

From Diagrammes (Anthony Howell Notebook):

Notes See also Orange.

GOING: ANTHONY - 1 SUIT.
MICKEL - 1 SHIRT.
TIE.
1 PAIR OF GREY SOCKS.

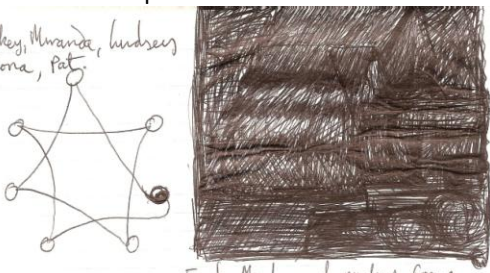
FIONA - 1 SUIT -
1 GLOUSE.
MIRANDA - 1 UNDER-SLIP
TIGHTS
1 PAIR - SHOES

MORANDI -
PETER - 1 WHITE BOILER SUIT
1 PAIR BASEBALL BOOTS
1 PAIR WHITE SOCKS.
ANTHONY - 1 GREEN SHIRT.
1 PAIR GREEN TROUSERS.
1 SOCK-STRAF.
1 PAIR GREEN SOCKS.
SULLIVAN - 1 BROWN WARMERHOUSG.
1 PAIR SOCKS. COAT.
1 SUIT
1 WHITE SHIRT.
TIE.

3 = 1
FRONT. - 1 T-SHIRT.
1 SKIRT.
TIGHTS.
SHOES
MICKEL - 1 PAIR TROUSERS
SHOES

Nucleus See Core Group

Howard, Mickey, Miranda, Lindsey
Anthony, Fiona, Pat



Each Member of nucleus Group

Draw a seven pointed star.
In any order or configuration
Attach each of the
following labels to a point
of the star

- Manifestation *
- Sandings *
- Hidison *
- Equipment *
- Time/space *
- Questions *
- body/awar *

When constructing the initial diagrams
No member of the nucleus group
should attach their name to any
task they are not absolutely
and entirely sure they
are capable of performing.

Write down the names of the nucleus
group next to the labels

Write one of the names of the nucleus
group next to one of the labels at
the points of the star.

Choose by chance either

- One of the resultant
7 diagrams
- an order placing the
7 diagrams in a rota.

(Choose between A and B either by unanimous agreement
or by chance)

U O I S N F I P

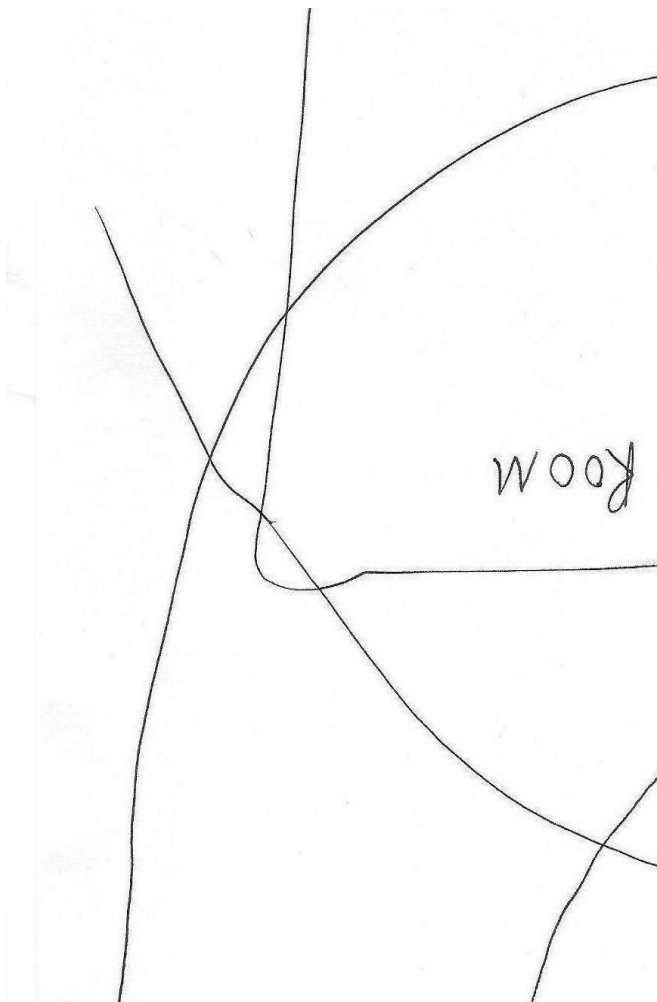


An A-Z of The Ting: Theatre of Mistakes – N & O

Marie-Anne Mancio

Overdue
Ostracism
Orpheus and Hermes
Orange
One Rule Game
Omissions
Nyman, Michael
Nucleus
Notes
Nostalgia
Nicholson, Annabel
New York
Narrative
Nameless

