



## In Repertoire

A guide to Australian contemporary performance



circus  
physical theatre  
outdoor  
multimedia  
site-specific  
performance

## Dear Reader

This guide is a snapshot of innovative Australian performance of the early 21st century. It's by no means a definitive portrait because it represents those artists and companies who at the time of publication have works available for touring. Nonetheless, most of the key players are included and the guide is indicative of an astonishing variety of artistic visions, forms and touring experience.

Some established and emerging practitioners who do not have entries in this guide are mentioned in Works-in-progress (page 46) or in the essays (pages 38-43) which introduce you to the recent history of Australian circus, physical theatre and performance practices.

A database of companies, artists, works and contact details can be found on pages 44-46. The previously published volumes on Music Theatre, Contemporary Dance and Australia's Indigenous Arts in the In Repertoire series also include other innovative works available for international touring. These can be requested from the Australia Council, or down-loaded as PDF files from [www.ozco.gov.au/resources/publications](http://www.ozco.gov.au/resources/publications).

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Left	The Marrugeku Company, Crying Baby
Right	BAMBUCO, ARCH
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Produced by RealTime for the Australia Council  
the Australian government's arts funding and advisory body

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May 2001 ISBN 0642 47237 8



# RealTime

# physical theatre

## Introduction

Some of Australia's most distinctive and well-travelled performing artists appear in the pages of this publication. Their creations embrace multiple forms, from circus (in tents, in theatres, without animals, with and without fleas) to physical theatre, performance art, outdoor spectacles, visual art installations, site-specific works, multimedia collaborations, Asian training regimes, new media, and stand-up comedy.

What the artists in this guide share, for the most part, is a departure from traditional artforms, including the play, the opera, the circus.

The blurring of the lines between traditional forms, a new emphasis on the creative team, a widespread fascination with the body, the flow of artists between forms and companies, the commitment to experimentation and innovation, and an engagement with new technologies, radically expand the notion of theatre.

The resulting new forms of artistic practice invigorate the performing arts in Australia and give voice to a unique culture. The works emerging from these innovations are themselves quite radical – frequently inter-cultural, addressing gender and other political issues as well as the importance of place. The rise of Australian Indigenous performance is an important element, blending an engaging and discursive naturalism with stylised ritual and popular culture. A sense of space too, is often integral to these works, whether architectural, environmental or virtual.

This re-invention and expansion of performance is an international phenomenon to which Australia contributes its own distinctive body of work. Australia is synonymous with the development of contemporary circus and physical theatre, in particular, as new forms of performance practice. Our artists draw on rich circus and vaudeville traditions, absorb new and traditional influences from Asia and Indigenous Australia, and, importantly, build on a physicality deeply ingrained in the culture but more typically identified with Australia's famed sporting prowess.

A rarely celebrated nexus between the arts and sport was seen in the acclaimed opening ceremony of the Sydney 2000 Olympic Games. That event drew enormously on the skills of hundreds of Australia's physical and innovative theatre performers (not a few of whom appear in this guide), and on the vision of teams of artistic creators who mobilised a wealth of talent and sheer physical know-how to present a truly remarkable event. This guide too celebrates the depth and diversity of that talent.

**Jennifer Bott**  
Chief Executive Officer  
Australia Council





Circus Oz

High flying, sexy, sophisticated, cheeky and all Australian. Formed in 1978, this group of itinerants looted high and low culture, and pillaged from the popular as well as the obscure, to create a contemporary circus that entertains audiences throughout the world.

In 20 exhilarating years Circus Oz has undertaken over 200 performance seasons in over 100 communities in 26 countries on 5 continents. In the past 10 years alone Circus Oz has performed to nearly one million people in venues as wide ranging as a glass opera house in the Brazilian rainforests and a 42nd Street theatre in New York. 90 mins, 21 performers & staff

...a rollercoaster experience which is simultaneously comic, graceful, thrilling and therapeutic.  
*The Guardian, UK*

...what puts Circus Oz ahead of the class is that everything it does is touched with style and humour.  
*The Times, UK*



They are acrobatically amazing, mentally mind blowing and extraordinarily dexterous, ditsy and adorable.  
*New York Post*

Strange Fruit

The Field

An intriguing ritual of courtship and discovery, breaking hearts and bending poles to impossible angles accompanied by a unique and eclectic soundtrack. 45 mins, 8 performers

Spheres

Featuring giant luminous orbs from which performers gradually emerge, Spheres is a whimsical look at physics, the miracle of birth and humanity's existential relationship to planet Earth. This is a night-time only performance in which lighting is integral. It features a score by John Phillips of the folk/pop band, Not Drowning Waving. 60 mins, 7 performers

Strange Fruit specialises in large-scale, outdoor public performance using 4 metre high flexible poles, thrusting performers high above the heads of the audience. Strange Fruit's strong visual and design elements and exceptional choreography synthesise sculpture with physical theatre. The company has performed in over 150 international festivals in 28 countries over the last 6 years.

Wistful and funny, breathtakingly simple and yet strange and mysterious...sublime.  
*The Australian*



...like living statues soaring between heaven and earth...  
*Nord Éclair, France*







**Kate Champion**

**Face Value**

In an intrinsically physical performance, Kate Champion heads into the space between saving and losing face, getting off on the right foot and finding it in your mouth, hanging in there and letting go. A voyage into self-acceptance that is wryly humorous, told through body language, spoken word and an inventive design of façade and framing. 55 mins, 1 performer

Kate Champion's movement-based performance has been strongly influenced by her work as performer and rehearsal director with DV8 Physical Theatre, London. She has created, performed and toured Face Value to three Australian cities, directed Legs on the Wall in Under The Influence and choreographed Company B Belvoir's production of the internationally acclaimed Cloudstreet. She is presently creating a new solo show, About Face, as well as a new group work, Same, same But Different.

As with all the best serious stuff, Champion's imagery, stories and ideas are hilarious and hilariously moving. She is a rare talent, and whatever she does next must be immediately labelled 'don't miss'. *The Bulletin*

**Neil Thomas**

**The Urban Dream Capsule**

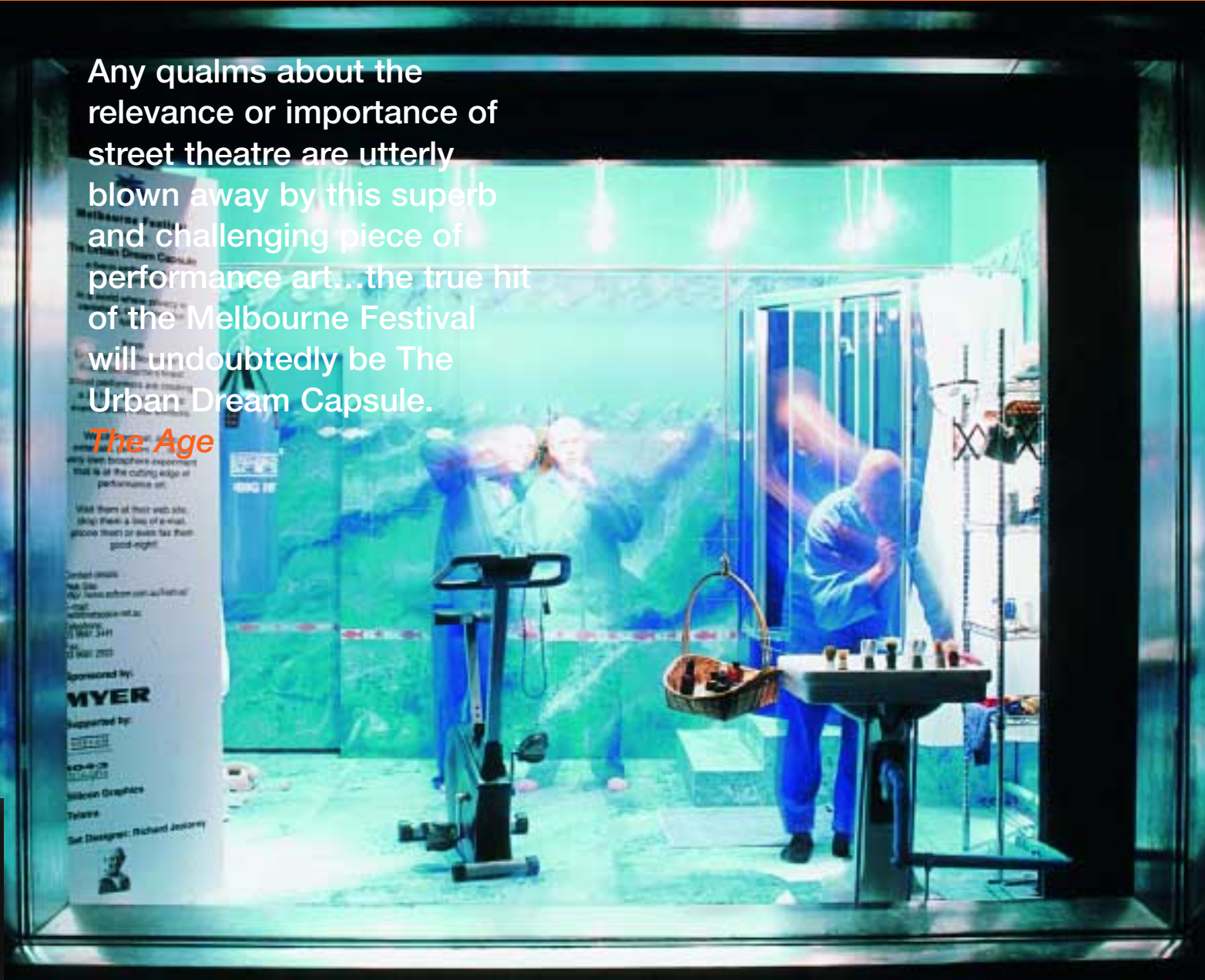
A site-specific performance-art installation first performed in 1996. A home complete with bathroom, kitchen, living room and bedroom is installed in the windows of a major city department store. The actors are locked in for 2 weeks or more, generating a non-stop interactive performance event, a domestic opera that grows in collaboration with the city's audience. www.urbandream.com is the project's exhaustive archive. The Urban Dream Capsule has toured extensively in Australia, New Zealand, Europe and the USA. 14 days or more, 4 performers

**The Museum of Modern Oddities**

MoMo is a series of public art events encompassing performance, visual art, installation and museum practices. Fundamentally conceived as site-specific work, MoMo is a dialogue between artist, audience and space. Their 2001 project is sited in a disused, fully stocked suburban hardware store.

Any qualms about the relevance or importance of street theatre are utterly blown away by this superb and challenging piece of performance art...the true hit of the Melbourne Festival will undoubtedly be The Urban Dream Capsule.

*The Age*



**Hubcap Productions**

**Car Maintenance, Explosives and Love**

Physical theatre that blasts preconceptions of women and their relationships. Performer Donna Jackson demonstrates how to love your car, service and tune your explosives and blow up your relationships. 70 mins, 1 performer

**Body Celebration of the Machine**

A one woman show directed by Amanda Owen on the ironies and intricacies of the body as machine. A physical dive into the internal organs to pulse-racing dance music, featuring graphics by artist Lin Tobias, punctuating the acrobatics on three huge screens. 70 mins, 1 performer

Donna Jackson founded Melbourne's acclaimed Women's Circus which she directed for 6 sell-out seasons and toured to China. Amanda Owen is a former circus bare back rider who has toured and performed throughout the UK, Europe and South America.



The most perfect fusion of writing and performance.  
*The Guardian, UK*



**desoxy Theatre**

**98.4%DNA being human**

Explores the chemical, physical and emotional evolution of humanity, using a mix of voice, dance, text, sound and image. Performing in a spartan space, the performers engage in physical demonstrations of the human species inspired by Aquatic Ape Theory and other evolving stories. 98.4%DNA spells out the genetic message that announces the presence of the past. This production has twice toured extensively in the UK as well as to the Spoleto Festival in 1999 and to Asia Pacific Next Wave in the 2000 World Dance Festival in Tokyo. 65 mins, 2 performers

Teresa Blake and Daniel Witton founded desoxy in 1990. They have performed large scale works at the Telstra Adelaide Festival, and the Melbourne and Sydney Festivals. The company has toured to Korea, Japan, Venezuela, Holland, Belgium, England, Ireland, Scotland, Spain and Austria.

What desoxy make tangibly manifest in this courageous performance is 'the body of evidence that bears the scars of evolution.' An emotional and intellectual assault on sense and the senses. *The Guardian, UK*





**Deborah Leiser/Regina Heilmann/Nikki Heywood**

#### a room with no air

This is a contemporary performance work whose creative impulse was a 'shared cultural history' between 2 first generation Australians confronting the terror of Nazism and the Holocaust that they have inherited. Traversing this difficult terrain and confronting uneasy silences, they shake up the German/Jewish dynamic of perpetrator/victim. They move beyond stalemate, begin to listen to each other, raise unfathomable questions and finally make a highly charged and sometimes humorous performance work together. 60 mins, 2 performers

Works involving Heilmann, Leiser and Heywood have been performed at major festivals in Adelaide, Perth, Melbourne, Sydney and New Zealand. In this collaboration they bring together their skills drawn from Suzuki method, Min Tanaka's Body Weather training and vocal work in a performance with a score by leading Australian composer Elena Kats-Chernin.

Leiser and Heilmann perform with a psychological intensity... physical incisiveness that charges the scenario with tension and symbolic power. **RealTime**

#### Kage physical theatre

##### No (Under) Standing Anytime

In the paintings of Australian artist Jeffrey Smart, "the most ordinary of situations are plucked from obscurity and invested with unexpected status in compositions of quite startling ambiguity and unerring completeness." (Edmund Capon, Art Gallery of New South Wales, 1999). In this work, inspired by Smart's paintings, the slightly skewed reality of the modern world is inhabited by strange personalities. 55 mins, 4 performers

Founded in 1996, Kage is the creative partnership of Kate Denborough and Gerard Van Dyck, who aim to present dance theatre which is both rich and raw in its physicality and humour.

For originality, content, theatric-ality and sheer entertainment, Kage was outstanding. **Sydney Morning Herald**

No (Under) Standing...is immensely satisfying and, perhaps most exciting of all, you leave the theatre feeling good about the future of new choreography. **Dance Australia**



#### Yirra Yaakin Noongar Theatre

##### Djildjit

Out of the rivers and waters of Noongar country flow stories of the Dreamtime. Using myths and songs based on the waterways and marine life in the south-west of Western Australia, Djildjit (meaning fish), a performance for children, blends traditional Aboriginal elements with modern theatre practices. 45 mins, 3 performers

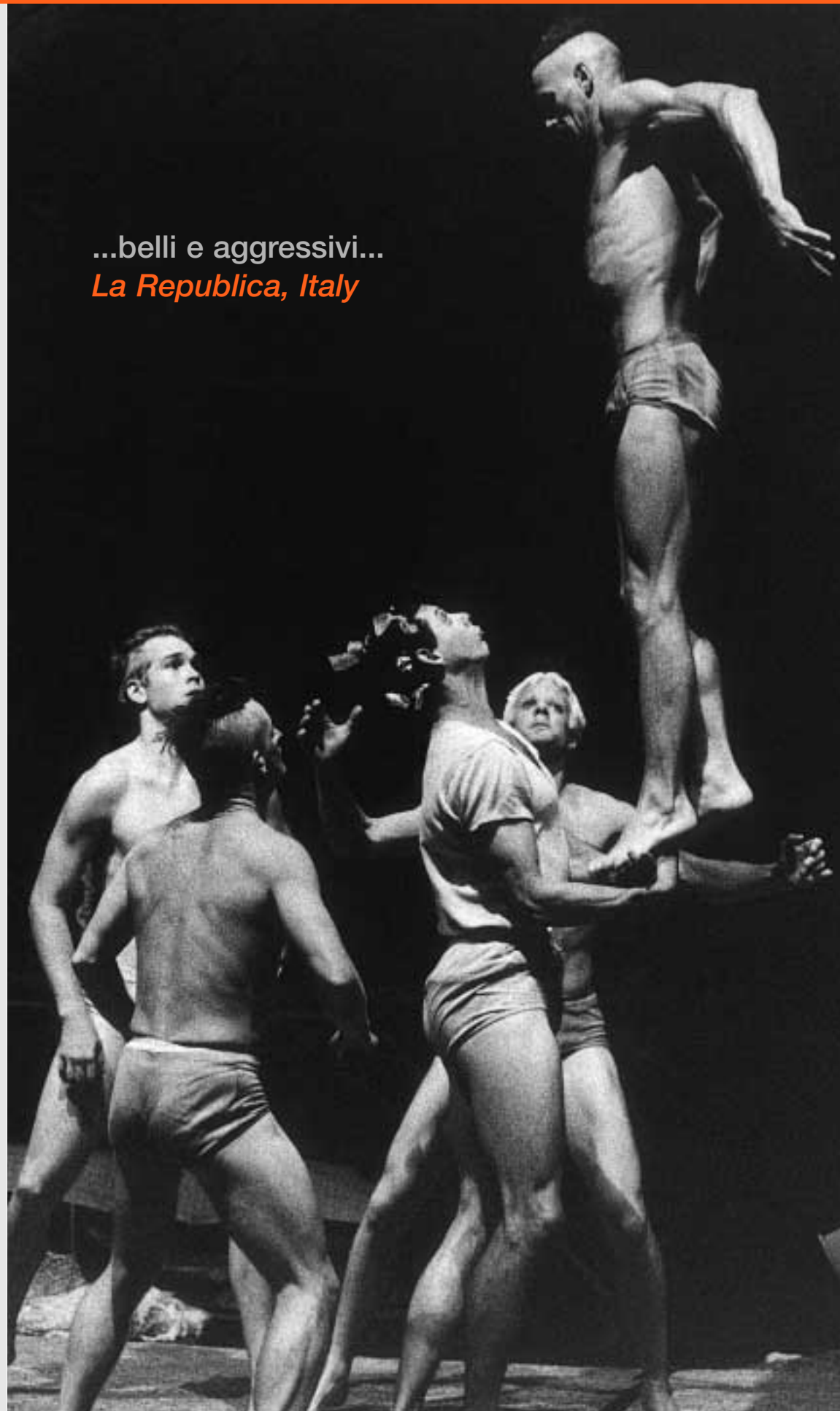
##### Solid

Solid explores the tension between city and outback, traditional and modern Aboriginal culture, featuring Ningali Lawford and Kelton Pell, "two of the best young Australian actors of their generation" (The Australian). 2 hrs 2 performers,

Yirra Yaakin Noongar Theatre is Western Australia's Aboriginal theatre company. Through an acclaimed program of performance and community development initiatives, the company offers a point of entry into the distinctive language, culture and traditional practice of the Noongar nation. Also in repertoire are Aliwa (co-produced with Company B, Belvoir Street Theatre, 2001) and Alice (performed by and based on the life of singer Alice Haynes).

