drama Magazine*, *New Theatre Quarterly*, *SCYPT Journal*, *Platform*, and *Dartington Theatre Papers*.

Interviews, biographies, autobiographies of artists and their work.

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Contact list

AGE EXCHANGE THEATRE TRUST LIMITED

The Reminiscence Centre
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BELGRADE THEATRE-IN-EDUCATION COMPANY

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FORCED ENTERTAINMENT

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GLORIA

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GREENWICH YOUNG PEOPLE'S THEATRE

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IOU

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MAJOR ROAD THEATRE COMPANY

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PEOPLE SHOW

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PIRATE PRODUCTIONS

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Video availability list

AGE EXCHANGE THEATRE TRUST LIMITED

'Can We Afford the Doctor?' (Television History Workshop for Channel 4). Available from the company, price £40.

BELGRADE THEATRE-IN-EDUCATION COMPANY

'Take the Biscuit' – programme for five years plus.

'Lives Worth Living' – programme for fourteen years plus.

FORCED ENTERTAINMENT THEATRE CO-OPERATIVE

'Let the Water Run its Course (to the Sea that Made the Promise)'

'200% & Bloody Thirsty'

'Some Confusions in the Law about Love'

'Marina & Lee'

'Emanuelle Enchanted'

Archive collection of videos of all company productions.

FORKBEARD FANTASY

Compilation of 16mm *films* including 'The Bonehunter'(1984), 'Night of the Gnat'(1983), and 'Worm'(1986). Also various (in form of compilations) television appearances, cartoons, and so on.

No full shows available.

GLORIA

'Lady Audley's Secret', 'A Vision of Love Revealed in Sleep, Part 3', and 'Sarrasine' are kept at the National Sound Archive.

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GREENWICH YOUNG PEOPLE'S THEATRE

'The Edge of Reason'

Most theatre-in-education programmes have been videoed by the company. Two videos use extracts of the company's work:

- 1 'From Coping to Confidence', produced by NFER/OU, featuring Special Needs work.
- 2 'The Longest Road' - programme for 9-11 year olds. Transmitted as part of Channel 4's Schools Broadcasts - Middle English, Spring 1991. Television programme produced by Thames Television.

IOU

'Just Add Water', 'Full Tilt', 'Weatherhouse', 'Windfall', and 'An Example of Zeal' are available from the company.

LUMIERE & SON

'Fifty Five years of the Swallow and the Butterfly'

'Panic'

'Paradise'

'Deadwood'

'War Dance'

'Senseless'

'Brightside'

'Vulture Culture'

'Nightfall'

'The Appeal' (for Channel 4)

'Circus Lumiere' (for Channel 4)

MAJOR ROAD THEATRE COMPANY

Archive collection of videos of all company productions.

PEOPLE SHOW

No. 53 - 'Guinness'

No. 88 - 'The George Khan Show' (4 different videos available)

No. 89 - 'Checkpoint'

No. 91 - 'A Romance' (3 versions)

No. 93 - 'Marooned'

No. 94 - 'Farrago: A Jazz Cabaret'

No. 95 - 'The Big Sweep'

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No. 96 - 'The Mad Hatter Appreciation Society Centenary Dinner'

No. 97 - 'Burning Horizon'

'Starwashed' - Channel 4, 1983

'Polverigi' - 1985

'20th Anniversary Show'

'The People Show Cabaret' - 1982

'The Bologna Show' - 1988

'The Boxing Show' - 1987 (various videos)

No. 98 - 'The Solo Experience' - 1992

PIRATE PRODUCTIONS

'Skylark'

'Ariadne'

'The Deadly Grove'

'Almost Persuaded'

'Blackbeard the Pirate'

'How to Act Better'

'Headpieces' (5 short films for MTV Europe, commissioned 1992)

TRESTLE THEATRE

'Plastered'

'Top Storey'

'Ties that Bind'

'L'Amfiparnaso'

'Hanging Around'

'Masking Taped' (a residency performance)

A three-minute promotional video on Trestle Theatre.

APPENDIX VII

Publications featuring the work of companies – selected books, magazines, and journals

AGE EXCHANGE THEATRE TRUST LIMITED

Books published by the company:

Goodnight Children Everywhere

A Day at the Fair

What did You do in the War Mum?

Just Like the Country

A Place to Stay

Health Remedies and Healthy Recipes

The Time of our Lives

Can we Afford the Doctor?