Owen, Mike



2009-09-03

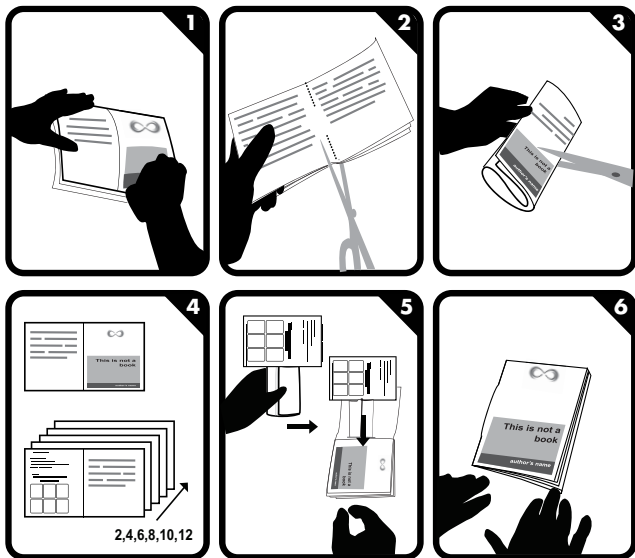
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www.bookleteer.com

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Narrative

Madison Smartt Bell *Narrative Design* (see [Bibliography](#)):

Unknown participant in Ting workshop
Photo ©The Theatre of Mistakes, The Theatre of Mistakes Archive



Nameless

The Ting: Theatre of Mistakes

an **A-Z**

N-O

Marie-Anne Mancio

A few 1970s New York moments:
 1970 NY's first Gay Pride march, Christopher St. 1971 Andy Warhol at The Whitney; 1972 The World Trade Center opens; 1973 Martin Scorsese's *Mean Streets*; 1974 Philippe Petit walks a wire between the twin towers of the WTC; 1975 New York is on the brink of bankruptcy; 1977 a two-day blackout, looting, murders 'Son of Sam,' and disco fever; 1978 Richard Nixon's memoirs are on the bestseller list; 1979 Woody Allen's *Manhattan*.

The **Ting** had connections with New York as Anthony **Howell's** friend Anthony **McCall** relocated here in the early seventies with his then partner Carolee **Schneemann**. The Theatre of Mistakes toured there in 1978 with *Going* and *Waterfall 6* (Paula Cooper Gallery) and Fiona **Templeton** remained, establishing herself as an integral part of the performance scene.

New York
 See *Endings, Venues, Wallpaper* [Seventies] was very different from the New York of now. And compared to London, the art world was quite centralised. There were a few vital galleries like Leo Castelli, Sonnabend, Paula Cooper, John Webber and Bykert, but at that time very few of my generation had galleries. So we went to each other's studios and showed in downtown alternative spaces like Artists Space, the Clocktower, Idea Warehouse, or The Kitchen, and in avant-garde film spaces like Millennium Film Workshop, the Collective for Living Cinema. For me that was the 1970s; the sharing of ideas and work completely under the commercial radar."
 (Julia Peyton-Jones and Hans Ulrich Obrist, *Interview with Anthony McCall*, New York, Sept 2007)

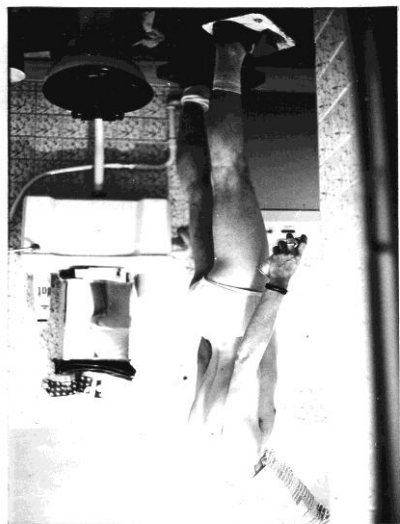
"There are many possible structures for a narrative, but the most common, familiar, and conventional of these is linear design. Linear stories start at the beginning, traverse some sort of middle, and stop at the end"

"all linear designs bear some relationship to what is known as the Freitag triangle" (27)

This comprises an exposition, climax, and resolution. This Freitag triangle can be divided into another 5 parts: exposition, rising action, climax, falling action, and resolution.