(Solid is) a memorable production, notable for its humour and exploration of unresolved issues that Aboriginals face on a daily basis. **Sunday Times, WA**

...belli e aggressivi...  
**La Repubblica, Italy**



#### acrobat

acrobat performs the work acrobat the nature of the performance reflects the cynicism of the individuals within it acrobat do big tricks the performance is continuously changing. it persists to be home-made, dense, falling apart

acrobat has been since 1996 acrobat recognise the benefits of garden weed juice for health the performers train, build the gear, make the costumes, set up, do the show acrobat is honest

acrobat have toured throughout Australia and Europe. 60 minutes, 8 performers

It is a perfect 10 for this astonishing Aussie troupe who defy gravity and good taste with a show that is the antidote to all those soft-focus circuses such as Cirque du Soleil. **The Guardian, UK**





The live soundscape from Stevie Wishart...guides you, seduces you, and deceives you. Addictive.  
*De Standaard, Brussels*



**Stevie Wishart**

**EScape**

Video and sound are everywhere. But Lisa DiLillo and Wishart play one against the other – video with its soundtrack, music with images, silent film, live camera images of the player's instruments and her body cut into pre-recorded footage. They EScape to find what's in between. EScape premiered at the Walker Arts Centre, Minneapolis, 2001. 1 hr, 2 performers

**SOLO**

Explores music and technology going back to 1000AD and fast forwards into contemporary sound worlds. Hurdy-gurdy, violin, voice, electronics. 40 mins to 1 hr, 1 performer

Australian composer and performer Stevie Wishart lives in Sydney and Brussels. For her, the rub of image, sound and technology from the medieval, the contemporary, and the virtual, have a sensuality all their own. She is currently performing EScape with the New York video artist Lisa DiLillo, and UT with the Sydney installation artist Joan Grounds.

...the piece carefully sustains an episodic narrative...the stereo image, too, is dramatic...A vibrant orchestration of natural and artificial elements.  
*The WIRE, UK*

**Joanna Dudley/Juan Kruz Garaio de Esnaola**

**My Dearest, My Fairest**

A couple sit at opposite ends of a dinner table. They sing, whistle and play love music on their favourite instruments – kazoos, music boxes, cow bells, a glockenspiel, an Indian harmonium, rattles, a yellow rabbit and a red bear. Purcell's love songs undergo transformation as does Latin American music from the 50s and Italian opera arias sung to French sign language. 70 mins, 2 performers

Adelaide-based Joanna Dudley works with Sasha Waltz, Heiner Goebbels and Thierry de Mey in Berlin. She has created works for the Avignon Festival, Berlin Theatre Treffen and the Telstra Adelaide Festival. Juan Kruz Garaio de Esnaola also works with Waltz. He choreographed The Rest of You with Luc Dunberry and has worked with DV8 Physical Theatre.



A lovely, funny, erudite, romantic, erotic and sensual hour of foreplay, not between bodies but via a weird conglomeration of toys...a greatly gifted pair.  
*Adelaide Advertiser*

**ERTH Visual & Physical Inc.**

**The Garden**

A giant interactive performance installation with live music. A landscape environment inspired by prehistoric Australia inhabited by huge stilt-walking insects and an aerial spider complete with web. The Garden interprets natural biological dramas and is accompanied by original live music. 45 mins, 8 performers/technicians

**Gargoyles**

Gargoyles come to life on the tops of buildings and descend to earth to explore life on the street. With extensive experience on heritage buildings, the Gargoyles can fly from any solid structure. 40 minutes, 6 performers/technicians.

Fulfilling demand from arts events and Australian and international festivals, ERTH has a large repertoire of fantastic works. Giant puppets, stilts, pyrotechnics, abseiling, road works machinery and inflatables are some of the tools utilised in their unique works.



fiery performers...  
innovative Australians.  
*South China Morning Post*

**The Men Who Knew Too Much**

**Virtual Humanoids**

A highly wired interaction of live and online performance. Immersed in the data convergence of the 21st Century, The Men Who Knew Too Much satirise contemporary obsessions. 75 mins, 10 performers

**Ascent of Suit**

An ironic expose on the iconic image of the suited corporate person, the universal salaryman. 65 mins, 6 performers

The Men Who Knew Too Much combine art, architecture, performance, comedy and sound design creating highly original performance works informed by cross cultural influences from 13th century Japanese comic Kyogen to Bauhaus ballet. The group has performed to popular and critical acclaim at festivals in Germany, Singapore and Japan, and toured extensively throughout Australia.

...so out there they need artificial breathing equipment to survive. Ascent of Suit is a great show, accessible but genuinely peculiar with a wonderful interior logic.  
*The Age*

Virtual Humanoids was a wondrous meeting of interfaces; electronic art and absurdism, screen and stage, live and virtual, human bodies and computerised voices...Virtual Humanoids' polished, stylised format integrated its digital imagery completely.  
*RealTime*





**Kooemba Jdarra Indigenous Performing Arts**

**Goin' to the Island**

After seven years on the mainland, TJ, a young Murri hothead returns home to Minjerribah (Stradbroke Island) to celebrate his 21st birthday. TJ's family chart the Island's comings and goings from the Dreaming to the present day to help the young man to understand the strong ancestral and communal ties that keep him goin' to the island. Therese Collie's play uses humour as well as dance and musical forms that range from traditional to reggae and rap. 90 mins, 5 performers

**Piccaninni Dreaming**

A performance for primary and pre-school children which introduces elements of Indigenous culture including traditional Aboriginal dance, didjeridu performance and a Dreaming story. 40 mins, 3 performers

Kooemba Jdarra is dedicated to producing innovative contemporary theatre that highlights and explores Indigenous issues and themes while providing a nurturing environment for the development and empowerment of new Indigenous artists.

In its generosity of spirit and its powerful theatricality, (Goin' to the Island) is a play which will delight Murris and whitefellas alike.  
*Brisbane Courier Mail*

**REM Theatre with Sadari Theatre**

**Frozen Girl**

An oddball musical adventure that takes family audiences into the strangest place of all – the human mind. A young girl with a crazy family is not sure how much they love, or care, for each other. After she is frozen with fright, an invention by her father takes the family into the girl's head to see if they can wake her. Frozen Girl is told with humour, live and recorded music and dynamic dance sequences. 50 mins, 4 performers

REM's evocative performance style is created with leading musicians, designers and performers from Australia and around the world who create simple but resonant stories. Frozen Girl was created with REM's partner company Sadari, the second largest theatre company in Korea, and in conjunction with the Seoul Arts Center, Korea's flagship performance venue where it played to sell-out audiences.

Startling and unique stage images. Music from the show still lingers. Frozen Girl provides that challenging, exotic festival experience that will be remembered.  
**Lowdown**



**Yaschin Ensemble**

**Mnemosyne**

A collage of physical and vocal images inspired by the classic tale, The Little Prince. The production looks at the corruption of childhood innocence and how loss, death and grief become imprinted in memory. A non-linear journey in search of poetic logic. 75 mins, 7 performers

Formed by a group of Adelaide theatre makers in August 1998, the Yaschin Ensemble emerged from a masterclass workshop initiated by Netta Yaschin, a performer with Israel's Itim Ensemble, who toured to the 1998 Telstra Adelaide Festival with Va-yomer, Va-yelech.

Absurdly funny, exquisitely intense, this piece is so unnervingly familiar you could well ache from the beauty of it all.  
**Inpress**



It is synthetic theatre at its boldest, most expressive and physical, where...the imagination stalks unchained on stage.  
**The Australian**

**The Marrugeku Company**

**Crying Baby**

Crying Baby is a large scale outdoor intercultural performance weaving contemporary, historical and Dreaming stories from western Arnhem Land in northern Australia. The work is spun around an orphan Dreaming and its resonance with the legacy of the missionary Mr Watson, the first white man in Arnhem Land. These stories are interpreted by The Marrugeku Company in its fusion of contemporary and traditional performance styles. Crying Baby incorporates the arts of physical theatre (stilt acrobatics and dance), film and traditional Indigenous dance, music and storytelling. 65 mins, 10 performers

The Marrugeku Company was founded in 1994 and is composed of Western Australian urban Indigenous dancers and musicians, physical theatre practitioners from Stalker Theatre Company, and Kunwinjku dancers, storytellers and musicians from Kunbarlanjanja, a remote community in Arnhem Land. At Marrugeku's heart is a process of reconciliation, not in the sense of searching for a universal theatrical language, but rather through a process of making performance that respects difference while working together.





Co. Theatre Physical

Wonder Alice Wonder

A trippy reincarnation of the Mad Hatter's Tea Party in a comic spectacle of stunts and hip rave music.  
25 mins, 4 performers

Miss Havisham's Dream

Bodies fly and slam as the aging Miss Havisham is drawn back in time to experience a wedding beyond her wildest dreams.  
25 mins, 4 performers

Founded in 1995 by Artistic Director Beth Kayes, Director/Designer Carlos Gomes and violinist/composer Hope Csutoros, Co. Theatre Physical combines circus, aerial dance and theatre with innovative design and original music to present intensely visual, entertaining and thought provoking performance. The company has performed at the Melbourne Festival, Perth International Arts Festival, Sydney Festival, Singapore Arts Festival and in Europe.

...there is a perverse dream-like logic within the images...each sequence cleverly incorporates story, acrobatics and high-flying into a bizarre amalgam.  
*RealTime*

Imaginative territory... acrobatics with attitude, performed with fierce abandon.  
*The Australian*



BAMBUCO

ARCH

A 30-metre tall bamboo structure built by a crew of climbers. The process of building is a performance in itself, a 2-week narrative—its gesture, one of bridging space. The gesture is singular, the structure complex. When the construction is complete it is used for an aerial performance. 2 weeks, company of 9 plus 6 locals. Elsewhere, BAMBUCO creates structures specific to sites in seven days and in collaboration with other performing groups, as they did on SCAFF with 5 Angry Men at the 1998 Telstra Adelaide Festival.

BAMBUCO creates singular and visually arresting structures from bamboo. They appear over days or weeks—colossal, implausible. The incongruity of a huge architectural form in the midst of familiar buildings, and the dramatic images created by the aerial crew, combine in an event unlike any other. Then the entire structure vanishes, leaving an empty space that appears occupied, for a period, by an absence. The company has appeared at Australian arts festivals and toured to Manila and Berlin.



Stacey Callaghan

when I was a boy

Staging our desire to fly against our fear of the fall, the work explores the trust, pain and risk inherent in inhabiting a constantly changing environment—namely our bodies. In a work based on the experience of breaking her back in a trapeze fall, Callaghan re-invents circus, embodying 3 spirited personae who challenge limited notions of the self as separate.  
75 mins, 1 performer

Stacey Callaghan is a versatile writer-performer with a strong history of critically acclaimed solo performance and ensemble work. Trained in circus, Butoh, Suzuki and yoga, Callaghan combines physical theatre, and comic flair with a compelling presence.

The word 'inspirational' gets sprayed around loosely, but it best describes when I was a boy...a complex sonata about fear, fragility, pain, courage and healing.  
*The Australian*

Bizirkus

Boyzircus

Three fly-gangsta-dope-home-boys hit the pavement in a typhoon of acrobatics, funky rhymes, live electronic music, DJing, juggling, slapstick comedy and breakdancing.  
45 mins, 4 performers

More!

Includes heart stopping stunts, physical comedy, acrobatics, fire and contact juggling, whip cracking, a tower of chairs and a fiery finale. Up to 60 mins, 3 performers

Members of Bizirkus have been trained by acrobats and clowns from France, Russia, China, Brazil, Kenya and England. Synthesising these diverse traditions into their own unique Australian style, the company creates shows that hurdle language and cultural barriers.

Bizirkus is hilarious, clever and great fun. Death defying stunts come rapid fire as the performers put themselves through the most amazing contortions. But what shines through the stunts is music and humour.  
*X-press Magazine*

Rock'n'Roll Circus

Tango

Using the avant-garde tangos of the great Astor Piazzolla, Tango explores the perils of intimacy and the search for home.  
70 mins, 4 performers

Sonata for Ten Hands

Joining forces with concert pianist Tamara Anna Cislowska, the strong sensual torsos of Rock'n'Roll enmesh with 2 dramatic works from Schumann and Brahms.  
70 mins, 4 performers & pianist

Rock 'n' Roll Circus has been exploring the frontiers of contemporary circus and physical theatre for 13 years, winning awards and touring nationally and internationally. Sonata for Ten Hands has played major Australian cities as well as the Equinox Festival in Noumea.

...this new venture by Queensland's Rock 'n' Roll Circus is a veritable knockout...Sonata dances lyrically between drama, circus and music theatre.  
*The Australian*





Party Line

Steel Fracture

With digital projections, large scale sculptures, live music and an audience on the move, Steel Fracture is a multi-layered, outdoor, site-specific performance event which explores the impact of steel on women's bodies. 75 mins, 6 performers

Divas

On the run from Sydney's Opera House, four famous divas find, as they pause for breath, that they have arrived on the streets at sunset. Fans are flung to the heavens, hoops are lost to the seas and notes hang on the wind as Carmen, Tosca, Violetta and Cho Cho San struggle to re-invent the body of the diva in the 21st century. Up to 40 minutes, 4 performers, 1 musician

Established in 1992 by a group of female physical theatre and performance practitioners, Party Line integrates the theoretical, the visual and the physical in its performance of the feminine in public spaces—theatres, art galleries, museums, shopping malls and building sites.

(Party Line create) a vision splendid, a unified image of mind and muscle, offering an experience of intelligence, humour and artistry, strength, beauty and sensuality. *Sydney Morning Herald.*



The transmute collective

Liquid Gold

A live performance event performed in two geographically separate venues with audiences able to access the work via the internet. At the same time, writers in each venue generate a visual and interactive experience which can also be seen by those watching remotely. Liquid Gold presents one woman's story of reconciliation, a hyperreal journey through multiple timezones and spaces of uncertainty and warping memory. 30 mins, 2 performers plus technical staff

The transmute collective comprises new media artist Keith Armstrong, performer Lisa O' Neill, sound artist Guy Webster and interactive designer Gavin Sade. The premiere at Brisbane Powerhouse Centre for the Live Arts was simultaneously broadcast via the net from the Site Gallery, Sheffield, UK.

Avoiding the privileging of computer construct over physical body, this performance examined questions of how we conceptualise experience, examine self and others...an important breakthrough. *RealTime*



...dazzled by the visual gags, which are numerous and imaginative.

The Age

DISLOCATE

The Arrivalists

Interactive street theatre inspired by the likes of Buster Keaton and Charlie Chaplin, this is a mad, acrobatic foray into a film set of melodramatic proportions. 25 mins, 2 performers

Three Speed Crunch Box

In this fast, funny, acrobatic work, three absurd stunt people try desperately to get the big trick right. 20 mins, 2 performers

DISLOCATE combines acrobatics, aerial work and absurd humour to create performances suitable for the street, theatres and site-specific festivals and events. They have performed for the Perth International Arts Festival, and the Melbourne and Next Wave festivals.

Bodies knotted up and pulsating, dangerous flying and gravity defying work. *The Australian*

not yet it's difficult performance group

scenes of the beginning from the end

An original interpretation of the way we relate to space. Physically rigorous and visually entrancing, this outdoor performance interweaves dance, video, music and text into the landscapes of desert, suburbs and city and the themes of time-and-space, cultural identity and surveillance. 70 mins, 7 performers

training squad

A highly adaptable performance event using the vocabulary of sport as a choreographic and textual inspiration for a series of static actions and mobile interactions in public spaces. Appropriate for either indoor or outdoor programs. Up to 40 mins, 10 performers

not yet it's difficult is a group working under the artistic direction of David Pledger to produce original theatrical works, public space projects, theatre productions, experimental video, film, and workshop and cultural development programs. The company recently toured to Denmark's Arhus Festival and appeared at World Expo 2000 in Hannover, Germany.

nyid continue to be a highly physical, intellectual theatre company that revels in the deconstruction of theatre itself. *Inpress*



Chrome

Pink Fit

Three synchronised and syncopated songsters represent all that is crass, sentimental and ludicrous about life and love. This work can also be presented in comedy/cabaret format.

Sharks

An exploration of contemporary beach culture. A wry and witty performance encapsulating Australia's obsession with sun, surf and sand.

Lizards

Inspired by the Australian outback, these 3 cool, corrugated chimeras grace any place with their desert grooves and muscly moves. All works 2 sets x 45 mins or 3 x 30 mins, 3 performers

This athletic trio presents a mobile feast of performance vignettes with song, dance and instruments. Structured episodes create opportunities for linking improvisations using the audience, which often leads to moments of poignancy or hilarity. Chrome is as effective with a handful of people as they are with an audience of thousands, having performed in settings ranging from world stadiums to streets, piazzas to parks, town squares to television. Whatever the conditions, this group transforms ordinary settings into places of discovery and cultural congress.





