

## Schedule & Venues

Code:

- A Reception Room (known as 'Staff Dining Room')
- B Conference Hall (known as 'Top Common Room')
- C Lecture Theatre (known as 'Main Lecture Theatre')
- D Board Room (known as 'Dills Board Room')
- E Padarns Restaurant

<b>FRIDAY</b>	
4.00 - 5.00	Tea & Registration <i>A</i>
5.00 - 5.15	Welcome & Introduction <i>B</i>
5.15 - 5.55	Opening Statements <i>B</i>
6.00 - 6.55	Biomechanics - Alexei Levinski <i>B</i>
7.00 - 7.55	Biomechanics - Gennadi Bogdanov <i>C</i>
8.05 - 8.45	Meeting - Phillip Zarrilli <i>C</i>
8.45 - 9.15	Panel Discussion <i>C</i>
9.30	Buffet Supper <i>A</i> Free Time
10.30	Bus leaves Llanbadarn campus to Town
10.30	Video screenings <i>A</i> Bar <i>A</i>
11.30	Late night car transport available to Town

<b>SATURDAY</b>				
9.30 - 10.15	Biomechanics - Alexei Levinski <i>B</i>			
10.30 - 11.10	Paper - Edward Braun <i>B</i>			
11.15 - 11.45	Coffee <i>A</i>			
11.45 - 12.25	Paper - Vadim Sherbakov <i>B</i>			
12.30 - 1.10	Paper - Béatrice Picon-Vallin <i>B</i>			
1.15 - 2.15	Lunch <i>E</i>			
2.20 - 3.15	<table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td style="text-align: center;">Panel Discussion <i>The Director at Work</i> <i>B</i></td> <td style="text-align: center;">Panel Discussion <i>Meyerhold in Context</i> <i>C</i></td> </tr> </table>	Panel Discussion <i>The Director at Work</i> <i>B</i>	Panel Discussion <i>Meyerhold in Context</i> <i>C</i>	
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3.20 - 4.15	Eugenio Barba & Ralf Räuher <i>C</i>			
4.20 - 4.45	Tea <i>A</i>			
4.45 - 5.45	Group Discussions <i>A B C D</i>			
5.50 - 6.40	Paper - Maya Sitkovetskaya <i>C</i>			
6.45 - 7.25	Films - Richard Taylor <i>C</i>			
7.30 - 8.30	<table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td style="text-align: center;">Meyerhold Films &amp; Talk <i>C</i></td> <td style="text-align: center;">Practical Investigations <i>B</i></td> <td style="text-align: center;">Free Time (Bus to Town)</td> </tr> </table>	Meyerhold Films & Talk <i>C</i>	Practical Investigations <i>B</i>	Free Time (Bus to Town)
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11.30	Bus leaves Arts Centre for Town			



**SUNDAY**

9.30 - 10.10

Mime Centrum Berlin *C*

10.15 - 10.55

Paper - Mel Gordon *C*

11.00 - 11.30

Coffee *A*

11.30 - 12.10

Paper - Nikolai Pesochinski *B*

12.15 - 1.15

Group Discussions *A B C D*

1.15 - 2.15

Lunch *E*

2.30 - 3.10

Paper - Robert Leach *B*

3.15 - 4.15

Panel Discussion - *Scholarship & Practice* *B*

4.15 - 4.45

Final Statements *B*

4.45 - 5.15

Tea & Farewells *A*

5.30

Bus departs Llanbadarn Campus



## SYMPOSIUM CONTRIBUTORS

**Eugenio BARBA** studied theatre in Poland, spending three years with Jerzy Grotowski. In 1963 he published a long essay on Kathakali, a theatre form which had not previously been studied in the West. He founded Odin Teatret in Oslo in 1964, and in 1979 ISTA, the International School of Theatre Anthropology, in Denmark. His books include *Beyond the Floating Islands* and, in collaboration with Nicola Savarese, *The Secret Art of the Performer, a Dictionary of Theatre Anthropology*.

**Gennadi BOGDANOV** was trained as an actor at GITIS in Moscow. When he started work at the Theatre of Satire in the early 1970's he was trained by Nikolai Kustov, who had been an instructor in Biomechanics at the Meyerhold Theatre from 1928 until the theatre's closure in 1938. Bogdanov is Professor of Biomechanics at the Russian Academy of Theatre Arts and has taught in Holland, Germany, Belgium, Slovenia and USA. Since 1991 he has been collaborating with Mime Centrum Berlin on a video/text publication on the theatre of Meyerhold and Biomechanics.