The Theatre of Mistakes' attitude to narrative was that **structure** could stand in for it. Exchanging the linear for the circular, this narrative, this A-Z is equally concerned with more democratic structures.

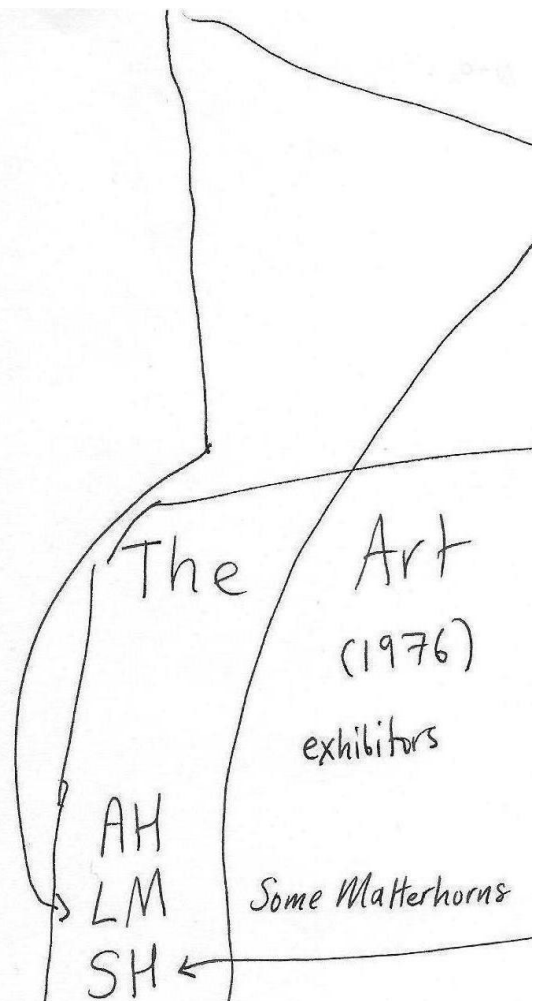
See also: *Going*, Peter **Stickland**, *Structure*



Core Group *Fantasy Piece*, Summer 1975.
 Fantasy for Mike Owen

Friend of Howard **Tong**. Despite being involved in several performances (see *Five Concert Pieces*, *Purdies*, *The Street*) and being photographed in Howard Tong's flying suit for the insert for promotional posters for The Theatre of Mistakes, Owen was not part of the **Core** group of 1975.
 Group *Fantasy Piece* Photo: @The Theatre of Mistakes, The Theatre of Mistakes Archive

Owen, Mike



Ostracism

There was a game, Fiona Templeton recalls. One person was chosen by chance to be ostracised and would have to try to get the other performers to recognise their existence. If a person recognised the ostracised, they too became ostracised. The game continued until all but one performer is ostracised....

Program Notes: The Theatre of Mistakes *Scenes at a Table, Homage to Pietro Longhi* (September 1976), The Theatre of Mistakes Archive

But throughout the piece there is a conflict between freedom and adherence to rules. For the first performers intent on repeating the earlier actions of that initial performer, they attempt to ignore the instigator's present existence, only observing him or her in order to repeat that performer's actions later. Should any recognise that instigator's existence in the present, because of some breakdown in their observation or repetition of the actions set up, they are in turn ignored by all the other performers. But now, having broken the rules

Overdue

Maidstone College of Art

Principal
William Stobbs MA FRA

Oakwood Park
Oakwood Road
Maidstone
Kent
Telephone
Maidstone 57286/9

Kent County Council
Education Committee

Anthony Howell, Esq.,
11 Ansham Street,
London N.W.9

Our Ref. 137 2nd June 1976

Dear Mr. Howell,

Library Book

I understand from the librarian that the undermentioned book borrowed by you has not been returned to the library -

Author	Title	Price
Pignatti, T.	Longhi. 003962	£14. 00

Will you please note that I shall be required to refer this matter to the County Treasurer for the recovery of the debt if the book is not returned or the money for its replacement is not paid to me within fourteen days from the date of this letter.