**The Umbilical Brothers**

**THWAK**

The Umbilical Brothers are world winners. Their successes include an 11 month off-Broadway run and acclaimed festival performances in Australia, throughout Europe, South America and South Africa. They also created the voices for Nickelodeon's hit *Maisy*, and their international TV appearances range from Leno to Letterman, CNN to Japanese specials.  
90 minutes, 2 performers

Wildly funny, wildly creative!...a tightly scripted, technically impressive hour of inspired anarchy by this pair of cartoon characters sprung to life!...psychic twins, joined in an irresistible conspiracy to commit comedy!...silly behavior of the highest caliber! Up to the minute tomfoolery in the new vaudeville tradition of thinking man's clowns. Like Bugs Bunny and Elmer Fudd on the set of *Terminator 3*!  
*New York Times*



...an ingeniously hyperactive mime--with sound-effects comedy, a Muppets-by-way-of-Tarantino skit.

*Entertainment Weekly, USA*



**5 Angry Men**

**the Bells**

A series of images and composed musical pieces that explores the human capacity to hold a paradox: friendship, cooperation and camaraderie alongside aggressive competition and the violent struggle for power and status. The apparatus is a combination of mechanical and electronic devices connected to five ropes, creating a very large musical instrument. Precisely choreographed movement and complex timing are inseparable from the music performed. It is a highly physical piece demanding endurance and discipline from the performers.  
30 mins, 5 performers

5 Angry Men is a public space theatre company whose work develops from commentary on contemporary culture and the manipulation of universal symbols. The company creates visually striking shows that draw upon high-energy physical performances, powerful soundscapes and strong design. Underscoring the work is a wry humour. The company has toured Australia, New Zealand and extensively throughout Europe.

With the Bells, such a high standard of street theatre...is set that even this company may find it difficult to maintain.  
*Theatre, Russia*

**Legs on the Wall**

**Homeland**

Suspended on a 25-storey skyscraper, accompanied by the haunting Bulgarian/Celtic music of Australian group Mara! and the Martenitsa Choir, performers traverse and descend the imposing vertical stage, aglow with projected images depicting the struggle and courage of refugees and migrants.  
30 mins, 4 performers

**Under the Influence**

Emotive, funny, erotic and strangely troubling, this production for theatre spaces examines the compulsions that paradoxically draw people together and drive them apart.  
60 mins, 5 performers

Renowned for startling, sensuous and emotion-charged theatrics, Legs on the Wall integrates text, acrobatic skill and aerial imagery in a no-holds-barred approach to storytelling. Legs on the Wall challenges expectations of theatre-going. The company has toured extensively throughout Australia and to New Zealand and Europe.

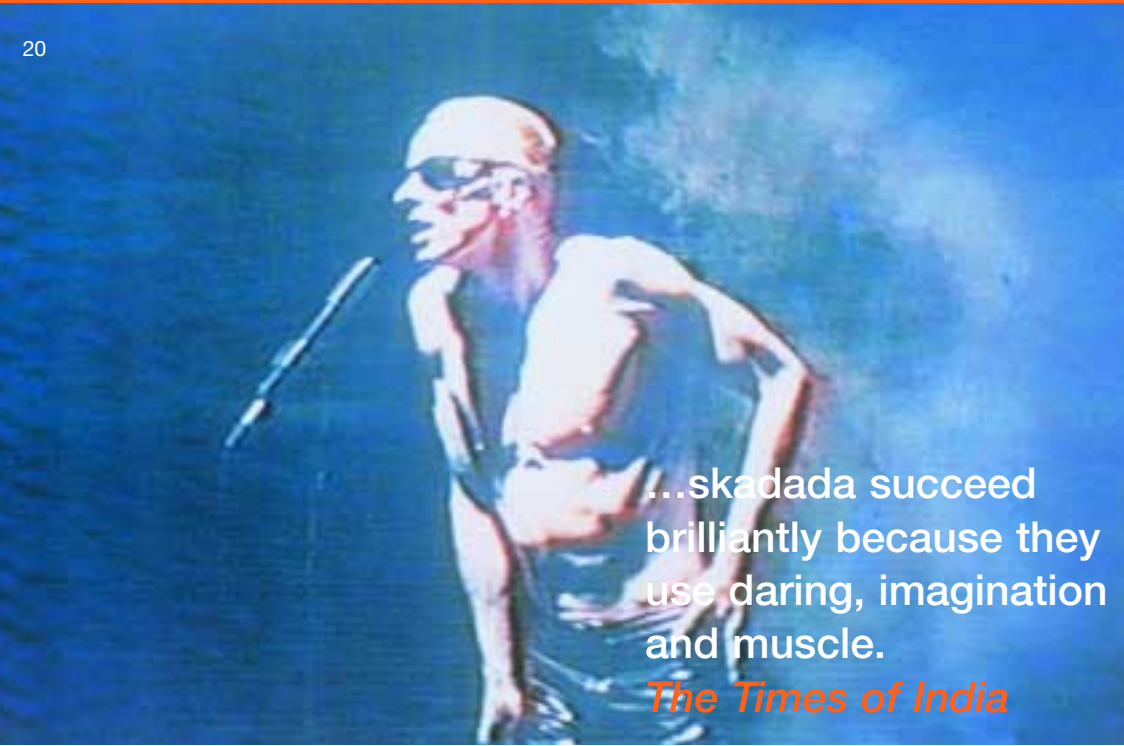
Exhilarating...Under the Influence proves the body can be an achingly expressive tool.  
*The Guardian, UK*



If the actors had walked on water I couldn't have been more surprised.

*The Guardian, UK*





...skadada succeed brilliantly because they use daring, imagination and muscle.  
*The Times of India*

skadada

skadada

A multimedia performance exploring ideas about the body in the age of information technology.

boop!

A video cabaret about life in Perth—the most isolated capital city in the world.

skadada combine movement, dance, martial arts and aerial work, physical theatre, songs, original interactives, video and graphic imagery, computer animation and sampled and manipulated sound. Based in Perth, Western Australia, the company has toured major Australian cities as well as to Taipei, and to India as part of the Australia/India New Horizons program.

...boop! is a dream world of Technicolor images in Technicolor sound...it enchants and intrigues...it is exhilarating...skadada's team is wondrously imaginative and entertaining.  
*The Australian*

Morgan Lewis

Hot Banana Morgan

A man of many guises; MC, breakdancer, beatboxer, capoeirista, poet, theatre director, community arts worker. Performance art meets standup-comedy meets hip hop meets theatre workshop. A performance about tribes, about belonging, an ever-spiralling series of alter egos. Fast, funny, in your face, involving and very physical. A room, a tape deck, a light bulb, and your host, the man himself, Hot Banana Morgan.  
105 mins, 1 performer

Morgan Lewis has performed at The Cleveland International Performance Arts Festival, Theatre for the New City (New York), the Energex Brisbane Festival, and has enjoyed successful seasons at Performance Space in Sydney.

...cuts together text, consciousness-raising rap, storytelling and physical theatre into a brilliantly entertaining and uplifting 'workshop' performance.  
*City Hub*



Two Turns

CENSORED

Blending Australian suburbia and underground cabaret, CENSORED is an irreverent satire on the genre of autobiography. It depicts the perverse extremes of a life dedicated exclusively to the art of performing—and telling lies.  
70 mins, 1 performer

Two Turns founder Wendy McPhee collaborates with artists from various disciplines on a diverse range of projects. Formed in 1995, Two Turns has developed a reputation as creative and risk-taking.

(CENSORED) is a courageous work and was certainly a 10 Days on the Island festival highlight with additional shows sold out in hours.  
*Dance Australia*



The Flying Fruit Fly Circus

The Gift

Set to live percussion, The Gift stylishly blends theatre and circus traditions with its young performers turning a stuffy classroom into colourful chaos. Direction by Artistic Director Kim Walker.  
2 hours, 18 performers

A Backyard Barbie

Fast paced riotous circus action that takes an hilarious look at classic Australian characters, icons and traditions.  
30 mins, 15 performers

Founded in 1979, The Flying Fruit Fly Circus has established itself as one of the world's premier youth performing arts companies. Among its many international and corporate performances, the company has presented a sell-out season of The Gift at the New Victory Theater in New York in 1999. The Flying Fruit Fly Circus is regularly invited to perform at high profile festivals and events worldwide. Highlights in 2000 included the premiere of their new work, Fusion, with the Shanghai Acrobatic Troupe, at the Sydney 2000 Olympic Arts Festival and performances at the opening ceremony of the Sydney 2000 Olympic Games. In March 2001, the company premiered A Backyard Barbie at the opening of the National Museum of Australia, Canberra.

Feats like these draw wows, screams, gasps, applause and cheers from the audience, and laughter too.  
*New York Times*



...brimming with youthful energy, high spirits and mischievous behaviour, The Flying Fruit Fly Circus delivers a cornucopia of family fun.  
*New York Times*





Urban Theatre Projects

Site works

UTP animates working, populated urban spaces with performance. Its interactive 'intimate spectacle' events move audiences through a site and among the people living or working in it. Sites have included Sydney's railway network (TrackWork), a suburban CBD (<subtopia>), an old town hall (The Palais), and a residential neighbourhood's public and private places (Speed Street).

UTP is available to make new works—for a festival, through a residency, in a co-production with local artists, or through collaboration with a community (geographically, ethnically or otherwise defined). The company can start from a site, idea or community, and create a work reflecting a dialogue between contemporary performance and the forms and genres of the participating community. UTP is also producer for The Cement Garage from emerging director Alicia Talbot, exploring homelessness and survival in a high energy mix of realism, physicality, grunge vaudeville and a live hip-hop/metal score. Performed in-theatre or on-site. 70 mins, 4 performers

(TrackWork) is fun, tactile theatre...You become part of the show as do surrounding members of the public, and performers emerge from and disappear back into the crowd. *City Hub*

Margaret Trail

K-ting! Extended Play

An exploration of the extra-ordinary powers of language. Trail takes ordinary phrases and innocuous-seeming parts of speech—stuttering, stammering, sighing, tiny coughs, and other interruptions—and weaves them into incantations and provocations of surprising power. Part stand-up routine, part occult invocation, K-ting! has delighted and puzzled Melbourne audiences. 50 minutes, 1 performer



Trail uses language against itself, to reveal the unconscious mutterings it attempts to keep secret. *LIKE, Art Magazine*



doppio-para//elo

The Last Child

A new music performance. A mesmerising singer, eight musicians, a DJ, a dancer, a love story. 50 mins, 9 performers.

The Last Child is loud, lusty, in-your-face but at the same time gentle, generous and above all, honest. *RealTime*

Tracking Time

A site-specific performance installation that includes live film footage. Four characters of different class and culture stumble upon each other in transit. 50 mins, 6 performers

doppio-para//elo is a leading cross-cultural performance company with a 17-year track record for quality and innovation. Its performances utilise technology as a medium for both artistic expression and new audience access.

The line between reality and theatre (in Tracking Time) seemed to blur as we blended into the crowd...travellers ourselves, we too were embarking once more on the journey of our lives. *The Business Times, Singapore*



IHOS Opera

Days and Nights with Christ

A large-scale work dealing with the imagery associated with schizophrenia; installations by American visual artist Ann Wulff are an integral part of the performance. 1 hr 45 mins, 5 performers, 6 musicians and chorus

To Traverse Water

Exploring immigrant cultural displacement, To Traverse Water depicts a Greek woman's journey to her new homeland, Australia and includes set elements such as flooding, a huge lawn and the Ballet of the Boats. 2 hrs, 11 performers, 8 musicians

The Divine Kiss

Uses images associated with the Seven Saving Virtues, questioning our notions of beauty and perfection. 2 hrs, 7 performers, 1 or 2 musicians

IHOS Opera (IHOS means sound in Greek) presents striking contemporary operas which blend voice, dance and sound with installation art and digital technology. IHOS productions are characterised by the use of unconventional industrial venues and the exploration of cross-cultural influences to create innovative works on a vast scale. The audience is taken into unexplored territories that challenge conventional notions of opera.

(The Divine Kiss)...powerful visual performances...strikingly original...unlike anything you've ever seen before. *Courier Mail*

Ibijerri Aboriginal & Torres Strait Islander Theatre Co-operative

Stolen

Developed by the company in consultation with the Victorian Indigenous community, Jane Harrison's play confronts the ugly history of so-called 'integration' policies under which successive Australian governments took Aboriginal children from their families so that they could be raised in white-run institutions. Through the stories of five Koori children struggling to survive in a society intent on destroying their culture and their identity, Stolen brings to vivid life the complex and controversial issues surrounding the Stolen Generations. 1 hour 15 mins, 5 performers.

In 1990 a group of Indigenous artists and community members came together to form a

professional theatre company for Aboriginal and Torres Strait Islander people of Victoria. Since then the company has initiated and developed performances in collaboration with their community exploring complex and controversial issues from an Indigenous perspective for Indigenous and non-indigenous audiences.

Stolen, a co-production with Playbox Theatre, had a very successful tour to London in 2000 as part of Heads Up: Australian Arts 100, celebrating Australia's Centenary of Federation. In 2001 it returns to the UK for a tour of regional cities followed by a London season at the Tricycle Theatre in November.

Stolen is extraordinary... a restless, time-transcending mosaic, dazzlingly realised... as moving as any production in London.

*The Guardian, UK*





Aphids & Kokon

Maps

Maps is a collaboration between Melbourne's Aphids and Copenhagen's Kokon involving contemporary music, visual design, film projection and text, with artists and musicians from Denmark, Australia and Japan. The ideas implicit in Maps are realised in various forms—performative site-specific applications to particular buildings, and sound documentation, including a number of publications. The first performance took place at North Melbourne Town Hall in November 2000. The next performance is scheduled for Copenhagen at Musikvidnskabligt Institut in Autumn 2001. 120 mins, 6 performers, 6 extras

Also in repertoire is Overheard at Inveresk, composed by David Young with sound design by Michael Hewes. Set in a disused blacksmith's workshop and based on the myth of the fall of Icarus, the work is a miniature opera for soprano, percussion, a boy performer, bicycles and brass band with electronics. 50 mins, 3 performers, band and chorus

The Melbourne-based Aphids produces projects and events in contemporary music performance, cross-artform collaboration and community arts. Aphids' Ricefields has toured Australian cities and regional centres.

Maps, an inspiring special event by the Aphids group...crisply idiosyncratic...There is nothing quite like it around. Go, if you can get a ticket.  
*The Age*



Snuff Puppets

The Dancing Cow Show

A spoof on classical ballet and animal training. A classic tale of good and evil, the enemy faced is the butcher and his knife. 30 mins, 6 performers

The Boomtown Family

The Boomtown Family is a fairly average family. They do the same stuff we all do but they are 4 metres tall. 40 mins, 5 performers

This is new theatre of the streets. Snuff Puppets is a giant puppet company committed to creating performance works for non-traditional sites and audiences. Their performance philosophy is gung ho, hit and run, rude, hilarious and challenging. Their materials: giant puppets, spectacular visual images, black humour and incisive satire. Also in repertoire is Forest in the Night, a 40 minute work on evolution.

There is in all of their prankstering a real study of what is possible and sadly missing in too much of today's theatre: invention and fun. It's a study in style, to great effect...so much marvellous theatrical raw material and intelligence at their disposal.  
*Sydney Morning Herald*



Performing Lines

The Theft of Sita

A combination of disparate elements—ancient and modern storytelling, eastern and western music, and Australian and Indonesian culture. Brought to vibrant life through the ancient Indonesian art of shadow puppetry, this retelling of the Indian Ramayana myth underscores the contemporary political climate of both societies through breathtaking visuals and music. More than 150 puppets magically enact the story, while the score, featuring a traditional Indonesian gamelan orchestra peppered with western instruments, provides complex accompaniment to the visual saga. 90 mins, 16 performers in a touring party of 25.

A landmark collaboration by artists from both Australia and Indonesia, directed by Nigel Jamieson with a jazz-infused gamelan score by Australian composer Paul Grabowsky, in association with Balinese composer I Wayan Gde Yudane. The traditional and contemporary puppets are orchestrated by Associate Director Peter Wilson and I Made Sidia, with design by Julian Crouch (UK). The Theft of Sita is touring October-November 2001 to the Next Wave Down Under Festival, Brooklyn Academy of Music, New York, the London International Festival of Theatre and to regional UK.

...the virtuoso puppeteers generate enthralling images between slapstick and apocalypse, between burlesque poetry and bitter irony... Unbelievably agile and exhilarating.  
*Braunschweiger Zeitung*

If art has its beginnings in a sense of awe of the world, in the enchantment of telling a story, in suspending disbelief and in the magic of human action, then (The Theft of Sita) is sheer enchantment.

*The Age*



Terrapin Theatre

The Dark at the Top of the Stairs

Theatre that invades the senses. Puppetry that's not for kids. The Dark at the Top of the Stairs navigates the wilderness of the imagination in a haunting exploration of fear. The work exploits the seamless interaction of puppetry, music, projected image and physical theatre. 60 mins. 4 performers

Terrapin Theatre's works for adults and children are highly visual, employing contemporary and traditional puppetry techniques in combination with a range of other artforms. Terrapin has toured both within Australia and internationally.

The interaction of performers, marionettes and cinematic sequences, often screened in powerful overlays of video and stills, demonstrates the calibre of artists collaborating with Terrapin. *RealTime*

Igneous

Body In Question

A highly visual interface between dance, puppetry and multimedia projections behind a powerful, true-life story. Dancer and choreographer James Cunningham, whose arm was paralysed in a motorcycle accident, journeys through the worlds of medicine, disability and recovery finding new angles on the body and new ways to move. 60 mins, 1 performer

Co-directed by James Cunningham and multimedia artist Suzon Fuks, Igneous has been exploring new territory in multimedia performance, photography and video since 1997. Drawing on participants from different cultural backgrounds, physical abilities and age, the company celebrates the diverse artistic riches to be found in Australia. Touring has taken Igneous around Australia and to India and Belgium.

A moving alliance of dance, video, vibrant score and an eerily life-like puppet.

*Sunday Herald Sun*



Gravity Feed

HOST

A computer-designed set comprising monolithic sculptural cardboard structures. Huge elements slide, drop, stand, turn, lean and tumble all around the audience. 70 mins, 8 performers

Tabernacle

An ingenious system of constantly shifting panels, first seen as a huge red square, comprising fabric sheets on steel frames which are activated to enclose, divide and sweep the outdoor audience from one created place to another. 70 mins, 8 performers, 8 extras

Site-specific commissions for new work are also made in response to a local site, environment, community or occasion.

