These files are designed for PC users. Mac users can access the material through an attached PDF folder.

"...the series as a whole raises any number of provocative questions about much of the experimental work currently taking place in America and Europe. Taken individually, they might seem designed to appeal exclusively to specialists in one or another narrow area. But what is striking is the way in which the problems and concerns of one area overlap with and illuminate those of another. Anybody interested in any one of these papers is likely to find excitement and stimulation from the information and ideas contained in the rest of the series. The backbone (...) is provided by interviews or statements by individual practitioners. These are especially valuable not only for the issues they discuss but as models of theatre criticism. The ease and skill with which theory is consistently related to practical example and experience puts most critical writing about the performing arts to shame."


Editor: Peter Hulton
Assistant Editors: Richard Allsopp
                        Alan Read
                        David Williams
Associate Editor: Dorinda Hulton

Papers range in length from 20 pages to 450 pages.

No.1. Feldman, Peter

The sound & movement exercise as developed by the Open Theatre.

The exercise, here described by the co-director of the Open Theatre in the 1960’s, has proved to be a major technique in the exploration of non-naturalistic imagery.

No.2. Welfare State

The Island of the Lost World.

The working process and company concerns that led to an innovative work performed during 1976 by Welfare State, are analysed and discussed by John Fox, the artistic director, and Peter Kiddle, formerly administrator to the company.
**No.3. Iyengar, B.K.S.**

The Art of Relaxation.

One of India's leading Yoga teachers describes in detail the physical activity involved in the 'Savasana' or corpse pose. He also identifies the relationship between the brain's activity and breath control.

**No.4. Paxton, Steve**

In the midst of standing still something else is occurring and the name for that is the small dance.

Steve Paxton, dancer, teacher and founder of Contact Improvisation, discusses the use of standing still as a de-training device and performance element and the perception and physical operations that set up the activity.

**No.5. James, William**

What is an Emotion?

The classic article, first published in 1884, concerning the source and operation of emotional behaviour and its relationship to bodily change, which has had considerable influence in theatre training.

**No.6. Halprin, Anna**

The San Francisco Dancer's Workshop.

The 1973 account of the daily activity of the Workshop and its aims and processes, including 'Evolving a Common Language', 'Inter-relationships through Movement', 'Creating Rituals for Authentic Life Situations' and 'Towards the Outside Community'.

**No.7. Sell, Roger and Fitzgerald, William**

Third Year Plymouth.

A report by a group of theatre students, a director and a political scientist, concerning the development of theatre work during 1975-76 in Plymouth and its relationship to local politics, social services and the education system.
**No.8. Clark, Barbara**

How to Live in your Axis.

The influential American writer and researcher in the field of body movement here describes 21 movement sessions and, with the aid of line drawings, gives a basic resource for actors, dancers and teachers.

**No.9. Koffka, Kurt**

The Art of the Actor as a Psychological Problem.

This classic paper offers an illuminating view on acting from the perspective of gestalt psychology and psychotherapy, a school of thought that has had considerable influence in contemporary theatre training and work.

**No.10. Clark, Barbara**

Body Proportion needs depth front and back.

Barbara Clark's work has been formative in the development of Release work and Pedestrian choreography. In this paper she describes a further 20 movement sessions.

**No.11. Dewey, Ken**

An Odyssey out of Theatre.

Ken Dewey was one of the first American artists to move from traditional theatre practice into the area of Events and Happenings. He gave this comprehensive interview shortly before his death in 1972.

**No.12. Fulkerson, Mary O'Donnell**

Language of the Axis.

Mary O'Donnell Fulkerson, a major influence in the development of New Dance, gives an illustrated account of her practice. The paper is related to the American dance experimentation of the 1970's and deals with imagination and everyday movement.
No.1. Bond, Edward and Davies, Howard

Bingo and The Bundle.

Edward Bond's imagery, language and their operation in the theatre is at the centre of these three interviews concerning the writing and production of 'Bingo' (1973) and 'The Bundle' (1977-78).

No.2. Kantor, Tadeusz

Cricot 2 and The Theatre of Death.

The theatre imagery of the Polish director Tadeusz Kantor has had a considerable impact on European theatre. The paper includes the manifesto 'The Theatre of Death', a companion text for the influential 'The Dead Class'.

No.3. Théâtre Quotidien, Buisson, Georges


An account of a year's urban theatre project and its effects in a suburb of Paris, which initiated a wide programme of theatre work - discussion groups, meetings, festivals, workshops and performances.

No.4. Yardley, Krysia and Honess, Terry

Social Development & Educational Drama: A re-conceptualisation.

In this paper a clinical psychologist involved in theatre training and drama therapy, and a social psychologist consider the potential of educational drama for interpersonal development and offer a critique of current theory and practice.

No.5. Udow, Nancy

The Use of Imagery in Dance Training.