Yours sincerely,
M. F. Chapman
Chief Administrative Officer

Letter from Maidstone College Library to Anthony Howell, The Theatre of Mistakes Archive

See also: Art Schools, Homage to Pietro Longhi

Also overdue is a retrospective of The Ting: Theatre of Mistakes and a reassessment of its contribution to British performance/ conceptual art practice.

The Theatre of Mistakes

presents
at
Waterfall Six

PAULA COOPER
155 WOOSTER ST.
NEW YORK 10012

Sat. 4th Nov. 1978

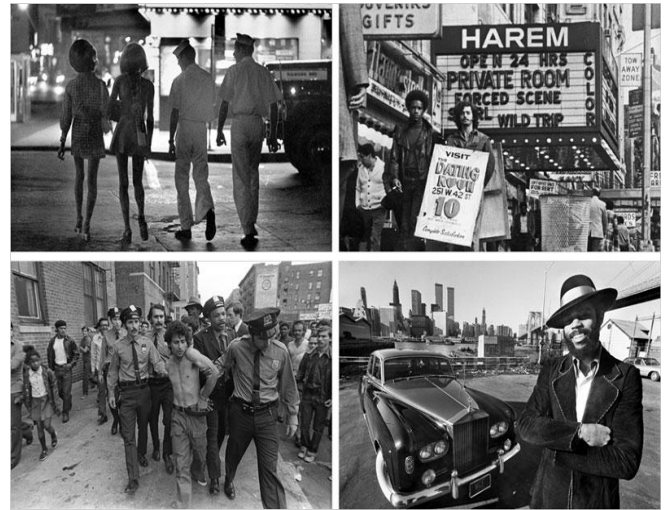
7 PM

Admission \$3.00

And Sunday, November 5, at 7 P.M.

For further information on the first American performance of the Theatre of Mistakes, please contact Paula Cooper Gallery, 212-677-4390

Flyer, The Theatre of Mistakes Archive, see Itinerary



New York in the 70s
Photos: ©The New York Times

Nicholson, Annabel (1946-)