Since 1992 Gravity Feed has evolved a unique architectural performance theatre, employing large sets to create potent, subversive, and densely atmospheric events. Theirs is an embodied language whose central motifs of task as physical imperative and spatial dynamics provide a provocative performance experience.

Why do I like Gravity Feed so much? First, they make theatre outside of theatres. Second, the audience is part of the performance. Third, you have to work: physically and imaginatively. *Sun Herald*



Stelarc

Stelarc is an Australian-based performance artist whose work explores and extends the concept of the body and its relationship with technology through human/machine interface, incorporating the internet and the web, sound, music, video and computer. He has performed extensively in Japan, Europe and the USA in dance festivals, in new music and experimental theatre works. He is currently Principal Research Fellow in the Performance Arts Digital Research Unit at Nottingham Trent University, UK.

Stelarc has performed with a Third Hand, a Virtual Arm, a Virtual Body and a Stomach Sculpture. Recently, he completed Exoskeleton, a pneumatically powered 6-legged walking machine actuated by arm gestures. Current projects include the Extra Ear, a surgically constructed ear as an additional facial feature that, coupled with a modem and a wearable computer, will act as an internet antenna. He has completed an Extended Arm—a manipulator with eleven degrees-of-freedom that extends his arm to primate proportions. Stelarc was appointed Honorary Professor of Art and Robotics, Carnegie Mellon University, Pittsburgh in 1997.





CIRFUNKUS

The Web

An aerial ballet performed on a single rope combining strength and precision with dynamic twists and spins.  
10 mins, 2 performers

The Cradle

A high-energy routine exploring the heat and excitement of an unexpected physical attraction.  
10 mins, 2 performers

CIRFUNKUS is Tanya Lester and Alan Fowler. Experienced circus artists, they combine music, theatre and circus, and specialise in works for festivals and the corporate sector. Recent performances include the closing ceremony of the Paralympic Games, City of Sydney Olympic Live Sites, the Australian Football League Grand Final and the ceremony for the hand-over of Hong Kong to China.



Born in a Taxi

What goes up.....!

Three fallen angels walk the streets, mischievous land-locked misfits hell bent on flight. A roving street theatre show.  
45 minutes, 3 performers

Seduction

Three fastidious and coercive security guards arrive with three chairs. A performance about waiting for a performance. Can be mounted indoors or outdoors.  
30-40 mins, 3 performers

Born in a Taxi is a physical theatre ensemble exploring the fusion of dance, theatre and improvisation for indoor/outdoor performance.

It is a funny, quirky, eccentric and heart-wrenching cocktail of theatre of the absurd.

*Herald Sun*

...a showpiece of how to blend humour and serious intent to create a totally absorbing performance... insightful, very human and extremely funny.  
*Inpress*

Sue Broadway/Jeff Turpin

Eccentric Acts

A homage to the performers of the golden days of vaudeville. Highly skilled and eccentric routines, such as the Ancient Australian Tea Ceremony and the Court of Cups, are interspersed with film footage of the artist's family, the Broadway Variety Players. A variety of quirky acts with an Australian bent that can be performed outside as roving entertainment.  
75 mins, 2 performers

A former Artistic Director and member of Circus Oz, Sue Broadway was Circus Director for the Sydney 2000 Olympic Games opening ceremony and directed the Dawn ceremony for the opening of the new National Museum of Australia, Canberra. Jeff Turpin is a juggler, musician, clown and ropewalker.

...inventiveness and a great sense of humour. Turpin's musician who cannot quite cope with his music stand is lovely, and Broadway's way with getting the tea into a teacup when it's on the head is a classic example of loony performance logic...go and celebrate them.  
*Canberra Times*



Skilful acrobats...with an undercurrent of violence, harsh music and metallic costumes, the hint of danger adds drama to their aerial routine.

*Adelaide Advertiser*



Tess de Quincey

Nerve 9

Weaving between the work of three of Australia's most acclaimed women artists (visual/sonic poetry Amanda Stewart; audio visual sequencing Debra Petrovitch; text Francesca da Rimini) and around writings by Julia Kristeva, dancer Tess de Quincey focuses on feminine space, an environment where body and textuality coexist.  
60 mins, 1 performer

NO COLD FEET

An upbeat, trans-cultural dance piece interspersed with a performance procession adapted to map and articulate any site. In full glam-slam costume with wild, wigged kimono action, the dancers of De Quincey Etc chart their way through the site with three metre long poles.  
40 mins, 5 performers

Tess de Quincey has worked extensively in Australia and Europe exploring performance as an environment. De Quincey Etc is a young Sydney-based dance performance company producing site-specific and theme-based works.

De Quincey works...to return the performing body to its being on stage... a more powerful performance presence is hard to imagine...  
*RealTime*

...it is (ELISION's) work with collaborative site-specific installation, particularly in terms of inspired international collaborations between visual artists...and composers that has truly broken new ground.

*Eyeline*

ELISION Ensemble

Moon Spirit Feasting  
(Yuè Ling Jié)

With its participatory South-East Asian street festival atmosphere—Chinese opera, puppets, riddles and song contests, a karaoke session and a Daoist sex manual scene—this ritual opera presents the legend of the Moon Goddess in the context of the Chinese Hungry Ghost Festival. The libretto is in English, Mandarin and Cantonese. Leading Australian composer Liza Lim has created the score with a libretto by novelist Beth Yahp and direction by Michael Kantor. After its spectacular premiere performance on a river barge at the Telstra Adelaide Festival 2000, Moon Spirit Feasting appears in the 2001 Melbourne Festival in October before touring to major theatres in Europe and Japan in 2002.  
75 minutes, 3 performers, conductor, 9 musicians

The ELISION Ensemble has developed innovative projects in contemporary opera, site-specific installation, chamber performance, improvisation and electronic music. ELISION has been extremely active internationally, mounting tours to Italy, Germany, the United Kingdom, the Netherlands, Norway, Austria, Belgium and South Korea.







**BIG hART**

**Community & site works**

One of the most exciting events of the Telstra Adelaide Festival 2000 was BIG hART's onsite residency in the city's central business district with a large group of young homeless people. Living and working on the site, they transformed their lives into performances, visual art works and films, which in turn were synthesised into a sell-out show. This is one model of the way that BIG hART can work with international arts festivals, through a collaboration with a community or a particular group.

BIG hART is a uniquely Australian, community arts organization which has worked for over a decade with people in rural and remote centres. Utilising raw blends of film, image, text, portraiture, field recordings, music, photography, Indigenous and Chinese dance, BIG hART creates moving theatre and film experiences.

...BIG hART is one of the most inspiring arts ventures in the country and I cannot recommend it too highly...It is rare to find the combination of genuine commitment to social issues and depth of process with excellence in performance.

**Robyn Archer, Artistic Director, Telstra Adelaide Festival, 2000**

**Arena Theatre Company**

**Eat Your Young**

An exhilarating and disturbing live event featuring giant revolving screens, stop motion film and a pumping techno soundscape. The story follows the lives of three rebellious children placed in a fully automated childcare institution where good behaviour is rewarded with simulated reality experiences. The show explores the psychological damage of neglect and the power of technology to make our imagination real. 70 mins, 4 performers.

Working at the forefront of live performance and new technologies, Arena seeks to engage young audiences by creating events that speak a new and provocative language. The company has appeared in Australian international arts festivals, toured to North America and is programmed for both the Taipei and Singapore Arts Festivals in 2001.

Shows such as this really do seem to illuminate future directions for theatre, where boundaries between film and physical acting are merged.

**The Age**



**The Leaping Loonies**

Drawing on the great Australian traditions of popular physical performance and the silent movie era, the Leaping Loonies incorporate tumbling, balancing, group acrobatics, juggling, clowning, slapstick, unicycling and knockabout routines. A sense of fun and larrikin playfulness makes the rehearsed physical tricks look accidental and the difficult and dangerous feats seem easy. 40 minutes, 3 performers

For thirteen years the award-winning Loonies have performed thousands of shows in Australia and overseas in markets as diverse as schools and universities, agricultural shows, pre-game sporting events, major festivals in Canberra, Brisbane and Sydney and shopping centres in Hong Kong and Singapore as well as on Australian television. The Loonies have recently performed at the Iksan Festival for young people in Korea.



The strength of the work, apart from its structure, is the beauty of the images. The portraits shimmer with life.

**Sydney Morning Herald**

**William Yang**

**Blood Links**

An intriguing blend of storytelling, social history, performance and documentary photography by celebrated Australian artist William Yang. Blood Links traces the scattering across the world of his family, some of whom migrated from China to Australia over 100 years ago. A family story of birth, traditions, skeletons, death, love and cuisine, hauntingly familiar in content, Blood Links has been acclaimed across the globe. 55 minutes, 1 performer

Born in North Queensland in 1943, William Yang is a third generation Chinese-Australian. A gay artist with a unique theatrical style, his monologues with slide projections (The North, Friends of Dorothy, Sadness and now Blood Links) have taken him around the world. In 1999, Sadness was adapted for the screen and directed by Tony Ayres, screening at gay film festivals in New York, San Francisco and Los Angeles, and was voted Most Popular Film at the Brisbane

International Film Festival and Best Australian Short Film at the Melbourne International Film Festival. Blood Links is touring to Canada, New Zealand, Belgium (Festival Kunsten des Artes) and the USA (Spoleto Festival) in 2001.

Full of empathy and affection.  
**Globe & Mail, Calgary, Canada**





**Kim Carpenter's  
Theatre of Image**

**The Gypsy Boy**

Zazel is determined to pass on to his Australian grandson his Romany culture and circus skills. The Gypsy Boy is a celebration of survival using folktales, fortune-telling, circus skills, song, dance, magic tricks and music. 90 minutes, 8 performers

Since 1988, Kim Carpenter's Theatre of Image has developed a national and international reputation for producing distinctive mainstage visual theatre for children and their families. Another work in repertoire, Jake and Pete, toured to the Manitoba Theatre for Young People in Winnipeg, Canada in 2001. 1 hour, 4 performers

(Jake & Pete) is top drawer comedy.  
*Canada Free Press*



**Spare Parts Puppet Theatre**

**The Bunyip of Berkley's Creek**

Adapted from the acclaimed book for children by Jenny Wagner, this is an enchanting multi-artform work about a Bunyip (a mythical Australian animal) seeking his identity. The production features a musical set, a soprano/cellist and 2 puppeteers. 45 mins

Also in repertoire is Eat the Moon. Based on themes from Hansel and Gretel, two Australian children are caught in the fantasy of the children's book they are reading.

Specialising in illusion created through puppetry and visual theatre, Spare Parts is one of Australia's leading producers of theatre for young people. Based in Fremantle, Western Australia, the company has toured extensively throughout Australia and internationally during its 20 years of operation.

Spare Parts puts the thrill back into theatre because it knows about theatrical magic and the effect of surprise.  
*The Australian*

Like Allende's stories, LUNA pleurably pulsates with life and passion.  
*The Australian*



**deckchair theatre Inc**

**LUNA**

This highly sensual multimedia performance transports the audience to the Southern Americas. Featuring a video backdrop and live music, the work is based on the magic realism of Isabel Allende's Eva Luna stories. 90 mins, 3 performers

deckchair theatre creates productions in unusual sites, works with communities and uses live music as an integral part of its performances. The company is a leader in the commissioning of innovative works which reflect Australian cultural diversity. These have been performed by companies in every state of Australia.

LUNA is charming and seductive, imaginative and beguiling, skilfully rendered in music and performance.  
*The West Australian*

**IRAA Theatre**

**The Secret Room**

The Secret Room arose from an artistic collaboration between director Renato Cuocolo and performer Roberta Bosetti. It is presented to seven people every night in the rooms of a private house. Real life and theatre spaces overlap. During the performance dinner is served and the performance broadcast live through the internet. The Secret Room can be presented in 3 different languages: English, Italian and French. Winner of Melbourne's Green Room Award 2000 for Most Innovative Performance/New Art Form. 90 mins, 1 performer

Formed in 1978, IRAA Theatre has received critical and public acclaim at international festivals in Vienna and Turin as well as at the Adelaide and Melbourne Festivals and Sydney's Carnivalé.

The Secret Room is no ordinary theatre experience. It invites us silently to become complicit in a world of intense, personal disclosure....The risks are all worth taking and the results, philosophical and dramaturgical, are extraordinary.  
*The Australian*

**Amanda Stewart**

**≠ and As Is**

Two multi-track vocal works for live performance. A performer, working with stereo microphones, is caught between multiple layers of sound. Different dimensions of the voice are ignited and overlaid in mercurial tirades, fractured English, phonemes, calls, outbursts, stutters, mouth sounds and 'concrete nouns', creating a strange form of linguistic music. The performer's body bends under the weight of its discourse with this fragile, transitory world of broken utterances, historical residues, decayed myths and sonic debris. Up to 60 mins, 1 performer

Since the late 1970s, Amanda Stewart has created a variety of poetic texts, performances, installations, radio, film and multimedia works in Australia, Japan, the USA and Europe. She is a co-founder of the Australian ensemble Machine for Making Sense and the Dutch trio Allos.

Stewart's interjections and explosively high notes had a Cathy Berberian intensity.  
*Village Voice, USA*

Stewart is a powerful performer, mercurial, abrasive and energetic.  
*Avant, UK*





The opera Project

El Inocente

A triumphant march across the glorious and decadent freeway that is Baroque opera. With all the perversity and determination of a South American road movie, El Inocente is driven by a vast musical score and lighting spectacle. Eschewing the illusion of 'reality' or 'totality', it draws attention to the discrete components that make up the performative act. 75 mins, 4 performers

Founded in 1997, The opera Project is committed to the development of a powerful ensemble of experienced artists. It examines a breadth of cultural heritage in theatre, music, literature and dance, unashamedly focusing on the body of the performer, the voice and all its fleshy representations. Touring repertoire also includes Choux Choux Baguette Remembers, The Berlioz—our vampires ourselves (Hobart and Brisbane 2001) and This Most Wicked Body (Telstra Adelaide Festival 1998).



How triumphant! Informed, provocative, funny, oozing with exquisite music and unorthodox sexuality. The purity of this work (The Berlioz), its intelligence and physical daring set it apart. *Sydney Morning Herald*

ART DRAGON

Exile

An intercultural exploration of female subjectivity in a hostile and shifting landscape. Images of female outcasts, vagrants and nomads inform this work which places the Japanese Butoh body in a sculptural, digitised environment created by a European Australian. 70mins, 1 performer

ART DRAGON is a cross-artform platform for independent artists, produced by Barry Plews. Exile is devised by designer/director Mary Moore and Butoh artist/choreographer Tomiko Takai. It is the second work in Moore's trilogy that began with Masterkey for the 1998 Telstra Adelaide Festival and the Perth International Arts Festival. Tomiko Takai, a Butoh artist for the past 40 years, was a member of the seminal Ankoku Butoh-Ha (The Dance of Darkness Group) led by the founders of Butoh, Kazuo Ohno and Tatsumi Hijikata. Exile has played in Australia and at the Shanghai Festival.



version 1.0

The second Last Supper

A performance in 3 courses. While treachery lurks in the wings, an exclusive corporate dinner party takes place beneath the gaze of da Vinci's Last Supper.

Through live performance, version 1.0 tests the limits and capabilities of the operating systems of Australian society, actively probing its flaws and weak points, ascertaining its strengths through rigorous crash testing. version 1.0 creates performance through a collaborative process, investigating models of participatory democracy through action. 90 minutes, 6 performers

...an antidote to the leaden trend of performance art seriousness; an embrace of that oft-forgotten point about entertaining the punter, emphasising the playful over the self-congratulatory. *Sydney Morning Herald*

Theatre Kantanka

The Eye

A loose adaptation of The Odyssey's tale of the Cyclops, this open-air production combines physical comedy, inventive use of scenic props and machinery, stylised costumes, pyrotechnics, special effects and video. The show is focused around a collapsing/expanding set mounted on the back of an 8-tonne truck. 50 mins, 8 performers

Also in repertoire is The Sheep, a complementary roving performance for festivals and arts events.

Founded in 1995, Theatre Kantanka's major works are based around classic texts. They investigate new sites for creating theatre and are driven by a style of visual poetics. Their productions are often large scale and engage with theatre forms and texts from diverse origins.

The Eye is a sensorial feast...lavish and stunning. *DB magazine*

The whole production is quite magical... *Sunday Telegraph*



Frank: Austral Asian Performance Ensemble

Salome

In director-choreographer Jacqui Carroll's production, intense drama within a lyrical framework takes the play into the realm of the fantastic. Salome's erotic obsession with John the Baptist and Herod's with Salome create a battleground with a violent outcome. 70 mins, 7 performers

...what voices...extracting every nuance from the boom to the whisper. Sleek symmetry, sculptural bodies...offer another dimension to an exceedingly well-crafted and compact production that should be seen by all. Leaves Berkoff for dead. *Adelaide Advertiser*

The Tale of Macbeth: Crown of Blood

The text of Shakespeare's play has been crystallised, using only seven actors and focussing on its greatest speeches and psychological and emotional turning points. A bilingual Croation/English version will be presented at the 6th International Youth Festival, Pula, Croatia, 2001. 70 mins, 7 performers

...hypnotic in its strangeness, affecting in its intensity...the production created its own theatrical language. *Brisbane News*



...an absorbing visual entertainment, sometimes challenging...to the perception for its fast-moving geometric designs. *Sydney Morning Herald*







**Machine for Making Sense**

**The Twentieth Century Never Happened**

A text/music piece. At the turn of the 21st century, a meditation on the indigestibility of the 20th.

Machine for Making Sense is a text/music collective. Amanda Stewart's poems address contemporary linguistics, science and the politics of meaning. Stevie Wishart explores analog and digital bass timbres and plays on an early music instrument—the hurdygurdy. Jim Denley straps an obsolete contact microphone onto his larynx so we hear inside his breath gestures: a new perspective on wind instruments. Rik Rue juxtaposes found sounds with CD and MD players. The group has toured Australia, Europe and recently to New York.  
1-4 hours, 4 performers

Where does music come from? What does it mean? In a time of overrated technological parading here comes a group of Australians set up in a Machine for Making Sense who bring us some startling answers and plunge us into the heart of the creative collective act. Rarely has improvised music been able to offer such a high degree of renewal.