**Edward BRAUN** is Professor of Drama at the University of Bristol. His compilation of Meyerhold's writings, *Meyerhold on Theatre*, was published in 1969 and his critical study *The Theatre of Meyerhold* in 1979. This was followed in 1982 by *The Director and the Stage*. This year he published a reappraisal of Meyerhold's work entitled *Meyerhold: A Revolution in Theatre*. He chaired the Gulbenkian Enquiry into Director Training and also serves on the board of CPR.

**William GLYNNE** studied Russian at Oxford University, specialising in Russian theatre. This interest took him to Moscow, where he trained at the Moscow Art Theatre School.

**Mel GORDON** is Professor of Dramatic Art at the University of California, Berkeley. A director and writer, his books include *Michael Chekhov's On the Technique of Acting* (1991), *Lazzi: the Comic Routines of the Commedia dell'arte* (1983) and *The Stanislavsky Technique: Russia* (1988). Next month sees the publication of the book he has co-authored with Alma H. Law, *Biomechanics, Meyerhold, and Eisenstein: Revolutionary Acting in Soviet Russia*.

**Robert LEACH** is Senior Lecturer in Drama and Theatre Arts at the University of Birmingham. He is also Director of the new Birmingham Centre for Drama. The author of *Vsevelod Meyerhold in the CUP Directors in Perspective* series (1989) and *Revolutionary Theatre* (1994) he is currently co-editing *The Cambridge History of Russian Theatre*.

**Alexei LEVINSKI** is the Director of the Ermolova Centre in Moscow and the founder of "Theatre" an experimental studio there. A theatre director, he also teaches Biomechanics, having, like Bogdanov, trained with Nikolai Kustov at the Theatre of Satire. He has recently directed Blok's *Balaganchik* (The Fairground Booth) in Vienna.



**Arkady OSTROWSKI** is a Research Fellow at Trinity Hall, Cambridge. At present he is researching the history of the production of Shakespeare's plays on the Russian stage.

**Nikolai PESOCHINSKI** is Associate Professor in the Department of Russian Theatre at St.Petersburg Academy of Theatre Arts, where he teaches 20c. Russian Theatre History and Performance Analysis. Among his publications are *Mejerchol'd: L'attore biomeccanico* (Milan, 1993) and *The Actor in Meyerhold's Theatre* (in Russian).

**Béatrice PICON-VALLIN** is Director of Research in the Laboratoire de recherches sur les arts du spectacle at CNRS (Centre National de la Recherche Scientifique, Paris). Among her many publications are the four volumes of translations of Meyerhold's writings into French: *Écrits sur le théâtre* (L'Age d'Homme) and *Meyerhold, Les voies de la création théâtrale* (CNRS 1989).

**Vadim SHERBAKOV** is a Research Associate of the State Institute for Arts Studies in Moscow and the author of many articles and critical essays on 20c. theatre, from the traditions of Commedia d'ell arte on the Russian stage to the work of Meyerhold and his contemporary directors. At present Sherbakov is a member of the editorial staff engaged in the collection and publication of the extensive Meyerhold archive material.

**Maya SITKOVETSKAYA** began working on the Meyerhold archives in 1962. This research culminated in the two-volume *Meyerhold: Articles, Letters, Speeches, Conversations* (Moscow). She has published a Meyerhold bibliography and numerous articles. She was the co-editor of *Meyerhold Rehearses* (Moscow 1993).

**Richard TAYLOR** is Professor of Politics at University of Wales, Swansea. He is the author of *Film Propaganda: Soviet Russia and Nazi Germany* (1979), *The Politics of Soviet Cinema (1917-1929)* (1979), co-editor of *The Film Factory* (1988) and several other books on Soviet cinema. He is the general editor of Eisenstein's *Selected Works* (BFI/Indiana).

**Maria VALENTEY**, the grand-daughter of Vsevelod Meyerhold, is Director of the Meyerhold Memorial Museum in Moscow.

**Thilo ZANTKE** is the Director of Mime Centrum Berlin. With his colleagues **Ralf Räuker** and **Jörg Bochow** he has been preparing the video/text publication on the theatre of Meyerhold and Biomechanics in collaboration with Gennadi Bogdanov.

**Phillip B. ZARRILLI** is Professor and Chair of the Department of Theatre Arts and Dance at California State University, Los Angeles. His practical theatre work has focused on psychophysiological approaches to actor training, and especially the translation and use of Asian martial and related arts to performer training. His books include *Acting (Re)Considered*; *The Kathakali Complex: Actor, Structure, Performance* and *Asian Martial Arts in Actor Training*.