My First Job

All our Christmases

Fifty Years Ago

On the River

Good Morning Children

When we Were Young

Many Happy Retirements

A Practical Guide to Reminiscence

Lifetimes

Across the Irish Sea

Our Lovely Hops

Oddey, A., 'Devising Theatre', *Music Theatre Dance*, No. 2,
Summer 1990

APPENDIX VII

BELGRADE THEATRE-IN-EDUCATION COMPANY

- Belgrade TIE, *Killed: July 17th, 1916*, Amber Lane Press, 1988
- Craig, S. (ed.), *Dreams and Deconstructions*, Amber Lane Press, 1980
- Jackson, T. (ed.), *Learning Through Theatre*, Manchester University Press, 1980
- Redington, C., *Can Theatre Teach?*, Pergamon Press, 1983
- Redington, C. (ed.), *Six Theatre-in-Education Programmes*, Methuen, 1987 ('Lives Worth Living')
- Schweitzer, P. (ed.), *Theatre-in-Education, Five Infant Programmes*, vol. 1, Methuen Young Drama, 1980 ('Pow Wow')
- Schweitzer, P. (ed.), *Theatre-in-Education, Four Secondary Programmes*, Methuen, 1980 ('Example')
- Swortzell, L., et al. (eds), *International Guide to Children's Theatre and Educational Theatre*, Greenwood Press, 1990
- Oddey, A., 'Devising Theatre', *Music Theatre Dance*, No. 2, Summer 1990

Various articles about the company's work or written contributions by company members, published in *SCYPT Journal*.

The company has an archive containing scripts, teachers' notes, and photographs, which is available for reference by visiting students of the work.

FORCED ENTERTAINMENT THEATRE CO-OPERATIVE

- Etchells, T., 'I've Been to this Country Before, in Movies', *Performance Magazine*, No. 50/51, November-January, 1987
- Etchells, T., 'Theatre Preview', *City Limits*, February 9-17th, 1989
- Etchells, T., 'Elvis Lives', *City Limits*, March 1st-8th, 1990
- Etchells, T., 'You the City', *Music Theatre Dance*, No. 1, Winter 1990
- Hewison, R., *Future Tense - A New Art for the Nineties*, Methuen, 1990
- Hiley, J., 'Play from a Savage Nursery', *Observer Magazine*, March 4th, 1990
- MacDonald, C., 'The Challenge of Experimental Theatre', *New Socialist*, April 1987

DEVISING THEATRE

Oddey, A., 'Devising Theatre', *Music Theatre Dance*, No. 2, Summer 1990

Watson, K., 'New British Theatre', *Plays and Players*, May 1987

FORKBEARD FANTASY

'The Cloning of an Eccentric', *Performance Magazine*, No. 7, 1980

'Forkbeard Fantasy The Library Ssshow', *Performance Magazine*, No. 16, March/April, 1982

Various reviews of past productions in *Art and Artists*, September 1979, *Performance Magazine*, No. 17, May/June 1982, and *The Peninsula Voice*, No. 49, 1986.

GLORIA

Text of 'A Vision of Love Revealed in Sleep, Part 3', in Wilcox, M. (ed.), *Gay Plays, Volume 4*, Methuen, 1990.

Neil Bartlett has two books published by Serpent's Tail: *Who was that Man?* and *Ready to Catch him Should he Fall*, as well as a collection of theatre translations published by Absolute Press.

GREENWICH YOUNG PEOPLE'S THEATRE

Jackson, T. (ed.), *Learning Through Theatre*, Manchester University Press, 1980

Redington, C., *Can Theatre Teach?*, Pergamon Press, 1983

Redington, C. (ed.), *Six Theatre-in-Education Programmes*, Methuen, 1987 ('The School on the Green')

Oddey, A., 'Devising Theatre', *Music Theatre Dance*, No. 2, Summer 1990

SCYPT *Journal*, No. 12 - 'A Lesson in Learning' - Case Study

New Voices - SCYPT *Journal*, No. 15 - 'Theatre Memory and Learning' - The Long Term Impact of T.I.E. - an edited version of a study undertaken by Lynne Suffolk (T.I.E. Team Leader for Greenwich Young People's Theatre, 1985-1989)

Various reviews, articles and press cuttings from *The Times Educational Supplement* and others are kept at the company address. Teachers' Packs are also available for all the theatre-in-education programmes.