*Jazz France*

**The Cardoso Flea Circus**

The world's only troupe of live performing fleas. The 'smallest show on earth' features a troupe of ballerinas wearing tutus, duelling sword fighters, trapeze artists, a flea race and many other extraordinary feats.  
60 minutes, 3 performers

'Queen of the Fleas' Maria Fernanda Cardoso, multimedia artist Ross Rudesch Harley and flea wrangler Wyman Leung make up this small company with an ever growing entourage of miniature stars. Live video projection of the fleas ensures an audience of 400 can witness the bizarre intricacies of this unique performance.

The Cardoso Flea Circus was a sell-out success at the Sydney Opera House, the Centre Georges Pompidou, the Atlanta Arts Festival, the San Francisco Exploratorium and the Edinburgh Fringe Festival.

*Truly a brilliant piece.  
The Wall Street Journal, USA*

*The Cardoso Flea Circus is glamorous and outrageous—you simply must see it to believe it!  
The Oakland Tribune, USA*

*Gloriously bonkers.  
The Independent, UK*



Stalker's fresh ideas and their boldness to go where no actor dared go before, provide Blood Vessel with universal appeal.

*The Times, UK*

**Stalker**

**Blood Vessel**

Premiered at the Telstra Adelaide Festival 1998, Blood Vessel is an outdoor performance exploring a 16th century voyage of discovery into the southern hemisphere. Archetypal figures from science, religion and navigation haggle to make their mark on a 'new world'. Set on a towering structure, part ship, part flying machine, Blood Vessel combines aerial and ground-based choreography with haunting black and white film projected onto the sails of the ship.  
1 hr, 6 performers

Stalker Theatre Company creates a unique blend of acrobatics and architecture, reflecting the sheer scale of the landscape and the complex elements that make up the Australian condition. Since 1989, from its base in Sydney, Stalker has created eight major works, from street theatre productions through to large scale outdoor and site specific works. Stalker has been presented at major arts festivals throughout Australia, New Zealand, Europe, The Americas and Asia.

(Blood Vessel) has all the obligatory elements – loud music, pyromania, flying machines...and expansive acrobatic gestures – that you associate with outdoor performance. But it also sets up a philosophical voyage of discovery into the tensions between the old world and the new, the knowingness of science and the unknowability of the mind.  
*The Guardian, UK*



Australian contemporary performance: an introduction

Keith Gallasch

Australian performance resonates with the drumming of the circus, the stamping of Arnhem Land dancers and the stomping of Suzuki Tadashi trained performers. In a country of open spaces and daunting horizons, performers explore impossible heights, inducing vertigo in their audiences with throwaway smiles that suggest all this is easy. In urban theatres, studios and public spaces, performers cross-breed artforms, charging the air with bright sparks of experiment. Australian performance vibrates with the energy of a distinctive Australian body—not an inherited monolithic Anglo-Celtic, masculine body, but an increasingly complex, multicultural, even bionic body.

Australian audiences have long embraced Circus Oz, The Flying Fruit Fly Circus and a host of physical theatre companies that work outdoors, in theatres, in circus tents across the country or, like Legs on the Wall, abseil tall buildings. Wherever the action, physical adeptness and risk-taking are admired for their own sake. Australian performance art, contemporary performance, dance and music theatre share a preoccupation with the body that can often be urgently visceral.

The appeal of this bold physicality is integral to a cultural tradition that has defined itself since the 19th century in terms of a hostile landscape and of sporting prowess. Beating the British at cricket was a meaningful way for the colonial child to challenge the parent Empire. Australians, their politicians and the mass media continue to revel in international sporting victories. Almost as eagerly, the

press proudly quote foreign reviews of our overseas arts successes that cite the 'youthful vigour' and 'brashness' of Australian performers.

Australia's vigorous physicality is rooted in its convict, working class and lower middle-class origins—urban battlers and rural pioneers, stoic, reticent and wary of high culture and the intellect. Compounding this is the image of the Australian bushman and the fraternalism of mateship promoted since the first major surge of national feeling in the 1890s. Until recent times the iconic Australian body has been male, eschewing the arts and the intellect associated (unlike in Europe) with the feminine. This is also a body which has been admired as eternally young (Federation of the states was not achieved until 1901), an image amplified by an enduring sense of the sacrifice of the young Australian male body. The indignities of the Boer War, the losses at Gallipoli in World War I (celebrated April 25th annually as ANZAC [Australia & New Zealand Armed Corps] Day), the Great Depression and the Vietnam War sustained this vision. At its worst, this body has eclipsed all others, the bodies of women, Indigenous Australians and immigrants; at its best it has generated pride and pleasure in an uncomplicated sense of national identity.

However, the waves of immigration and social change following World War II have created a more culturally complex Australian body. Bodies from other nations and races, Indigenous and women's bodies, bodies with disabilities, and gay and lesbian bodies demand to be recognised as integral to Australian culture. For more and more Australians the arts and the intellect have now become part of the everyday.

In the early 1970s Australia was galvanised by its first ever sustained wave of playwrighting and at the same time the emergence of distinctive theatre companies that provided homes for these writers. Contemporary circus and physical theatre (whose history Ollie Black describes on pages 41-43), and performance art had begun to establish themselves almost simultaneously, creating works ranging from populist to esoteric, often intensely physical, often wary of language.

Also in the 1970s Stelarc commenced his experiments, swallowing transmitters, filming the inside of his body and developing his Third Hand Project in parallel with his internationally famous body suspensions in public spaces, with hooks inserted into his skin (1976-1988). From the 1970s and into the 1990s, a significant group of performance artists emerged, including Mike Parr, Mike Mullins, Arthur Wicks, Ken Unsworth, Noel Sheridan, Joan Brassil, Jill Orr, Derek Kreckler, Linda Sproul, Jill Scott, Barbara Campbell, Anna Sabiel and Yuji Sone. This work was characterised by performance in real time, acts of endurance, the interplay of the artist and objects they had created, and an overall anti-illusionary aesthetic.

By the early 1980s performance art principles began to attract practitioners from theatre, dance and opera, as well as visual artists and (as in performance art) artists without formal training but with rich imaginations and bodies to exploit. What they created is often loosely referred to as performance, or contemporary performance or live art. While locating itself in theatres and studios, performance entailed unusual collaborations, endurance, exploration of states of being, risk-taking, new relationships with audiences, illusionary sets replaced

by sculpture, and musicians and sound artists integrated into onstage performance. The works often comprised a series of images, with connections emerging for the audience through association and resonance.

There were other inspirations for performance going back to the late 1960s and early 1970s: the creative verve of the Australian Performing Group, director Rex Cramphorn's Performance Syndicate (from 1969) with its radical conception of Shakespeare's The Tempest, and the edgy APG off-shoot, Nightshift. Inspiration came also from the visits to Australia in the 1980s of Pina Bausch's Tanztheater Wuppertal, the Wooster Group, Dumb Type, Tadeusz Kantor's Cricot 2, Suzuki Tadashi and others. Throughout the 1980s artists travelled through Asia to study traditional and contemporary performance practices. Richard Moore and Nigel Kellaway brought back the influential training regime of Suzuki Tadashi from Japan. Suzuki would tour his work here and later direct The Chronicle of Macbeth for Melbourne's Playbox Theatre (1992), which the company followed with a version of King Lear (1993). Some performers in these works, including John Nobbs of Brisbane's Frank: Austral Asian Performance Ensemble and David Pledger of Melbourne's not yet it's difficult have maintained strong connections with Japanese theatre culture. Other artists went to Japan to study Butoh, some, like Tess De Quincey and Alan Schacher, to work with Min Tanaka and his environmentally-based Body Weather training methodology.

After The Sydney Front dissolved in the mid 1990s, members took their performance principles to other realms: Nigel Kellaway established The opera Project; Chris Ryan became Artistic Director of PACT Youth Theatre and John Baylis transformed community theatre company Death Defying Theatre (DDT) into Urban Theatre Projects. (Since 1981, as Australia's first professional street theatre, DDT had provided a model for accessible, socially responsible theatre before becoming a distinctive community theatre company in 1991.) A new generation of performers emerged in the 1990s, including Nikki Heywood, Clare Grant, the anarchic Post-Arrivalists, Deborah Pollard, Victoria Spence, Katia Molino, Kate Champion, Morgan Lewis, Caitlin Newton-Broad and Gail Priest's

Nerve Shell, Frumpus and version 1.0. along with established performers Tess De Quincey, Deborah Leiser, Meme Thorne and Regina Heilmann creating new works. Many of these artists produced work at The Performance Space, which, under the current Artistic Director, Fiona Winning, is intensifying its support of the performance scene.

Also significant from the 1980s into the 1990s were the deadpan magic of Etcetera and the sleek ironic-iconic-Australian Chrome playing to big audiences in street festivals around the world. Photographer William Yang's performative slide shows, exploring his life in Chinese-Australian, gay and arts sub-cultures engaged local and international audiences.

Under the directorship of Sarah Miller at The Performance Space in the early 1990s, programming opened out to embrace a wide range of performance, including physical theatre. Legs on the Wall staged two of their first in-theatre works there, Off the Wall and Hurt. Synthesising physical theatre and contemporary performance in Appearing in Pieces and Whet Flesh, Party Line also reconfigured the space. After Miller, Angharad Wynne-Jones, who had earlier created two site-work successes (Hydrofictions on Sydney Harbour and In Sea and Air, a sonic taxi ride) developed a site-specific performance program in the mid 1990s with performer Victoria Spence and others. Meanwhile, Stalker Theatre Company fused physical theatre skills and the visual sensibility of performance in their outdoor stilt-walking spectacles, drawing on artists from both communities. As part of The Marrugeku Company they continue to collaborate on large scale multimedia, cross cultural works with Indigenous artists from

traditional communities in the Northern Territory (where the works are developed) and Western Australia.

'Performance' might not have the significance elsewhere in Australia that it does in Sydney, however, regardless of terminology there has been a parallel proliferation of like work across the country. Melbourne is Australia's second largest city and boasts a proud theatre tradition of national significance. There's a more palpably European sensibility at work among that city's innovators drawing on opera, cabaret, architectural aesthetics and forms of non-naturalistic performance. Theatre and opera director Barrie Kosky worked extensively in Melbourne before moving to Sydney in the late 1990s. His short-lived but influential Gilgul Theatre Company produced a trilogy of acclaimed theatre works (The Dybbuk, Es Brent, Levad, 1991-93) that surprised and excited theatre audiences, but was more familiar to the performance community with its eschewal of narrative, architectural engagement with space, sung text and considerable physical demands on the performers. Douglas Horton's Chamber Made Opera also created consistently innovative music theatre. More recently Aphids' synthesis of visual arts installation and live music has also expanded performance possibilities.

A Kosky associate, director Michael Kantor, has made his mark in opera (Moon Spirit Feasting for Brisbane's ELISION Ensemble) and theatre in Melbourne and Sydney with an equally distinctive, expressionist style. Melbourne is also home to Jenny Kemp, a writer-director who explores the feminine psyche in works that, like Robert Wilson's, synthesise design, movement and voice into a set of strongly associative images. Other key

players have been Jean-Pierre Mignon, whose stylised classics in the 1980s intensified the Melbourne theatre scene's European ethos, Robert Draffin's Theatre Works with its heightened theatricality and unusual subject matter and Peter King's Going Through Stages, a short-lived company that impressed in several productions with its synthesis of music, movement and architectural preoccupations in various sites. Richard Murphet who worked with APG's Nightshift in the 1970s, wrote the seminal Slow Love in the early 1980s, with its radical cinematic cut up style and highly physical staging. It was given a new life in 1999-2000 in Belgium in a production that toured to the Telstra Adelaide Festival 2000. Murphet teaches at the Victorian College of the Arts, long a source of new, inventive talent. Margaret Cameron, a Jenny Kemp associate, continues to write and perform with a unique creative voice. In performance art, Jill Orr, whose work is internationally documented, has been a notable figure since 1979 while Lyndal Jones, the artist representing Australia at the 2001 Venice Biennale with a video installation, created her intensely performative Prediction Pieces 1981-91 and the performance-installation Spitfire 1, 2, 3 in 1995.

In the course of the 1990s a range of individuals and groups emerged in Melbourne that have enlarged the realm of performance possibilities: Linda Sproul, Margaret Trail, not yet it's difficult, The Men Who Knew Too Much, desoxy theatre, Yumi Umiumare, Tony Yap, Strange Fruit, Neil Thomas' Urban Dream Capsule, Kage physical theatre and dancers like Helen Herbertson, Louise Taube and Cazerine Barry creating multimedia works on the thin line between dance and performance. While essentially dance-based, Company in Space has pioneered new media performance, touring



internationally and creating dance duets across cyberspace.

Large cities yield most performance, but the volume of innovation increases annually across the country. In Adelaide, Joanna Dudley (currently working in Berlin), the Yaschin Ensemble (initiated by Netta Yaschin, a performer with Israel's Itim Ensemble, who toured to the 1998 Telstra Adelaide Festival), doppio-para//elo with its two decades of intercultural and new media performance work, and the erstwhile street performers Stretchmark 1 have exemplified the experimental impulse along with a host of younger artists who are seen at the Adelaide Festival Centre's Open Space season. PICA (Perth Institute of Contemporary Arts, Artistic Director Sarah Miller) introduces new performance in its annual Putting on an Act season, while the nexus between new media, performance and music is explored by skadada, and, between dance and performance, by the ID339 group. PICA's production of Erin Hefferon and Josephine Wilson's The Geography of Haunted Places was one of the Australian works in LIFT97 (London International Festival of Theatre).

In Brisbane, Zen Zen Zo Physical Theatre and Frank:Austral Asian Performance Ensemble have built distinctive bodies of work from a foundation of Australian dance and Japanese influences. Frank associate Lisa O'Neill also works with the newly formed transmute collective in live and digitally relayed on-site performance. The opening of the Brisbane Powerhouse Centre for the Live Arts (Artistic Director Zane Trow) in 2000 has created a significant home for performance both locally and nationally. Rock'n'Roll Circus and Vulcana Women's Circus stage new works at the centre in 2001. Canberra in

the 1990s was home to Splinters, a large company of performers, visual artists and puppeteers who produced significant often site-based works. Some members of the dissolved company continue to produce provocative theatre work. Company Skylark, directed by innovative puppeteer Peter Wilson, created works that toured to Asia, North America and Europe.

In the regional city of Cairns in northern Queensland, Bonemap fuses dance, performance and new media in remarkable sites on the line between city and bush, while in Darwin, in the Northern Territory, Tracks Inc. create intercultural works with dancers, actors, and Indigenous artists and communities. In Tasmania, Salamanca Theatre has produced adventurous multimedia performance works in recent years under the direction of Deborah Pollard. IHOS Opera and its director-composer Constantine Koukias have created epic pieces incorporating visual art installations for international touring and site-works with local communities.

Puppetry has its place too in innovative Australian performance. Companies like Handspan Visual Theatre, Spare Parts Puppet Theatre and Terrapin Theatre have created significant productions over two decades. Peter Wilson has worked with Handspan, director Nigel Triffit, the Philippe Genty Company and Company Skylark. Most recently he was Associate Director on The Theft of Sita, collaborating with Indonesian master-puppeteer, I Made Sidia. A younger generation working in Snuff Puppets, Slack Taxi and Splinters have all created a different kind of puppetry involving bizarre puppets, often of giant scale in outdoor performances.

Performers with disabilities are also creating innovative Australian

theatre—Back to Back Theatre includes digital media in its productions, Igneous is rooted in dance and multimedia, Australian Theatre of the Deaf is a longstanding innovator, Jane Muras is a strong, emerging solo performer, and the High Beam Festival in Adelaide in 1998 and 2000 has celebrated the work of performers collectively growing in confidence.

Though Indigenous Australians constitute only two percent of our population, their presence in the performing arts is striking. They have brought to theatre an informal style rooted in oral story-telling, music and dance. Works like Kooemba Jdarra's acclaimed 7 Stages of Grieving entail the hybridity that Western performance has been inclined to in recent decades. Ningali Lawford, Deborah Cheetham, Leah Purcell and Deborah Mailman have played their solo shows to eager international audiences. The Marrugeku Company's Crying Baby and the Ilbijerri Aboriginal & Torres Strait Islander Theatre Co-operative's Stolen are touring internationally in works that grapple with the challenges of reconciliation between black and white Australians.

Circus, physical theatre and contemporary performance coexist and overlap, sharing performers and artistic and political concerns. In their interplay with music theatre, dance, architecture and digital media they create new hybrids. In terms of touring they represent some of Australia's most successful exports, travelling often in small ensembles, displaying in an array of innovative works the complexities of the Australian body.

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Circus and physical theatre in Australia: an introduction

Ollie Black

*In the great burst of theatrical creativity that typified Australia in the 1970s, small groups of performers across the country developed new versions of the traditional circus— focussing on physical skills and not working with animals. They travelled widely, taught each other skills, formed enduring networks, and, within a decade had created what was to become the internationally acclaimed Circus Oz and a host of smaller circuses, physical theatre and outdoor performance groups. Not only did they revolutionise the very idea of circus, but they also transformed theatre, creating a physical vocabulary for psychologically intense stage works and an engaging medium for theatre for communities and young people. This was achieved by performers who were brash, often politically outspoken and attractive to a new generation of audiences. Ollie Black was one of those performers. Here she gives a personal account of the evolution of Australian circus and physical theatre, the network of influences and alliances that have given this country, in just thirty years, a popular and enduring heritage with an international reputation. While many of the artists, companies and other players in this revolution are mentioned in this essay, it has been impossible in a few pages to encompass the many others who have contributed just as significantly. Eds.*

Australian physical performance is often awe-inspiring—not only clever, but outrageous in its daring. The recent Sydney 2000 Olympic Games opening ceremony was an international showcase for the diversity, skill and quirkiness of some of our best physical theatre companies. What makes some of

these images identifiably Australian? Perhaps it has something to do with our weather and space—the freedom to be out in the open, to breathe in the energy of the outdoors, to make our presence felt, to be big, bold and fantastic. And not to take ourselves too seriously.