An examination of the relationship between imagery and the body. It considers the use of imagery for a receptive process of dance training and discusses the way in which images promote physical change.
No.7. Rainer, Yvonne

Fiction, Character & Narrative.

In this interview, given in 1977, Yvonne Rainer reconsiders her early concern for the neutral performance and non-referential forms that challenge the expressive mode in dance, and discusses the presence of story and language in her recent work.

No.8. Hanna, Gillian

Feminism & Theat re.

A founder-member of the feminist theatre group Monstrous Regiment describes the relationship between feminism and theatre, the implications of this commitment for the actor's craft and the political importance of the change of consciousness involved.

No.9. Kumiega, Jennifer

Laboratory Theatre/Grotowski: The Mountain Project.

This is an account of the development of Grotowski’s theatre practice towards paratheatre. It discusses the principles and processes that led to 'The Mountain Project' which came to its conclusion in July 1977.

No.10. Hulton, Peter

From Action to Theatre Image.

This paper puts forward a definition of action and its movement towards theatre images. It considers physical action and perception, the manner in which images are found and presented, and the social significance of this activity.
No.1. Malina, Judith


These diaries, by the co-founder of The Living Theatre, are a record of a woman's struggle to survive as a radical theatre practitioner by bringing her vision of theatre to a variety of political and human situations.

No.2. Lowe, Stephen

Joint Stock & The Ragged Trousered Philanthropists: Letters from a Workshop.

Joint Stock Theatre Company has pioneered a close working relationship between writer, director and actors through extended workshop periods. This paper by the playwright Stephen Lowe, describes the making of a theatre piece through such a relationship.

No.3. Oida, Yoshi

Shinto Training of the Actor.

Yoshi Oida, a Japanese Noh actor and member of Peter Brook's company, records a training workshop for actors based upon Shinto religious exercises. The commentaries and exercises relate the training to Oriental perceptions of the body and mind.

No.4. Yon, Keith


Communication Therapy with mentally ill adults. An examination by a specialist in the area of Arts and Disabilities, of the physical sources of communication. The therapy discussed calls upon movement, voice, word-games and exercises to achieve an integrated act of communication.

No.5. Bardi, Patricia

The presence of the organs in dancing.

Skeletal and muscular information have played an important role in the development of contemporary dance. The less familiar presence of the organs in the moving body, their activity and relationship to movement and sounds, is investigated in this paper.
No.6. **Alfreds, Mike**

A shared experience: The actor as storyteller.

In this paper the director of the English company Shared Experience considers the role of the actor as story-teller, the training exercises, techniques and narrative structures employed to engage an audience’s imagination.

No.7. **The Odin Theatre**

Theatre Presence & Theatre Culture.

The first section of this paper contains a provocative reflection upon the relationships between theatre and its audience. The second section, by Eugenio Barba the Odin's founder, analyses the socio-political nature of theatre group work and the struggle to cultivate alternative imagery.

No.8. **Ed. Donohue, Walter**


A series of statements by Bond, Griffiths, Poliakoff. Brenton and others which reflect the concerns, obsessions and styles of new playwrighting in the late 70's, as chartered by the Warehouse, the Royal Shakespeare Company’s studio theatre in London.

No.9. **Hurst du Prey, Deirdre**

The Training sessions of Michael Chekhov.

Michael Chekhov, one of the outstanding figures of twentieth century theatre, formed and trained a company of performers and teachers. This paper by one of the members of that original company, records the training and exercises involved and includes verbatim transcripts of sessions given by Chekhov in 1939.
No.1. Chaikin, Joseph

Continuing Work.

Jo Chaikin, founder of the Open Theatre, discusses the influence on his work of certain classic texts including Woyzeck and the Dybbuk, his collaboration with Sam Shepard and his relationship with the work of Samuel Beckett.

No.2. Long, Mark

The People Show.

The People Show is acknowledged as the source of much contemporary experimental work. This paper is the first account of the methods of composition and concerns of the company and focuses on a detailed consideration of The Hamburg Show.

No.3. Ed. Read, Alan

Het Werkteater: An Actors' Co-operative.

This leading Dutch experimental group has redefined the role of the actor in projects developed for prisons, hospitals, theatre and film. The paper details the development of their work over the past twelve years.

No.4. Rumbelow, Steven and Clarke, Frances

The Training of Triple Action Theatre.

Holding the view that actor training is of central importance, the paper records exercises and techniques for developing actor's resources and discusses the relevance of Shamanism to the technique of the Western Actor.

No.5. Paxton, Steve

Contact Improvisation.

Contact Improvisation has established itself as an important form of movement in Europe - due in large measure to Steve Paxton's performance and teaching. He discusses the anatomical and emotional activity of the body and its relation to everyday movement.
No.6. Ed. Langley, Gordon and Kershaw, Baz

Reminiscence Theatre.

