

TOTAL THEATRE REVIEW

[Home](#) | [Reviews](#) | [Features](#) | [News](#) | [Blog](#) | [Media](#)



Lost Dog: It Needs Horses / Home for Broken Turns

[The Place](#), London

26TH OCTOBER 2012 - 27TH OCTOBER 2012 | 26TH OCTOBER 2012

Marigold Hughes

[rss](#)



Two performers stare at us; a woman on a static trapeze and a male clown, their faces painted, their bodies are clad in acrobatic attire, and they are housed within a ring. So far, so circus. Yet the paint is fading fast and their garb has definitely seen better days. This is a duo on its last legs, depicted by a company who may only be beginning to stretch theirs. Striving desperately for audience praise, each of the performers pulls the best of their tricks out of their big-top bag: the woman winds herself around the trapeze, whinnying with feigned eroticism, and the man fumbles with a trio of juggling daggers, then a set of juggling balls. The strength of his character's longing to entertain far eclipses any measure of circus skill, though performers Anna Finkel and Christopher Evans demonstrate no shortage of this. Their timing is impeccable and it is through their deft and sympathetic handling of these fragile characters – set against the force of their imminent downfall – that the piece finds its

Summer 2012 Volume 24 Issue 02 totaltheatre.org.uk
TOTAL THEATRE
 MAGAZINE



IN THE ROAD, AND A FEW TO GOVERN WITH THE DISTINGUISHED DEPTHS
 BOLD: DANCE PARTNER WHIPPET, PERRY, ACADEMY IN HER OWN WORDS...
 ACTION ON THE STREET, ACTION ON THE CLAMPON - THE ART OF CONCENTRATION WITH PERFORMER
 NORDA OF THE BROWN, GIBBY TO THE MOUTH, A HUBBUB THE GARDEN'S SAUGHTER AND A NEW YORKER'S BEHIND-KNOW
 HIGH MATHS: BEATEN, MANLY REVENGES BY DISASTROUS INTERLUDE
 THIS IS THE END, BEAUTIFUL FRIEND, THE END - THE LAST PRINT EDITION OF TOTAL THEATRE MAGAZINE IS IN YOUR HANDS...

[TOTAL THEATRE MAGAZINE SHOP](#)

humour and heart.

Failed attempts at entertaining their audience morph into episodes where the performers – sometimes quite literally – give pleasure to themselves. Lunacy prevails until all pleasure drains away, leaving behind the pain of each other and the glaring reality of what they have become. Choreographers Ben Duke and Raquel Meseguer perfectly capture this spiral into darkness, taking the characters to a point where they have disappeared entirely. From these ashes, emerge a ringmaster and a horse as they concede to what they think the audience wanted all along. Here their movements are graceful and light – and we are given a glimpse of the skill that this duo demonstrated in their heyday – until the horse steps aside the ring and walks away, leaving behind the tortured screams of the clown.

It Needs Horses illustrates the complex fluctuations of human motivations – specifically in the fickle world of entertainment – and human relationships, with a simplicity and ease that defies the weight of their subject. *Lost Dog* won the Place Prize with this piece in 2011; the company remains a triumphant victor.

In *Home for Broken Turns* the circus ring has disappeared. Left behind is a bare space and the sounds of an outside world that ricochet around the walls. Our erstwhile acrobat moves tentatively into her new reality, seemingly stretching her way into her new skin and exploring the movements of a body now new to her, a transition crafted by Anna Finkel with precise and brittle tenderness.

All the while, a homeland is being forged: the semblance of a house is under construction; an iconic cockerel is mounted on a pole and the light shifts to a soft glow. The women of a family gather to pray and await the return of their sister and daughter. Spinning into a fantasy of her return, the acrobat entwines herself with her mother and suckles on her breast, offers up a lover's kisses to her neck and then jumps on her back in childlike play, all echoes of a life once lived and long left behind. The choreography – by Ben Duke in collaboration with the performers – is sharp, insightful and moving.

Glimpses of the lives these women are sacrificing in order to wait come in snatches; the three sisters try to lure fictional passersby into their arms and away from their lives and the performers – Lise Manavit, Ino Riga, Solène Weinachter and Laura Peña Minez – nimbly infuse their characters with idiosyncratic wit to paint a vivid picture of the full endurance of their wait. In an

intricately choreographed sequence, these women line up to scan the horizon in search of her and yet when she comes, they are – all but one each time – blind to her, choosing to stay with the life they know and not to face the sister and daughter they do not.

The wait is then broken and the prodigal daughter returns. The women delight in dressing and welcoming her; the force of the mother's grief is transformed into the force of the tribal homecoming into which she is absorbed – it is the dance of home, a strong and vibrant piece that throbs with life and hope. James Keane's original composition and Duke's choreography fuse perfectly and Anna Finkel swiftly and skillfully turns the fading acrobat into a robust young woman. Yet this life is unsustainable, the pull of the outside world too strong: the youngest sister leaves the village and the women take up their positions once more.

Home for Broken Turns is a profoundly moving and exquisitely crafted exploration of the places that we come from, how we return to them, and who we become to those left behind. Once again, Lost Dog brings the very best of dance and theatre together to create epic human stories about the hearts and minds of individuals, told with with humour, flow and power. A broken turn they ain't.

Like 9

www.lostdogdance.co.uk

Lost Dog

Dance

Latest on the site

Reviews

Panorama



First came the whistles, then the drums. Seven assorted-size dancers marched through the foyer twirling batons, looking very pleased with themselves in orange majorette outfits and unnecessarily high furry busbies. Cameras flashed as coats and drinks were gathered up and a happy throng followed them into the auditorium. Pity the poor folk in the upstairs seats

News

Mini-DRIFT in Cardiff »» 3 weeks 3 days ago

Sacred Season at Chelsea Theatre Launches »» 4 weeks 5 days ago

Forced Ents BAC Blitz! »» 5 weeks 3 days ago

Media



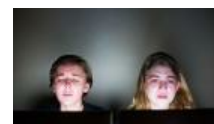
Not if but when:
Culture Beyond Oil
Jo Clarke, Mel Evans,
Hayley Newman,

Blog



Critics Take to the Hills (of Tuscany)

The three Cs: creator, curator and critic. How do these roles relate and interact with each other? Is the fact that so many performance artists and theatre-makers are also curators (of projects, festivals, events) a uniquely contemporary phenomenon? If the roles of theatre-maker and critic cross over does that diminish or enhance each



Edinburgh: On the Cusp of the Awards

So where was I? Ah yes – the Total Theatre Awards shortlist meeting, and having 28 shows to see in a week, above and beyond the things I already had booked.

who missed a great opener; lucky...

[read more...](#)

Kevin Smith, Glen Tarman
(Editors)

role? Is there an argument for the critic maintaining distance, a step away from the making and doing of creating theatre or art work?

Editorial

The Basement @ Argus Lofts
24 Kensington St
Brighton
BN1 4AJ

editorial@totaltheatre.org.uk
07752 142526

Or, briefly: [@totaltheatremag](#)

Administration / Subscriptions /

Advertising

University of Winchester
Faculty of Arts
Winchester
SO22 4NR

info@totaltheatre.org.uk /
advertising@totaltheatre.org.uk
01962 827107

Across the site

[Reviews](#)

[Features](#)

[News](#)

[Blog](#)

[Publications + media](#)

[Search](#)

Site built by [John Ellingsworth](#)
([Sideshow](#))