The form has had a long evolution. Circus Firat is cited by Mark St Leon in his history of Australian circus, Spangles and Sawdust, as the earliest recorded in Australia in 1847. Ashton's Circus which started in 1851 is still travelling today. Since those early days when traditional circuses wandered from outback town to town, bringing weird, wacky and magical images to country Australia, the desire to 'run away with the circus' has appealed to those of us whose spirit feels trapped in the confines of suburbia. There's something in the Australian psyche that happily rushes headlong into danger, that thrills at the thought of performing extraordinary acrobatics on the sides of tall buildings (as in Legs on the Wall's Homeland), that makes leaping from the top of a ship's mast (as in Stalker's Blood Vessel) a desirable thing to do.

The current generation of outstanding physical performers joins an extended family that goes back centuries. Annual gatherings like the National Circus Festival (now in its tenth year), training programs run by The Flying Fruit Fly Circus in Albury-Wodonga, and industry conferences bring performers together to catch up with mates, exchange new tricks and swap stories of achievements and disasters. It's as important as the applause.

The genesis of contemporary physical performance as distinct from new circus can, in my experience, be traced to Perth, Western Australia, when The

Popular Theatre Troupe, an outdoor political street theatre company from Brisbane, came to the 1976 Perth Festival. Their infectious frivolity was at once entertaining and politically daring for the time. I joined some of the performers (Micko O'Byrne, Duncan Campbell and Nick Hughes) who remained in Perth to establish Desperate Measures (1977–82). This company presented large outdoor events to make statements about current issues in an entertaining and accessible way, using stilts, unicycles, juggling, pyramids, song and dance. Some of the performers in this group (Celia White, Sarah MacNamara, Christine Evans, Rose Wise) were influenced by Michael Price, a visiting Circus Oz member who taught us some eye-catching balances that enhanced the impact of our outdoor performances. Finally, in 1979, lured by the more exciting circus opportunities in the east, some of us left for Melbourne, home of Circus Oz, an amalgamation of the Soapbox Circus (with the vaude-villian Captain Matchbox band) and the raw physicality of New Circus, which had its gestation at Flinders University in South Australia.

Circus Oz was then based at the Australian Performing Group's (APG) Pram Factory in Carlton and being there gave us the opportunity to train with the Oz women—Robin Laurie, Sue Broadway, Jane Mullett, Celeste Howden, Laurel Frank and Hellen Sky. We formed a once-off group called the Mighty Bonza Whacko Women's Circus which included performers from Circus Oz, an acrobatic group and members of the APG. Nothing like this had been seen before, and in the prevailing feminist fervour the group became an overnight success. Out of it in 1980 came the Wimmin's Circus, the first of many such circuses, using humour and live music to present images of women that challenged

stereotypes. Its accessible approach to the presentation of confronting political material made it popular at political gatherings—always an important role for circus, outdoor theatre and other physical performance.

With the demise of the Wimmin's Circus in 1981, a core group went to Sydney and set up Lollie's Warehouse which became the hub for many women's performance groups in the early 1980s such as Harpies Bizarre, Freeda Stairs, the Piano Accordion Band and Furious Chicken. These and a host of other workshop groups performed at International Women's Day marches, dances and university events around the city for a number of years. Re-connecting with one of the most widely-travelled of Australian groups, Pipi Storm Children's Circus (whom we first encountered in Perth in 1977), gave some of us our first professionally funded employment.

In the early 1980s the road often travelled was between Melbourne and Sydney with stopovers in Albury-Wodonga to visit the Murray River Performing Group (MRPG) to train with Pixie and Jim Robertson and Micky Ashton, and witness the emerging children's company, The Flying Fruit Fly Circus. The Fruit Fly's inaugural international training project, Nanjing 1, initiated by Bomber Perrier with the help of Carrillo Gantner, brought the Nanjing Acrobatic Troupe from China in 1983 and was the catalyst for dozens of circus artists to improve their skills. The three-month project saw aspiring acrobats from all over Australia come out of the woodwork to train (hard!) with the generous Chinese troupe. Living together in caravans and tents in the Wodonga showgrounds rekindled the community's desire to perform death-defying feats.



From this intensive training, circus arts and a common acrobatic language became more widely shared and many inspired groups formed. At this time Bomber Perrier formed The Leapers under the direction of Robin Laurie to provide a company for Fruit Fly graduates Matthew Hughes, Terese Casu, Scott Grayland, Teresa Blake and others. The Leapers were later incorporated into Circus Oz (comprising stalwarts like Tim Coldwell and new, young talent) which was forging a national profile and was a runaway success at the Los Angeles 1984 Olympics Arts Festival. Tony Hannon took his skills to Adelaide to establish Cirkidz and, later, Knee Hi Puppeteers. I too went to Adelaide. In 1984, with Margie Fischer and Roxxy Bent, I established Vitalstatistix, a women's theatre company in Port Adelaide. In Sydney, Brian Keogh, Brigid Kitchin, Matthew Lafferty, Kristen Robson and Thor Blomfield worked with Legs on the Wall. They were later joined by Celia White, Catherine Niesche and Terese Casu.

In 1985-86, Nanjing II brought more enterprising acrobats to Albury, including some from the Tasmanian Youth Circus. Many would go on to work with Circus Oz or to form such companies as Rock'n'Roll Circus in Brisbane and Bizircus in Perth. Teresa Blake (after her stint with Circus Oz) joined Daniel Witton to form desoxy Theatre in Melbourne with its distinctive blend of physical theatre, dance and design.

These training hubs have had a marked influence on the skills of Australian physical theatre performers. The international training opportunities offered by The Flying Fruit Fly Circus have influenced style, content and skill levels, as well as contributing to the family feel of the industry because performers had to make a commitment to travel and live on

site, often with minimal financial support. An unforeseen bonus from the Nanjing project was the addition of Master Trainer Lu Guang Rong to The Fruit Fly training team, which provided an enormous fillip for local performers.

The lack of training opportunities in Australia had for some time been a concern of Jane Mullett, the then training coordinator at The Fruit Fly Circus and initiator of their annual national training projects. In 1991 Jane received a Churchill Fellowship to research training methods overseas. She conceived and established the successful Moscow I Project in 1992, bringing the skills of Russian circus artists to the community. This project offered another intensive, live-in training opportunity in Albury-Wodonga. From the group of twenty or so adult participants, connections were made, leading to Terese Casu, Celia White, Brigid Kitchin, Catherine Niesche and Catherine Fargher forming Party Line in collaboration with directors Gail Kelly and Robin Laurie. Antonella Castella returned to Brisbane to form Vulcana Women's Circus. With his extraordinary tumbling knowledge, Volodya Evdokimov (of the Moscow I Project) returned to Albury-Wodonga as a Master Trainer at The Flying Fruit Fly Circus.

Many graduates and trainers from The Flying Fruit Fly Circus have gone on to individual success, some performing in international circuses such as Cirque du Soleil. Solo acts learned during training have often served performers well—Matthew Hughes' comic trampoline act, Mary Cominos's Tower of Chairs routine, Scott Grayland's exquisite aerial work, Tanya Lester's timeless web act and Anna Shelper's dynamic aerial trapeze work as seen in Cirque du Soleil, Louisiana. Flying Fruit Fly graduates have provided the performance

pool for many contemporary Australian circuses, as well as founding new companies such as acrobat (Simon Yates, Jo Lancaster), Cirkunkus (Tanya Lester, Alan Fowler) and Luna Circus (Zanette Clements, Fat Matt Yates).

Many individuals sought training overseas with the likes of Monika Pagneux and Philippe Gaulier (both former Le Coq teachers), and Jean Palacy's flying trapeze school, Ecole Volant, in Paris. This exposure to French circus and its leading practitioners appealed to the more radical physical performers. A visit to Australia by Archaos, a contemporary French Circus, in 1990 gave permission to a number of performers to break out of the stylised classical Chinese acrobatic routines and explore more irreverent styles.

Since this time graduates of Bathurst University's community theatre/circus courses have brought us Circus Monoxide (its founders included Linden Tierney and Mike Finch, now Artistic director of Circus Oz) and some great solo performers. The 1990s saw an explosion of contemporary circus and physical theatre groups, including Co. Theatre Physical (led by ex-Legs on the Wall performer, Beth Kayes), Sue Broadway and Jeff Turpin, DISLOCATE (Kate Fryer, Geoff Dunstan), EARTH Visual & Physical Inc (Scott Wright, Stephen Howarth, Sharon Kerr) and the collective of visual artists, actors and physical performers that made up Splinters. Throughout this period, Stalker (David Clarkson, Emily McCormack, Rachael Swain) inspired audiences and fellow artists with their stiltwalking and other spectacles which take them around the world. Melbourne's Strange Fruit added another dimension to outdoor performance with their visually striking creations for public spaces, which also proved internationally appealing.

Wanting to explore women's strength and resilience and inspired by the Wimmin's Circus, Donna Jackson established the Melbourne based Women's Circus, a community theatre company, in 1991. With its large scale annual productions and an acclaimed performance at the 4th UN World Women's Conference & NGO Forum in Beijing in 1995, the Women's Circus, now directed by writer-performer Sarah Cathcart, is an enduring aspect of Australian circus. Donna Jackson has gone on to create Hubcap Productions with Amanda Owens, touring their work around Australia and extensively in the UK. Brisbane's Vulcana Women's Circus, under the Artistic Directorship of Antonella Castella, is also an outlet for bold performance by women. Club Swing, a sexy and sassy group including Anni Davey, Celia White, Catherine Niesche and Simone O'Brien, brought us circus erotica in the 1990s.

A small group of theatre directors collaborating with circus and physical theatre companies has been a significant influence. Gail Kelly (Club Swing, Party Line, Rock'n'Roll Circus, Circus Oz), Andrea Lemon (who directed Donna Jackson's Car Maintenance, Explosives and Love) and Nigel Jamieson (Legs on the Wall) have all worked with companies to further develop and integrate physical vocabularies into theatrical contexts. Physical performers/directors such as Debra Iris Batton and Robin Laurie also work at the rich possibilities of blending narrative with physical images.

Jane Mullett followed her ambition to offer first class training opportunities to Australian performers by developing the concept that finally led to the establishment of the National Institute for Circus Arts (NICA) at Swinburne University in Melbourne. Opening in 2001, NICA

will provide professional training for graduates from the twenty-plus circuses and schools dotted around Australia. A new era in contemporary circus has begun. Lu Guang Rong, originally involved in the Nanjing I training project with The Flying Fruit Fly Circus, is NICA's Director of Circus Training.

Looking to the future, there are several exciting trends. One is an engagement with the potential of digital media seen in the work of Party Line, skadada (in their Electronic Big Top), Legs on the Wall and The Marrugeku Company. Another trend suggests that the next wave of physical theatre/circus may come from Indigenous physical theatre performers incorporating acrobatics, dance and music. The potential of this dynamic form can be seen in The Marrugeku Company, Stalker's collaboration with the Kunbarlanjinja/Oenpelli community, which brought Mimi and now Crying Baby to the world stage and provides a new framework for presenting physical theatre skills. Meanwhile, young Aboriginal acrobats are working in groups such as Desert Acrobats (working out of the Kimberley Health Service in WA), Port Youth Theatre's Nunga Circus in collaboration with Cirkidz in

Adelaide, and the Koori Youth Circus, initiated by Jane Mullett and currently training at the Star Gym in Fitzroy, Melbourne. Other training projects are being undertaken in Aboriginal communities, with established performers and companies taking their expertise to some of the more remote locations. This exposure and community building will have far-reaching effects. The explosive mix of risk-taking and physical bravura shown by young Indigenous kids being channelled into something as spectacularly exciting as circus will be worth the wait.

References

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New Circus, Reg Bolton, Calouste Gulbenkian Foundation, London, 1987

Women's Circus, Leaping Off the Edge, Ev Beissbarth and Jo Turner eds., Spinifex Press, North Melbourne, 1997

Spangles and Sawdust: The Circus in Australia, Mark St Leon, Greenhouse Publications, Richmond Victoria, 1983



Sydney 2000 Olympic Games, opening ceremony

NICA  
National Institute for Circus Arts

In 2001, in a major development for circus and physical theatre in Australia, the National Institute of Circus Arts opened at Swinburne University of Technology. Located at the Sidney Myer Circus Studio, NICA will be a world centre for professional training in contemporary circus and physical theatre with a curriculum of fully accredited academic programs.

Mr Lu Guang Rong, a former member of the Nanjing Acrobatic Troupe who worked for 15 years with The Flying Fruit Fly Circus, is the Head of Circus Training, and the institute is staffed by a team of Australian and international artists. The training encompasses a variety of movement disciplines from Feldenkrais and contact improvisation to classical ballet. Performance strategies at this stage are focussed on acting, mime, mask and clown, though this is likely to expand in the future to include other contemporary disciplines. As well as juggling, tumbling and aerial arts, the physical training incorporates occupational health, anatomy and physiology.

Students also learn circus history, basic rigging and business practices. Established practitioners can brush up on their skills in a series of master classes and workshops on offer. NICA is also preparing specialised programs in areas such as youth development, courses to improve the quality of circus training, and workshops related to training and performance safety.

**Contact details**  
National Institute of Circus Arts  
Swinburne University  
144 High Street  
Prahran VIC 3181  
Phone 61 3 9214 6975  
Fax 61 3 9214 6574  
nica@swin.edu.au  
www.nica.swin.edu.au