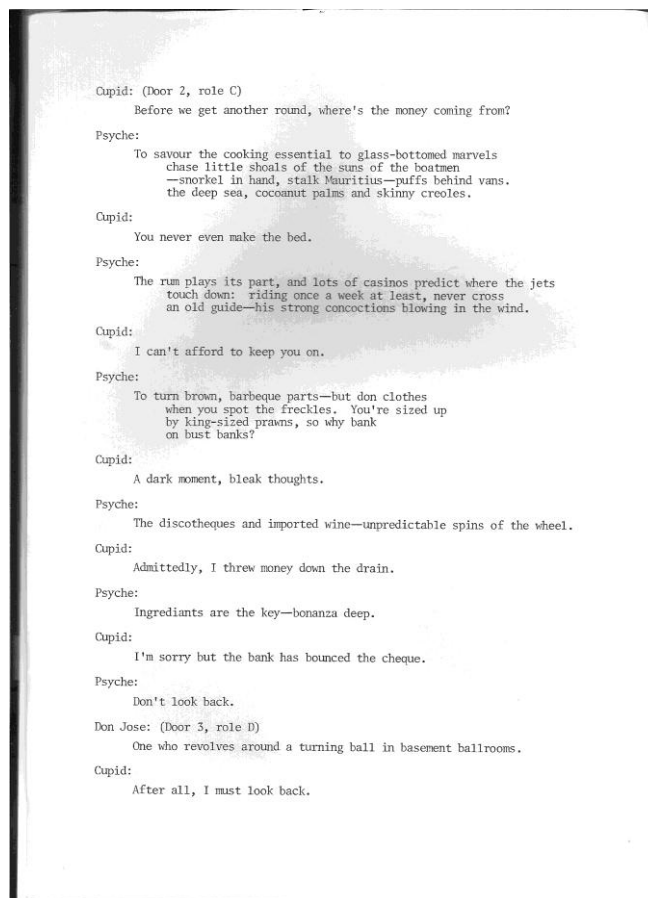
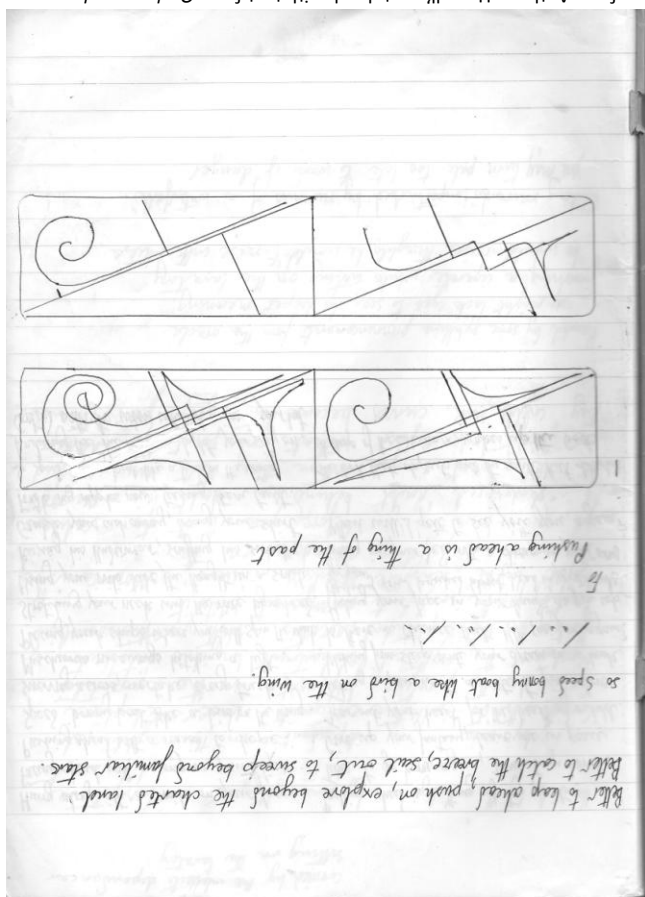
Film maker. Studied at Hornsey School of Art, then Edinburgh College of Art, and St. Martin's. She appeared in The Street (1975).

See also: Jane Clark, The Dairy, London Film Makers Co-op, Wallpaper

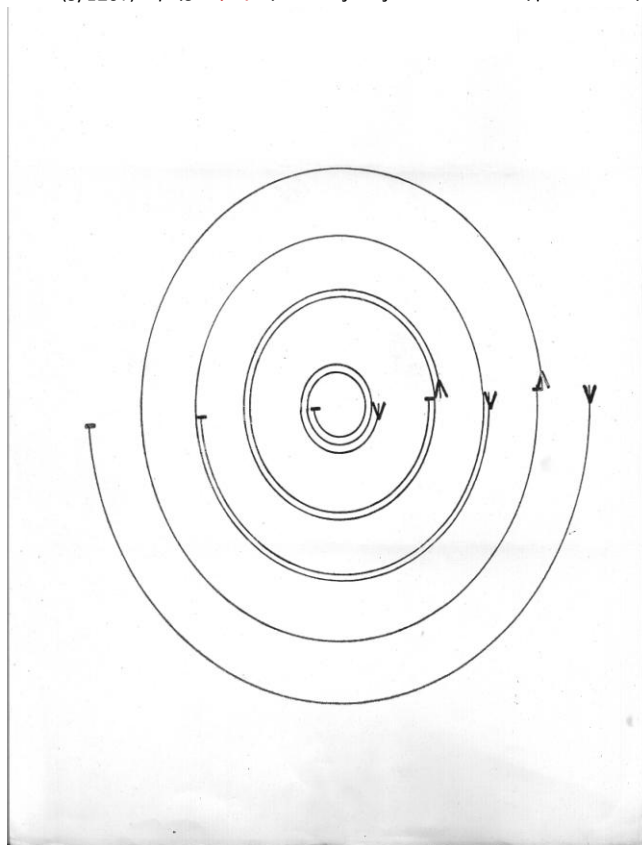
For a biography and filmography, see:

http://www.luxonline.org.uk/artists/annabel_nicolson/index.html

For an essay, see Felicity Sparrow "Annabel Nicholson: The Art of Light and Shadow" [http://www.luxonline.org.uk/artists/annabel_nicholson/essay\(1\).html](http://www.luxonline.org.uk/artists/annabel_nicholson/essay(1).html)