Conference Bookstall: Open at registration, between all events and at end of each day.

<u>Available Books:</u>	<u>R.R.P.</u>	<u>C.P.R. 15% discount</u>
Aston, Eliane. <i>An Introduction to Feminism and Theatre</i>	£9.99	£8.50
Barba, Eugenio. <i>The Paper Canoe</i>	£10.99	£9.50
Barba, Eugenio. <i>The Dilated Body</i>	£7.95	£6.80
Barba and Savarese. <i>The Secret Art of the Performer</i>	£29.50	£20 (-30%)
Berry, Cicely. <i>The Actor and the Text</i>	£9.99	£8.50
Berry, Cicely. <i>Voice and the Actor</i>	£7.99	£6.80
Bharucha, Rustom. <i>Theatre and the World</i>	£12.99	£11
Boal, Augusto. <i>The Rainbow of Desire</i>	£10.99	£9.50
Boal, Augusto. <i>Games for Actors and Non-Actors</i>	£10.99	£9.50
Blau, Herbert. <i>To All Appearances: Ideology and Performance</i>	£11.99	£10
Braun, Edward. <i>Meyerhold: A Revolution in Theatre</i>	£35	£30
Brook, Peter. <i>There Are No Secrets</i>	£6.99	£6
Brook, Peter. <i>The Shifting Point</i>	£15	£12.75
Christoffersen, Erik Exe. <i>The Actor's Way</i>	£10.99	£9.50
Cole, Susan Letzler. <i>Directors in Rehearsal</i>	£12.99	£11
Drain, Richard (ed). <i>Twentieth Century Theatre</i>	£14.99	£12.75
D'Urso, Tony and Eugenio Barba. <i>Voyages with Odin Teatret</i>	£19.50	£16.50
Gainor, J. Ellen (ed). <i>Imperialism and Theatre</i>	£12.99	£11
Gardzienice Theatre Association. <i>A Photographic Essay</i>	£2.50	£2.10
Grotowski, Jerzy. <i>Towards a Poor Theatre</i>	£12.99	£11
Innes, Christopher. <i>Avant-Garde Theatre</i>	£12.99	£11
Kershaw, Baz. <i>The Politics of Performance</i>	£10.99	£9.50
Lan Fang, Mei. <i>My Life on the Stage</i>	£2.50	£2.10
Machlin, Evangeline. <i>Speech for the Stage</i>	£9.99	£8.50
Mason, Bim. <i>Street Theatre and Other Outdoor Performance</i>	£10.99	£9.50
Mitter, Shomit. <i>Systems of Rehearsal</i>	£10.99	£9.50
Oida, Yoshi, with Lorna Marshall. <i>An Actor Adrift</i>	£9.99	£8.50
Pavis, Patrice. <i>Theatre at the Crossroads of Culture</i>	£11.99	£10
Phelan, Peggy. <i>Unmarked: The Politics of Performance</i>	£11.99	£10
Rodenburg, Patsy. <i>The Need for Words: Voice and the Text</i>	£8.99	£7.60
Read, Alan. <i>Theatre and Everyday Life</i>	£37.50	£32
Richards, Thomas. <i>At Work With Grotowski</i>	£8.99	£7.60
Roose-Evans, James. <i>Experimental Theatre</i>	£11.99	£10
Rudlin, John. <i>Commedia dell'Arte: An Actor's Handbook</i>	£12.99	£11
Sandford, Mariellen R. <i>Happenings and Other Acts</i>	£14.99	£12.75
Savran, David. <i>Breaking the Rules: The Wooster Group</i>	£10.99	£9.50
Schechner, Richard. <i>Performance Theory</i>	£10.99	£9.50
Schechner, Richard. <i>The Future of Ritual</i>	£30	£20 (-30%)
Shyer, Laurence. <i>Robert Wilson and his Collaborators</i>	£11.95	£10
Smeliansky, Anatoly. <i>Is Comrade Bulgakov Dead?</i>	£20	£17
Tao-Ching Hsu. <i>The Chinese Conception of Theatre</i>	£35	£30
Tushingham, David (ed.) <i>Live 2: Not What I Am</i>	£6.99	£6
Watson, Ian. <i>Towards a Third Theatre</i>	£12.99	£11
Wukong, Sun. <i>The World of Peking Opera</i>	£25	£21
Zarrilli, Phillip B. <i>Acting (Re)Considered</i>	£14.99	£12.75