	company/artist	work	premiere of this production	principal creators	producer/agent	contact	tel+61	fax+61	email/website	post	documentation a archival p promotional c commercial
	acrobat	acrobat	continuous	acrobat	acrobat, Andre Gintzburger (Europe), MPP (Australia)	acrobat	2 6021 7137	2 6041 1291	acrobat@albury.net.au	PO Box 348 Albury NSW 2640	Video apc CD a Photos ap
	Aphids/Kokon	Maps	11/00	David Young, Juliana Hodgkinson, Louise Beck	Aphids	Martel Olerenshaw	0417 677256	03 9328 2248	aphids@vicnet.net.au	2 Erskine St North Melbourne VIC 3051	Video a CD a Photos a Brochure apc
	Aphids	Overheard at Inveresk	4/01	David Young, Michael Hewes	Aphids	David Young	3 9417 7544	3 9328 2248	david@nextwave.org.au	2 Erskine St North Melbourne VIC 3051	Video a CD a Photos a Brochure a
	Arena Theatre Company	Eat Your Young	3/01	Rosemary Myers & collaborators	Arena Theatre Company	General Manager	3 9329 6266	3 9329 0366	info@arentheatre.com.au www.arenatheatre.com.au	PO Box 179 North Melbourne VIC 3051	Video p CD-ROM p Photos p Brochure p
	ART DRAGON	Exile	8/00	Mary Moore, Tomiko Takai	Barry Plews	Barry Plews	8 8232 3990	8 8232 1886	producers@reckless.on.net www.reckless.on.net	PO Box 7162 Hutt St Adelaide SA 5000	Video ap Photos ap
	BAMBUCO	ARCH	1999	Simon Barley	Simon Barley	Simon Barley	3 9531 5282	3 9531 5282	simon@bambuco.com.au www.bambuco.com.au	6/1 Tiuna Grove Elwood VIC 3184	Video a Photos a Brochure p
	BIG hART	Community & site works		Scott Rankin, Phillip Crawford	BIG hART	Kim McConville	2 6752 7515, 0408 230 365	2 6752 8515	tag@optusnet.com.au www.cinemedia.net/bighart	PO Box 901, Devonport, Tas 7320	Video c CD-ROM p Photos p Brochure p
	Bizircus	Boyzircus	1/01	Ross Vegas, Bizircus	Bizircus	Bizircus	8 9335 3572	8 9335 3886	bizircus@iinet.net.au www.bizircus.com	PO Box 999 Fremantle WA 6160	Video p CD a Photos ap
	Bizircus	More!	2/99	Ross Vegas, Isobell Lyall, Brendan Coleman	Bizircus	Bizircus	8 9335 3572	8 9335 3886	bizircus@iinet.net.au www.bizircus.com	PO Box 999 Fremantle WA 6160	Video p Photos ap
	Born in a Taxi	What goes up!	12/00	Born in a Taxi	Sandy Matlock	Born in a Taxi	3 9534 8986	3 9525 3593	borninataxi@yahoo.com http://home.primus.com.au/caines/taxi	c/o Theatreworks PO Box 1205 St Kilda VIC 3182	Video ap Photos ap
	Born in a Taxi	Seduction	12/00	Born in a Taxi	Sandy Matlock	Born in a Taxi	3 9534 8986	3 9525 3593	borninataxi@yahoo.com http://home.primus.com.au/caines/taxi	c/o Theatreworks PO Box 1205 St Kilda VIC 3182	Video ap Photos ap
	Sue Broadway, Jeff Turpin	Eccentric Acts	1998	Sue Broadway, Jeff Turpin & collaborators	Marguerite Pepper Productions	Tory Loudon	2 9699 2111	2 9699 9405	info@mpproductios.com.au www.mpproductions.com.au	24 Telopea St Redfern NSW 2016	Video p Photos p Brochure p
	Stacey Callaghan	when I was a boy	6/00	Stacey Callaghan	Stacey Callaghan	Stacey Callaghan	7 3206 4477		scallaghan@ecn.net.au	72 Summit St Sheldon QLD 4157	Video ap Photos ap
	Cardoso Flea Circus	Cardoso Flea Circus	11/95	Maria Fernanda Cardoso, Ross Rudesch Harley	222 Productions	Maria F. Cardoso, Ross R. Harley	2 9130 6307	2 9130 6307	cardosofleacircus@hotpop.com	3/152 Brighton Blvd Bondi NSW 2026	Video apc Photos apc Brochure apc
	Kate Champion	Face Value	10/96	Kate Champion	Performing Lines	Wendy Blacklock	2 9319 0066	2 9318 2186	perline@ozemail.com.au www.performinglines.org.au	Suite 6/ 245 Chalmers St Redfern 2016	Video apc Photos apc
	Chrome	Pink Fit	1998	Tony Strachan, Anthony Cogan, Craig Forey, Paul Eastway, Daniel Kennedy, Paul Wilson	Marguerite Pepper Productions	Violetta Tasic	2 9699 2111	2 9699 9405	violetta@mpproductions.com.au www.mpproductions.com.au	24 Telopea Street Redfern NSW 2016	Video apc Photos apc Brochure apc
	Chrome	Sharks	1989	Tony Strachan et al	Marguerite Pepper Productions	Violetta Tasic	2 9699 2111	2 9699 9405	violetta@mpproductions.com.au www.mpproductions.com.au	24 Telopea Street Redfern NSW 2016	Video apc Photos apc Brochure apc
	Chrome	Lizards	1996	Tony Strachan et al	Marguerite Pepper Productions	Violetta Tasic	2 9699 2111	2 9699 9405	violetta@mpproductions.com.au www.mpproductions.com.au	24 Telopea Street Redfern NSW 2016	Video apc Photos apc Brochure apc
	Circus Oz	Circus Oz	ongoing	Ensemble	Circus Oz	Matthew Hughes	3 9646 8899	3 9646 9334	programming@circusoz.com.au www.circusoz.com.au	PO Box 504 Port Melbourne 3207	Video apc CD pc Photos apc Brochure apc
	Cirfunktus	The Web & The Cradle	1990	Tanya Lester, Alan Fowler	Marguerite Pepper Productions	Tory Loudon	2 9699 2111	2 9699 9405	info@mpproductions.com.au www.mpproductions.com.au	24 Telopea Street Redfern NSW 2016	Video p CD p Photos p Brochure p
	Co. Theatre Physical	Wonder Alice Wonder	1995	Beth Kayes, Carlos Gomes, Hope Csutoros	Marguerite Pepper Productions	Violetta Tasic	2 9699 2111	2 9699 9405	violetta@mpproductions.com.au www.mpproductions.com.au	24 Telopea Street Redfern NSW 2016	Video apc Photos apc Brochure apc
	Co. Theatre Physical	Miss Havisham's Dream	1999	Beth Kayes et al	Marguerite Pepper Productions	Violetta Tasic	2 9699 2111	2 9699 9405	violetta@mpproductions.com.au www.mpproductions.com.au	24 Telopea Street Redfern NSW 2016	Video apc Photos apc Brochure apc
	deckchair theatre Inc	LUNA	2/01	Angela Chaplin, Kavisha Mazzella	deckchair theatre	David Gerrand	8 9430 4771	8 9335 4210	dekchair@iinet.net.au www.deckchairtheatre.scoop.com.au	PO Box 130 Fremantle WA 6959	Video a CD ap Photos a
	De Quincey Etc	NO COLD FEET	5/00	De Quincey Etc	De Quincey Company	Tess de Quincey	0414 836 542, 2 9817 4542	2 9817 1440	tdq@bodyweather.net www.bodyweather.net	c/o Dept Performance Studies, Woolley Building, Manning Road, University of Sydney NSW 2006	Video p Photos p
	Tess de Quincey	Nerve 9	5/01	Amanda Stewart, Debra Petrovitch, Francesca da Rimini, Tess de Quincey	De Quincey Company	Tess de Quincey	0414 836 542, 2 9817 4542	2 9817 1440	tdq@bodyweather.net www.bodyweather.net	8 Joly Parade Hunters Hill NSW 2110	Video a CD a Photos p
	desoxy Theatre	98.4%DNA being human	1998	Teresa Blake, Daniel Witton	desoxy Theatre	Alix Rhodes	3 9384 2097	3 9384 2097	desoxy@netspace.net.au www.netspace.net.au/~desoxy	PO Box 2045 Lygon St Brunswick VIC 3056	Video ap CD ap CD-ROM ap Photos apc Brochure ap
	DISLOCATE	Three Speed Crunch Box	10/99	Kate Fryer, Geoff Dunstan, Matt Wilson	DISLOCATE	Kate Fryer, Geoff Dunstan	3 95317913	3 95317913	admin@dislocate.net www.dislocate.net	PO Box 2102 Fitzroy VIC 3065	Video ap CD a CD-ROM ap Photos ap Brochure ap
	DISLOCATE	The Arrivalists	3/01	Kate Fryer, Geoff Dunstan et al	DISLOCATE	Kate Fryer, Geoff Dunstan	3 95317913	3 95317913	admin@dislocate.net www.dislocate.net	PO Box 2102 Fitzroy VIC 3065	Video ap CD a CD-ROM ap Photos ap Brochure ap
	doppio-para/elo	The Last Child	3/00	Linda Marie Walker, Teresa Crea et al	doppio-para/elo	Teresa Crea	8 8231 0070	8 8211 7323	hub@doppio-parallelo.on.net www.doppio-parallelo.on.net	PO Box 8077 Station Arcade Adelaide SA 5000	Video ap CD apc Photos ap Brochure ap
	doppio-para/elo	Tracking Time	3/98	Teresa Crea, James Coulter et al	doppio-para/elo	Teresa Crea	8 8231 0070	8 8211 7323	hub@doppio-parallelo.on.net www.doppio-parallelo.on.net	PO Box 8077 Station Arcade Adelaide SA 5000	Video ap Photos ap Brochure ap
	Joanna Dudley, Juan Kruz Garaio de Esnaola	My Dearest My Fairest	5/99	Joanna Dudley, Juan Kruz Garaio de Esnaola	Joanna Dudley, Juan Kruz Garaio de Esnaola	Joanna Dudley	8 8344 8008		jdudley@hotmail.com	2 Daphne St Prospect SA 5082	Video apc CD apc DVD apc Photos apc
	ELISION Ensemble	Moon Spirit Feasting	3/00	Liza Lim, Beth Yahp	ELISION Ensemble	Daryl Buckley	7 3365 7314	7 3365 7491	d.buckley@elision.org.au www.elision.org.au	School of Music University of Queensland QLD 4072	Video ap CD ap Photos ap
	ERTH Visual & Physical Inc	The Garden	10/00	ERTH Visual & Physical Inc	ERTH Visual & Physical Inc	Christopher Hudson	2 9319 2845	2 9319 2845	erth@comcen.com.au www.erth.comcen.com.au	41 Gerard Street Alexandria NSW 2015	Video apc Photos apc
	ERTH Visual & Physical Inc	Gargoyles	6/99	ERTH Visual & Physical Inc	ERTH Visual & Physical Inc	Christopher Hudson	2 9319 2845	2 9319 2845	erth@comcen.com.au www.erth.comcen.com.au	41 Gerard Street Alexandria NSW 2015	Video apc Photos apc
	5 Angry Men	the Bells	2/97	Tomek Koman, Simon Woodward	5 Angry Men	Eleanor Whitworth Frans Brod Pdrns	3 9489 2236 +32 (0) 9234 1212	3 9329 2272 +32 (0) 9265 9650	five_angry_men@hotmail.com info@fransbrood.com www.fransbrood.com	103 Best Street North Fitzroy VIC 3068	Video ap CD-ROM a Photos ap
	The Flying Fruit Fly Circus	The Gift	12/99	Kim Walker	The Flying Fruit Fly Circus	Kathryn Hindley	2 6021 7044	2 6021 7238	khindley@fruitflycircus.com.au www.fruittflycircus.com.au	PO Box 479 Wodonga VIC 3689	Video pc Photos pc Brochure apc
	The Flying Fruit Fly Circus	A Backyard Barbie	3/01	Kim Walker	The Flying Fruit Fly Circus	Kathryn Hindley	2 6021 7044	2 6021 7238	khindley@fruitflycircus.com.au www.fruittflycircus.com.au	PO Box 479 Wodonga VIC 3689	Photos ap Brochure apc
	Frank: Austral Asian Performance Ensemble	Salome	9/97	Jacqui Carroll	Frank-AAPE	Kubler Auckland Management	7 3368 1700	7 3368 1711	frank@ozfrank.com www.ozfrank.com	PO Box 1062 Milton QLD 4064	Video a Photos apc Brochure p
	Frank: Austral Asian Performance Ensemble	The Tale of Macbeth	1995	Jacqui Carroll	Frank-AAPE	Kubler Auckland Management	7 3368 1700	7 3368 1711	frank@ozfrank.com www.ozfrank.com	PO Box 1062 Milton QLD 4064	Video a Photos apc Brochure p
	Gravity Feed Inc.	HOST	1/99	Gravity Feed, Horst Kiechle	Gravity Feed	Alan Schacher	2 9558 8381 2 9569 7800	2 9558 8381	a.schacher@unsw.edu.au	8/9 View St Marrickville NSW 2204	Video ap CD a Photos ap
	Gravity Feed Inc.	Tabernacle	12/99	Gravity Feed, Urban Theatre Projects	Gravity Feed	Alan Schacher	2 9558 8381 2 9569 7800	2 9558 8381	a.schacher@unsw.edu.au	8/9 View St Marrickville NSW 2204	Video ap CD a Photos ap

company/artist	work	premiere of this production	principal creators	producer/agent	contact	tel+61	fax+61	email/website	post	documentation a archival p promotional c commercial
Morgan Lewis	Hot Banana Morgan	3/00	Morgan Lewis	Morgan Lewis	Morgan Lewis	2 9365 7082		morganiconline@hotmail.com	3/40 Oakley Rd North Bondi NSW 2026	Video ap Photos apc Brochure a
Hubcap Productions	Car Maintenance Explosives and Love	8/96	Donna Jackson, Andrea Lemon	Hubcap Productions	Donna Jackson	3 9399 2451	3 9399 2451	hubcap@mail.teksupport.net.au	125 North Rd Newport VIC 3015	Video p Photos p Brochure p
Hubcap Productions	Body Celebration of the Machine	8/96	Donna Jackson, Amanda Owens	Hubcap Productions	Donna Jackson	3 9399 2451	3 9399 2451	hubcap@mail.teksupport.net.au	125 North Rd Newport VIC 3015	Video p Photos p Brochure p
Igneous	Body in Question	5/99	Suzon Fuks, James Cunningham	Igneous	James Cunningham	2 6682 4015	2 6682 5691	igneous@lis.net.au lis.net.au/~igneous/	59 Beech St Evans Head NSW 2473	Video ap CD p Photos apc Brochure ap
IHOS Opera	Days and Nights with Christ	9/90	Constantine Koukias	IHOS Opera	Constantine Koukias	3 6231 2219	3 6234 4445	info@ihosopera.com	GPO Box 629 Hobart TAS 7001	Video apc CD apc Photos apc
IHOS Opera	To Traverse Water	11/92	Constantine Koukias, Ann Wulff	IHOS Opera	Constantine Koukias	3 6231 2219	3 6234 4445	info@ihosopera.com	GPO Box 629 Hobart TAS 7001	Video apc CD apc Photos apc
IHOS Opera	The Divine Kiss	9/98	Constantine Koukias	IHOS Opera	Constantine Koukias	3 6231 2219	3 6234 4445	info@ihosopera.com	GPO Box 629 Hobart TAS 7001	Video apc CD a Photos apc
Ilbjerri Aboriginal & Torres Strait Islander Theatre Co-operative Limited	Stolen	1998	Ilbjerri Aboriginal & Torres Strait Islander Theatre Co-operative	Ilbjerri & Playbox Theatre	Manager	3 9329 9097	3 9329 9105	ilbjerri@vicnet.net.au www.ilbjerri.org.au	North Melbourne Town Hall Cnr Errol and Queensbury Streets North Melbourne VIC 3051	Video ap Photos ap
IRAA Theatre	Interior Sites Project: The Secret Room	6/00	Renato Cuocolo, Roberta Bosetti	John Paxinos & Associates	John Paxinos	3 96906131, 0419327915	3 96994885	info@iraatheatre.com.au www.iraatheatre.com.au	117 Sturt Street Southbank VIC 3006	Video apc Brochure apc CD-ROM apc Photos apc
Kage physical theatre	No (Under) Standing Anytime	5/00	Kate Denborough & Gerard Van Dyck	Kage physical theatre	Kate Denborough	3 94175805, 0418 137 870	3 9486 4675	kage@netspace.net.au	PO Box 1421 Collingwood VIC 3066	Video apc Photos apc Brochure ap
Koomba Jdarra Indigenous Performing Arts	Piccaninni Dreaming	4/01	Koomba Jdarra, Anthony Newcastle	Koomba Jdarra Indigenous Performing Arts	Vera Ding	7 3221 1660	7 3229 1191	koomba@thehub.com.au www.brisbane247.com/kj	Floor 3, Metro Arts Building, 109 Edward Street Brisbane QLD 4000	Video p Photos p Brochure p
Koomba Jdarra Indigenous Performing Arts	Goin' to the Island	2000	Nadine McDonald, Therese Collie	Koomba Jdarra Indigenous Performing Arts	Vera Ding	7 3221 1660	7 3229 1191	koomba@thehub.com.au www.brisbane247.com/kj	Floor 3, Metro Arts Building, 109 Edward Street Brisbane QLD 4000	Video p Photos p Brochure p
The Leaping Loonies	The Leaping Loonies	ongoing	Tim Freeman, Daniel Thew, Scott Grove	Marguerite Pepper Productions	Marguerite Pepper, Violetta Tasic	2 9699 2111	2 9699 9405	info@mpproductions.com.au mpproductions.com.au	24 Telopea Street Redfern NSW 2016	Video p Photos pc Brochure pc
Legs on the Wall	Under the Influence	2/98	Kate Champion, Legs on the Wall	Legs on the Wall	General Manager	2 9560 1222	2 9564 6061	michelle@legsonthewall.com.au www.legsonthewall.com.au	24/142 Addison Rd Marrickville NSW 2204	Video ap Photos ap
Legs On The Wall	Homeland	12/98	Nigel Jamieson, Legs on the Wall	Legs on the Wall	General Manager	2 9560 1222	2 9564 6061	michelle@legsonthewall.com.au www.legsonthewall.com.au	24/142 Addison Rd Marrickville NSW 2204	Video ap Photos ap Brochure p
Deborah Leiser, Regina Heilmann, Nikki Heywood	a room with no air	7/98	Deborah Leiser, Regina Heilmann, Nikki Heywood	Leiser, Heilmann, Heywood	Regina Heilmann	2 9568 3919	2 9568 3919	regina@tpg.com.au	201 Addison Rd Marrickville NSW 2204	Video a CD-ROM p Photos ap Brochure p
Machine for Making Sense	The 20th Century Never Happened	10/00	Machine for Making Sense	Machine for Making Sense	Jim Denley	2 9380 9310	2 93321961	splitrec@ozemail.com.au www.newmusicnetwork.com.au/machine	PO Box 445 Potts Point NSW 1335	CD apc Photos ap
The Marriageku Company	Crying Baby	2/01	The company	Macdonnell Promotions	Justin Macdonnell	2 9565 1655	2 9519 4613	macprom@tradesrv.com.au	PO Box 467 Newtown NSW 2042	Video ap CD a Photos ap
The Men Who Knew Too Much	Virtual Humanoids	7/00	Simon Hill, Adam Nash, Susie Dee	The Men Who Knew Too Much	Simon Hill	3 9376 4947	3 9376 0701	tmwktm@bigfoot.com tmwktm.com	PO Box 500 Flemington VIC 3031	Video ap CD ap Photos ap CD-ROM apc Brochure p
The Men Who Knew Too Much	Ascent of Suit	4/97	The Men Who Knew Too Much, Susie Dee	The Arts Centre of Victoria	Simon Hill	3 9376 4947	3 9376 0701	tmwktm@bigfoot.com tmwktm.com	PO Box 500 Flemington VIC 3031	Video ap CD ap Photos ap Brochure p
not yet it's difficult performance group	sones of the beginning from the end	3/01	David Pledger, Peter Eckersall, Paul Jackson	not yet it's difficult performance group	David Pledger	3 9537 0774	3 9537 0774	notyet@iaccess.com.au www.nyid.net	PO Box 1113 Collingwood VIC 3066	Video apc CD-ROM apc Photos apc Brochure apc
not yet it's difficult performance group	training squad	10/96	David Pledger, Paul Jackson	not yet it's difficult performance group	David Pledger	3 9537 0774	3 9537 0774	notyet@iaccess.com.au www.nyid.net	PO Box 1113 Collingwood VIC 3066	Video apc CD-ROM apc Photos apc Brochure apc
The opera Project Inc	El Inocente	5/01	Nigel Kellaway, Richard Vella	The opera Project Inc	Nigel Kellaway	2 9516 3762	2 9516 3762	oproj@orangemail.com.au	72 Margaret Street Newtown NSW 2042	Video ap CD a Photos ap Brochure ap
The opera Project Inc	The Berlioz, our vampires ourselves	1997	Nigel Kellaway, Annette Tesoriero Keith Gallasch	The opera Project Inc	Nigel Kellaway	2 9516 3762	2 9516 3762	oproj@orangemail.com.au	72 Margaret Street Newtown NSW 2042	Video ap CD a Photos ap Brochure ap
Party Line	Steel Fracture	4/01	Party Line	Party Line	Gail Kelly	2 9552 2865	2 9552 2865	whetflesh@optusnet.com.au cewhite@netspace.net.au www.performancepartyline.com	PO Box 645 Glebe NSW 2037	Video ap CD ap Photos ap
Party Line	Divas	10/95	Gail Kelly, Celia White	Party Line	Gail Kelly	2 9552 2865	2 9552 2865	whetflesh@optusnet.com.au cewhite@netspace.net.au www.performancepartyline.com	PO Box 645 Glebe NSW 2037	Photos ap
Performing Lines	The Theft of Sita	3/00	Nigel Jamieson, Paul Grabowsky	Performing Lines	Wendy Blacklock	2 9319 0066	2 9318 2186	perline@ozemail.com.au www.performinglines.org.au	Suite 6/245 Chalmers St Redfern NSW 2016	Video apc CD apc Photos apc
REM Theatre Company	Frozen Girl	6/00	Roger Rynd et al	REM Theatre Company	Marguerite Pepper	2 9699 2111	2 9699 9405	rem@mpproductions.com.au www.mpproductions.com.au	24 Telopea Street Redfern NSW 2016	Video apc Photos apc Brochure apc
Rock'n'Roll Circus	Sonata for Ten Hands	6/00	Yaron Lifschitz	Rock'n'Roll Circus	Linden Tierney	7 3852 3110	7 3852 3120	circusr@gil.com.au www.rocknrollcircus.com	PO Box 116 Fortitude Valley QLD 4006	Video ap Photos ap
Rock'n'Roll Circus	Tango	3/01	Yaron Lifschitz, Ralph Meyers	Rock'n'Roll Circus	Linden Tierney	7 3852 3110	7 3852 3120	circusr@gil.com.au www.rocknrollcircus.com	PO Box 116 Fortitude Valley QLD 4006	Video a Photos a
skadada	skadada	1995	Jon Burtl, Katie Lavers	Cultural Pursuits Australia P/L	Henry Boston,	8 9444 3633	8 9201 0588	cultural@mail.iinet.net.au	PO Box 240 Bayswater WA 6053	Video apc CD apc Photos apc Brochure apc
skadada	boop!	1997	Jon Burtl, Katie Lavers	Cultural Pursuits Australia P/L	Henry Boston,	8 9444 3633	8 9201 0588	cultural@mail.iinet.net.au	PO Box 240 Bayswater WA 6053	Video apc CD apc Photos apc Brochure apc
Snuff Puppets	Boom Family & The Dancing Cow Show	1999-00	Snuff Puppets	Snuff Puppets	Sandra Ayache	3 9687 9133	3 9687 5010	snuffpuppets@snuffpuppets.com www.snuffpuppets.com	395 Barkly St Footscray VIC 3011	Video p Photos p Brochure p
Snuff Puppets	Forest in the Night	1999	Snuff Puppets	Snuff Puppets	Sandra Ayache	3 9687 9133	3 9687 5010	snuffpuppets@snuffpuppets.com www.snuffpuppets.com	395 Barkly St Footscray VIC 3011	Video p Photos p Brochure p
Spare Parts Puppet Theatre	The Bunyip of Berkeley's Creek	4/98	Noriko Nishimoto	Spare Parts Puppet Theatre	Olwyn Williams	8 9335 5044	8 9335 5044	admin@sppt.asn.au www.sppt.asn.au	PO Box 897 Fremantle WA 6160	Video ap Photos ap Brochure ap
Spare Parts Puppet Theatre	Eat the Moon	6/00	Noriko Nishimoto	Spare Parts Puppet Theatre	Olwyn Williams	8 9335 5044	8 9335 5044	admin@sppt.asn.au www.sppt.asn.au	PO Box 897 Fremantle WA 6160	Video ap Photos ap Brochure a
Stalker Theatre Company	Blood Vessel	3/98	Stalker Theatre Company	Macdonnell Promotions	Justin Macdonnell	2 9565 1655	2 9519 4613	macprom@tradesrv.com.au	PO Box 467 Newtown NSW 2042	Video ap Photos ap
Stelarc	Various works	since 1968	Stelarc	Stelarc	Stelarc	3 97437517	3 97437517	stelarc@va.com.au www.stelarc.va.com.au	4 Dersart Place West Melton VIC 3337	CD pc CDROM c Photos pc
Amanda Stewart	≠ ; As Is	1995; 2001	Amanda Stewart	Amanda Stewart	Amanda Stewart	2 9319 6648	2 9319 6648	-	PO Box 333 Surry Hills NSW 2001	Video ap CD apc Photos apc CD-ROM apc Brochure apc