Orpheus and Hermes ©Anthony Howell
The Theatre of Mistakes Archive



Ninth Method

See Peter [Stickland](#)

Notation

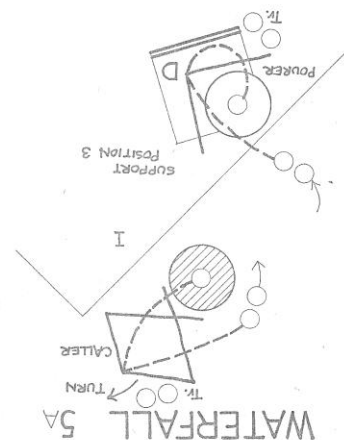
See also [Dance](#)

Performance has created notation languages for itself. The play has the script with stage directions; music has the score; dance has Benesh or Labanotation; opera has the libretto ... Then there is **memory** or the usefulness of the performer-teacher whose 'coaching' enables new generations to interpret these samples of notation with the benefit of extra-textual knowledge (that little bit of business the actor engaged in during their line; the height of the dancer's elevation in arabesque, and so on.) There is no sole notation system for performance/live art, though there have been attempts to establish one (see [Bibliography](#)). To codify an art form that has consistently refused to be defined, that has flourished in the inbetween, in the fluid and the unfixed, seems an act of contradiction. The interdisciplinary, multi-media aspect of much performance/live art also complicates acts of notation. Works are often filmed for convenience. The method we choose in notating a work are often indicative of the nature of our engagement with it: the actor will highlight the script, annotate, literally mark out their role in relevant sections (their speech, their cues, their entrances and exits....). A writer reviewing a work, may attempt to evoke the visible poetry through text, to render images unnecessary. The Theatre of Mistakes adopted a gamut of notation systems (see [Documentation](#)).

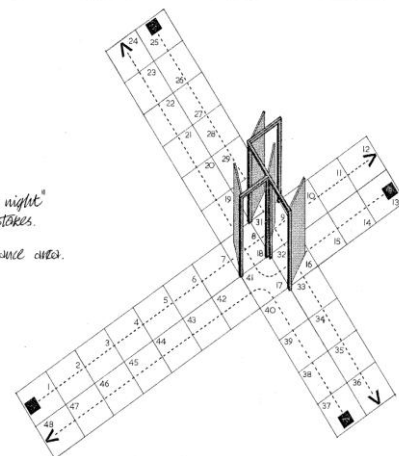
POSITION 1
 Caller: Positions as for Waterfall 2A
 Room: allseater for strings.

POSITION 5
 Seated: Leave apart on chair D
 Full positions: between performer legs in left hand front corner of chair D
 Cap power: n.b. (no backup)
 Crossover: supported (single)

POSITION 3
 Support: Power supported on D by performer 3 from table 1 kneeling or standing.



"Walks from day to night"
 The Theatre of Mistakes
 Diagram of Performance area.



Linked couples. One of the pair must walk backwards at any time."
 EG of rule –

Participants
 May be drawn from all walks of life [...] feel obliged to call upon for concerts without lay participation music systems in conjunction with professional musicians he may clapping, shouting, arm pit music etc. will also be able to create tools than on the virtuosity of expensive instruments – hand effect more on the noises a human being may create without musical experience among them and depending for auditory music in conjunction with participants relying on little if any the sounds already present in the surroundings, compose instant 1 Musician/composer: Will be able to stimulate an awareness of

not look back as he leaves. When Orpheus cannot resist, it is Hermes, the messenger god, who must take Eurydice back to the underworld forever.

Both Peter **Stickland** and Anthony **McCall** have suggested that part of Anthony **Howell's** motivation for writing *Orpheus and Hermes* was the attitude of theatre critics some of whom – even when complimentary about The Theatre of Mistakes' work – implied that this was a company in search not so much of an author, but of a script.

(Written in 1981, the following review in *The Times* refers to *Going* and *Homage to Morandi*. It manages to miss the point spectacularly:

But, though appealing, it feels sterile; the content is over-extended, and the form is too great a part of it. This dedicated company is still groping for the text, combining complexity, austerity and theatrical resonance, which will enable it to say what it can say and nobody else can.