Reminiscence Theatre was pioneered in hospitals and day centres for the elderly in the West of England in the late 1970's. This paper is the only available record to date of this memorable experiment.

No.7. Shevtsova, Maria

Theatre and the New Cultural Policy of France's Socialist Government.

The French Government under Mitterand has, since its succession in 1981, taken a radical view of the importance of artistic life within society. The emphasis of this paper is concerned with the effect of this stance upon theatre.

No.8. Ed. Allsopp, Richard

Vernacular Theatre.

The recovery of a common language of action has been the concern of The Theatre of Public Works. The development of this 'vernacular' derives from street theatre forms with participation and sharing of cultural imagery as central tenets.

No.9. Mitchell, Adrian

On Writing for Performance/Text of Adaptation of Peer Gynt.

Adrian Mitchell, poet and playwright, discusses his approach to performance writing and group writing projects. Consideration is given to the poet as performer, the techniques of group collaboration particularly with young participants and ways of shaping material.

Also included is the complete text of Mitchell's adaptation of Ibsen's Peer Gynt.

No.10. Fulkerson, Mary O'Donnell

The Move to Stillness.

The American dancer Mary O'Donnell Fulkerson has developed her work from a Post-Modern concern with anatomical and kinetic imagery. The Paper centres on stillness as a source of work and how it provokes perceptions and imagery.
No. 1. Boal, Augusto
The Sartrouville Experience

An account of work done in a day centre in Sartrouville, France, and of some of the thinking that informed it. It consists of three sections - Theory, Practice and Three Hypotheses.

No. 2. Ed. Williams, David
The Roy Hart Theatre

In 1974, the Roy Hart theatre left England to establish its research base at Malérargues in France. This paper gathers together original material from the early work of the theatre and also contains a series of interviews with present members, including Boris Moore and Enrique Pardo.

No. 3. Gough, Richard
Cardiff Laboratory Theatre

In this extended interview the Laboratory's artistic director gives a view of the company's work, its development, training methods and its role as a research based theatre.

No. 4. Natih, Susan
Chhou Diaries

Diaries kept over two years of living and learning this dance form in the villages of Bihar - Natih's first impressions, the daily lessons of exercises and dances given to her by her teacher, the rituals and celebrations of this Indian Theatre form.

No. 5. Janni, Nicholas
Training, Research and Performance

Artistic director of the Performance Research Project in two interviews considers his experience of drumming and its relationship to actor training and performance, and the process of the project's work.
No. 6. Booth, Laurie

Independent dance

In this extended interview, Booth, a major contributor to New Dance, considers contact improvisation, aikido and capoeira, together with his work with Sudanese refugees.

No. 8. Penchenat, Jean-Claude and Loew, Evelyne

Théâtre du Campagnol

A company engaged in long term work with children, old people and neighbourhoods in Paris, its directors here discuss its work, practices and the effect it has having on people's lives.

No. 9. Nevitt, Roy

The Theatre of Fact

Director of drama at Stantonbury Campus, Milton Keynes, Nevitt has been active in the development of documentary drama. In this paper he considers the particular nature of primary source material, its relationship to theatre making and the technique involved.

No. 10. Richards, Joe

Theatre in closed communities: Dartmoor Prison and Glenthorne Youth Treatment Centre

Richards describes his work in closed communities, how he initiates theatre and the exercises involved. It affirms the value of theatre techniques as tools in the development of personal and social processes.

No. 11. Strickson, Adam

Horse and Bamboo: A theatre of narrative painting

Written by one of the company's performers, this paper describes the work of this company and the premises that inform it, particularly the notion of "field" aesthetics.
No. 12. Green, Graham and Read, Alan

An educational theatre project

A description of a long term educational theatre project based in the East End of London in which degree students spend one year living and working within a specific community. Written by a sociologist and a theatre director.

No. 13. Ed. Allsopp, Richard

Centre for Performance Research:

An introductory listing of archival material kept by CPR reflecting its close relationship to experimental European theatre and theatre forms from other cultures.

No. 14. Ed. Williams, David

Dartington Theatre Archives. Michael Chekhov

An introductory listing of archival material written and recorded of the work of Michael Chekhov. An additional part of the listing refers to other archival material kept at Dartington concerning Martha Graham, Kurt Jooss and Rudolph Laban.

No. 15. Kent, Bruce and Ward, David and Yon, Keith

The arts for young people with special needs

The report of the Carnegie project that summarizes 27 projects held in schools, hospitals and other institutions by a visual artist, a musician and a movement and voice specialist.

No. 16. Ed. Hulton, Peter

Theatre and communities: A Council of Europe Workshop

Transcripts of a Council of Europe workshop which gathered together practitioners and theoreticians from Europe and elsewhere to consider a re-alignment occurring between theatre and communities.