"Dedicated Company in quest of a text: The Theatre of Mistakes at Jeanetta Cochrane" see **Bibliography**)

Howell delivered a script. A clever, poetic, dense script. An actors' script. The Mickery in Amsterdam, a **venue** which had previously shown *Going* was not convinced.

Another inspiration was Howell's complex romantic life and in the figures of Orpheus and Hermes, in the notion of being caught between looking forward and looking back, perhaps he rehearsed his indecision.

P.S.

An observer (**unattributed**) recalls Anthony Howell donning a fur stole and a pair of high-heeled shoes in a bid to show Miranda Payne how to perform her lines 'properly' ...

Orpheus and Hermes
 See also: **Lost Farm**; **Muse**; **Miranda Payne**; **Julian Maynard Smith**

"She had become a 11 root"

(Rainer Maria Rilke's version *Orpheus, Eurydice, Hermes*)

In Greek mythology, Orpheus (son of Apollo) is the 'father' of songs though. When his wife Eurydice dies his grief is so intense that he resolves to go to the underworld to bring her back. Hades

finally agrees to his entreaties on the condition that Orpheus does

The game lasts for four weeks and is recommended for the summer months although no weather conditions are particularly adverse to its nature.

The game is played from approximately 10am to 7pm each day, during which time at least one of the instigating team will be present in the chosen public arena.

The game can involve any number of participants with no previous experience of art activity.

It can be taught in a matter of minutes and will prove particularly useful to art teachers in depressed areas as well as to social workers and educationalists dealing with the handicapped and the elderly.

The game relies on a bare minimum of props. [.....]

The Team

- 1 writer
- 1 visual artist
- 1 musician/composer
- 1 dancer

1 writer: To create instant poem systems, megaphone poem pieces, poster poems, minimal drama dialogue, sound poems and oratorios. The writer chosen will have the ability to impart his ideas both to the gathered participants and to the fellow artists on his team with the minimum fuss and bother [.....]

1 visual artist: To create and present art objects, concepts and actions drawn from materials at hand and from ideas generated by the landscape in which the game is played. [...]

One Rule Game

A proposal for a work by Anthony Howell, Andrew Eden, [composer] John White, [dancer] Fergus Early; June/July 1974, Hampstead Heath.

"One rule game is an art event organized by a 4 person team. It is specifically designed for performance in public recreation spaces such as parks in urban areas. At the same time it can be played in the streets or indoors.

The game lasts for four weeks and is recommended for the summer months although no weather conditions are particularly adverse to its nature.

There are bound to be some unintentional omissions. Certain **photographers** for instance have not been identified. Apologies. This text is intended and extended as an invitation to dialogue and such omissions can be rectified in subsequent versions. However, there are also intentional omissions. This is perhaps the inevitable dilemma of **gossip**. (See **Unattributed**)

See **Additive, Music, Unattributed**

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Nostalgia

See also: **Memory, Mistakes**

Memories may be nostalgic because they involve the act of not just evoking an experience but of re-inhabiting of it. This re-living of the past - and all its (dis)contents - entails, in phenomenological terms, accepting the notion of absence. Rather than remembering the act, the person, the object, we remember how we perceived the act, the person, the object. Hence in remembering a performance by The Theatre of Mistakes, a participant will continue to recall what they could see from the position they occupied (how they saw it) at the time. This is borne out by interviewees **questioned** by Jason E **Bowman** and myself for **research**: in describing the earlier works (pre-**Going**), participants noted there were whole sections they knew were occurring but could not physically see and hence did not attempt to convey, focusing instead on audience reaction or their own actions or those of someone in their line of vision. The role of nostalgia in this process could be said to be closely allied to the role of the mistake since the act of remembering even one's own perception may be coloured by projection. Suddenly the moment is no longer as it was perceived; it has become complicated by desire and recreation, be this the benefit of hindsight, a change in attitude, a wish to revive the past to suit the narrative of the present or the hopes for the future. Nostalgia, rose-tinted glasses, a romanticised view, a re-writing... whilst riddled with mistakes, this story is actually a leap into the imaginary.

From the notebooks of Anthony Howell, notation of **Waterfall** (1977)