	company/artist	work	premiere of this production	principal creators	producer/agent	contact	tel+61	fax+61	email/website	post	documentation a archival p promotional c commercial
	Strange Fruit	The Field	10/94	Suzanne Chaundy, Roderick Poole	Roderick Poole	Roderick Poole	3 9384 6903	3 9383 5131	strafu@vicnet.net.au www.strangefruit.net.au	62 Davies Street Brunswick VIC 3056	Video ap    Photos ap
	Strange Fruit	Spheres	3/01	Suzanne Chaundy, Roderick Poole	Roderick Poole	Roderick Poole	3 9384 6903	3 9383 5131	strafu@vicnet.net.au www.strangefruit.net.au	62 Davies Street Brunswick VIC 3056	Video ap    Photos ap
	Terrapin Theatre	The Dark at the Top of the Stairs	11/00	Noëlle Janaczewska, Jessica Wilson	Terrapin Theatre	Alicia James	3 6234 6086	3 6223 6399	info@terrapin.org.au www.terrapin.org.au	77 Salamanca Place Hobart TAS 7004	Video ap    Photos ap Brochure p
	Kim Carpenter's Theatre of Image	The Gypsy Boy	1/01	Gillian Rubinstein, Kim Carpenter David Chesworth	Kim Carpenter's Theatre of Image	Neil Hunt	2 9360 4734	2 9360 6256	kcarpent@laurel.ocs.mq.edu.au www.theatreofimage.citysearch.com.au	4 Clifton Reserve Surry Hills NSW 2010	Video apc    CD apc Photos apc    Brochure apc
	Kim Carpenter's Theatre of Image	Jake & Pete	7/97	Gillian Rubinstein, Kim Carpenter Fabian Astore	Kim Carpenter's Theatre of Image	Neil Hunt	2 9360 4734	2 9360 6256	kcarpent@laurel.ocs.mq.edu.au www.theatreofimage.citysearch.com.au	4 Clifton Reserve Surry Hills NSW 2010	Video apc    CD apc Photos apc    Brochure apc
	Theatre Kantanka	The Eye	3/00	Michael Cohen, Carlos Gomes	Theatre Kantanka	Michael Cohen	2 9310 7899	2 9698 1966	info@kantanka.com.au www.kantanka.com.au	Level 1 486 Elizabeth Street Surry Hills 2010 NSW	Video apc    Photos apc    Brochure ap
	Theatre Kantanka	Waters of Brightness	3/00	Michael Cohen, Carlos Gomes	Theatre Kantanka	Michael Cohen	2 9310 7899	2 9698 1966	info@kantanka.com.au www.kantanka.com.au	Level 1 486 Elizabeth Street Surry Hills 2010 NSW	Video ap    Photos apc Brochure a
	Neil Thomas	The Urban Dream Capsule	10/96	Neil Thomas, Phillip Wadds, Richard Jezorny	Cultural Pursuits Australia Pty Ltd	Henry Boston	8 9444 3633	8 9201 0588	cultural@iinet.net.au www.urbandream.com	PO Box 202 North Perth WA 6906	Video ap    CD-ROM ap Photos ap
	Neil Thomas, Katy Bowman	The Museum of Modern Oddities	2000	Neil Thomas, Katy Bowman	Cultural Pursuits Australia Pty Ltd	Henry Boston, Annie Thomson	8 9444 3633	8 9201 0588	cultural@iinet.net.au www.oddmuseum.com	PO Box 202 North Perth WA 6906	Video p    Photos a
	Margaret Trail	K-Ting! Extended Play	2/01	Margaret Trail	Margaret Trail	Margaret Trail	3 95316670		Margaret.Trail@vu.edu.au	5/37 Foam Street Elwood VIC 3184	Video ap    CD ap    Photos p
	The transmute collective	Liquid Gold	3/01	Keith Armstrong, Lisa O'Neill et al	Keith Armstrong	0412 749 72, 7 3876 2304			karmstrong@mac.com www.outlook.com.au/keith/	18 Agars St Rosalie QLD 4064	Video ap    Photos ap
	Two Turns	CENSORED	3/01	Wendy McPhee, Deborah Pollard	Two Turns	Wendy McPhee	3 6228 2502, 0408 557 414	3 6224 0245	twoturns@trump.net.au www.theatrewise.com.au	21A Brushy Creek Rd Lenah Valley TAS 7008	Video ap    Photos apc Brochure apc
	Umbilical Brothers	THWAK	2/99	Umbilical Brothers	David J Foster	David J Foster	1 212 245 1009	1 212 208 6815	davidjfoster1@compuserve.com	211 W56th St, Ste 19a New York NY 10019 USA	Video apc    CD apc    Photos apc Brochure apc    CD-ROM apc
	Urban Theatre Projects	Site Works		Urban Theatre Projects	Urban Theatre Projects	Harley Stumm	2 9707 2111	2 9707 2166	mail@urbantheatre.com.au www.urbantheatre.com.au	PO Box 707 Bankstown NSW 1885	Video ap    CD a    Photos a Brochure a
	version 1.0	The second Last Supper	4/01	The company	David Williams	David Williams	2 9517 9692	2 9699 5308	davros9@ozemail.com.au	69 Yelverton St Sydenham NSW 2044	Video a    Photos ap Brochure ap
	Stevie Wishart, Lisa DiLillo	EScape	2/01	Stevie Wishart, Lisa DiLillo	Argos	Paul Willemsen	+32 2 229 0003	+32 2 223 73	info@argosarts.org/calendar/0102/	PO Box 445, Potts Point 1335, Australia, Argos, Werkstraat 13, B 1000 Brussels	Video ap    CD ap    Photos ap Brochure a
	Stevie Wishart	SOLO	1/00	Stevie Wishart	Stevie Wishart	Stevie Wishart	0419 497 639	2 9332 1961	artwish@attglobal.net www.laudanum.net/ut/wishart	PO Box 445, Potts Point 1335, Australia, 352 Cherylanton Road Cambridge CB1 9AZ UK	CD ap    Photos ap    Brochure a
	William Yang	Blood Links	10/99	William Yang, Stephen Rae	Performing Lines	Wendy Blacklock	2 9319 0066	2 9318 2186	perflne@ozemail.com.au www.performinglines.org.au	Suite 6/245 Chalmers St Redfern NSW 2016	Video apc    Photos apc
	Yaschin Ensemble	Mnemosyne	12/99	Netta Yaschin & ensemble	Yaschin Ensemble	Netta Yaschin	2 9130 4530 0415708747		nettayaschin@yahoo.com	2/42 Curlewis St Bondi NSW 2026	Video ap    Photos ap    Brochure a
	Yirra Yaakin Noongar Theatre	Djildjit	9/00	David Milroy, Derek Nannup	Yirra Yaakin Noongar Theatre Aboriginal Corporation	Sam Cook	8 9202 1966	8 9202 1966	yy@yirrayaakin.asn.au www.yirrayaakin.asn.au	GPO Box S1598 Perth WA 6845	Video ap    Photos ap    Brochure p
	Yirra Yaakin Noongar Theatre	Solid	1/00	Phil Thomson	Yirra Yaakin Noongar Theatre Aboriginal Corporation	Sam Cook	8 9202 1966	8 9202 1966	yy@yirrayaakin.asn.au www.yirrayaakin.asn.au	GPO Box S1598 Perth WA 6845	Video ap    Photos ap    Brochure p

Works-in-progress

ELISION Ensemble's Dark Matter, an international co-production with Norway's Cikada Ensemble, visual artist **Per Inge Bjørlo** and British composer **Richard Barrett**, takes the form of an 80-minute electro-acoustic work interacting with an architectural installation. Dark Matter premieres November 2001 at Brisbane's Powerhouse Centre for the Live Arts.



Tasmania's **IHOS Opera** has been hard at work on The Tesla Project. The life of Nikola Tesla, son of a Serbian-Orthodox priest and an inventor-genius (his AC electricity system was used to light the 1893 World Exposition in Chicago) is the inspiration for Constantine Koukias' production which has been commissioned by the West Australia Opera.

Sydney's **The opera Project**, who are touring The Berlioz: our vampires ourselves to Hobart and Brisbane in 2001, will develop a new work, The Audience and other Psychopaths, later this year for production in 2002.

**Ningali Lawford**'s autobiographical one-woman show for deckchair theatre, Ningali, was rapturously received across Australia and in the UK between 1994 and 1998 and won an Edinburgh Fringe First Award for Best New Production in 1995. Her new

work, Black and Tran, is a collaboration with a leading stand-up comedian, the Vietnamese-Australian **Hung Le**. It's a black comedy that ridicules the stereotypes of Aboriginal and Vietnamese cultures. Directed by Jean-Pierre Mignon, it premieres in Melbourne in May 2001 and then tours to Perth.

**Company in Space** has been a pioneer in creating dance works that explore the relationship between image, sound and body. These include cyberspace transmissions, with one dancer in Australia duetting with another, who might be in Hong Kong, or Arizona or Florida. In late 2001, the company will premiere a major work by co-Artistic Director Hellen Sky. The Architecture of Biography is an interactive performance and installation making connections between individuals and architectural spaces.

New media artist and dancer **Cazerine Barry** has been researching the facilitation of digital media in performance. She will present her new work, Sprung, at the L'Attitude dance event at the Brisbane Powerhouse Centre for the Live Arts in September 2001.

**Louise Taube** is re-working her multimedia performance, Pervert, for a new season in Melbourne mid-2001. Dancer Taube, a frequent Company in Space collaborator, performs with an actor and interacts with huge projections.

**Rebecca Youdell** and **Russell Milledge** of Bonemap develop site specific installations and digital media performances in Cairns, Northern Queensland. After touring their most recent work, the wild edge, to Brisbane and Tokyo, they've been awarded an Asialink residency which will take them to The Substation Centre in Singapore from April to July in 2001 where they'll develop a new work.

After their intensive collaboration with The Marrugeku Company on Crying Baby, and between touring that show internationally, **Stalker** is developing a new work, Incognita, with Koen Augustijnen from Belgium's Les Ballet C de la B and writer Paul Carter, about white Australia's relationship with the land.

After choreographing 30 children for Neil Armfield's La Strada for the English National Opera, and reviving her 1995 hit, Face Value at The Studio, Sydney Opera House (June 2001), **Kate Champion** will be developing two new works. The first, About Face, is a companion piece to Face Value. The second, Same, same But Different, with seven performers, is scheduled to premiere at the Sydney Festival 2002.

In the Northern Territory, **Tracks Inc** premieres Fierce, a new outdoor performance event at the Darwin Festival in August 2001. Featuring the Warlpiri Yawalyu women of Lajamanu and Darwin performers Tania Lieman and Nicky Fearn with guest artist, leading Melbourne dancer Trevor Patrick, Fierce is an evocation of the eccentric artist, anthropologist and naturalist, Miss Olive Pink.

**Australian Theatre of the Deaf** is re-working Dislabelled, its hit show from the Invincible Summer: Paralympics Arts Festival in Sydney in 2000. Featuring two of Theatre of the Deaf's most talented former ensemble members, **Caroline Conlon** and **Sofya Gollan**, Dislabelled is a wickedly funny cabaret-style performance about the lives of the hearing-impaired. Musician Blair Greenberg is an integral part of the show, which is available for touring from 2001.



Funding, production and management credits

acrobat—Marguerite Pepper Productions; Aphids—City of Melbourne, Arts Victoria, Australia Council, Det Danske Kulturinstituts Rådighedspulje & Kulturudvekslingspulje, Statens Musikråd, Statens Kunstfond, Dansk Komponistforening, Statens Teaterråd, Royal Danish Embassy in Canberra, Ten Days on the Island festival, Queen Victoria Museum & Art Gallery, Launceston, The Confederation of Australian International Arts Festivals through The Major Festivals Initiative of The Australia Council, Tasmania Community Fund; Arena Theatre Company—Australia Council, Arts Victoria, Department of Foreign Affairs and Trade (DFAT), Cinemedia, City of Melbourne; ART DRAGON—Arts SA, Flinders University Drama Centre, Reckless Moments; BAMBUCO—Arts Victoria, Australia Council, Department of Foreign Affairs and Trade (DFAT); Big hART—Casino Community Benefits Fund, NSW Ministry for the Arts, Australia Council, Myer Foundation; Bizircus—ArtsWA, Perth International Arts Festival; Sue

Broadway, Jeff Turpin—Australia Council, NSW Ministry for the Arts, Marguerite Pepper Productions; Stacey Callaghan—Brisbane Powerhouse Centre for the Live Arts, Arts Queensland; Cardoso Flea Circus—Sydney Festival; Kate Champion—Australia Council, Performing Lines; Chrome—Marguerite Pepper Productions; Circus Oz—Australia Council, Arts Victoria, City of Melbourne, Network 7; Cirlunkus—Marguerite Pepper Productions; Co. Theatre Physical—Marguerite Pepper Productions, Melbourne Festival; deckchair theatre Inc—Australia Council, ArtsWA, Fremantle Arts Centre; De Quincey Etc—NSW Ministry for the Arts, City of Sydney; desoxy Theatre—Arts Victoria, Australia Council; DISLOCATE—Next Wave Festival, Arts Victoria, City of Melbourne, Myer Foundation, Moomba Festival; doppio-para/eló—Australia Council, Arts SA; Joanna Dudley—Berlin Theatre Treffen; ELISION Ensemble—Australia Council, Arts Queensland; 5 Angry Men—Australia Council; Arts Victoria; EARTH Visual & Physical Inc.—NSW Ministry for the Arts, Marguerite Pepper Productions; The Flying Fruit Fly Circus—the

Photography credits

Page	Work	Photographer
Cover	Crying Baby ARCH	John Green Simon Barley
4	Circus Oz Circus Oz	Ponch Hawkes Ponch Hawkes
5	Spheres & The Field	Collin Bogaars
6	Face Value Car Maintenance, Explosives & Love	Richard Hughes Ponch Hawkes
7	The Urban Dream Capsule 98.4% being human	Neil Thomas Maximillian Botticelli/Maxbo
8	a room with no air No (Under) Standing Anytime Djildjit	Heidrun Löhr Ross Gould Lauren Fitzsimmons
10	Stevie Wishart Stevie Wishart My Dearest My Fairest Gargoyles Virtual Humanoids Goin' to the Island	Joe Glaysher Marcus Wildelan Choe Dong Ha Ian Nicholasan Adam Nash Rob McCol
12	Frozen Girl Mnemosyne Crying Baby Crying Baby	Wendy McDougall David Wilson John Green John Green
14	Miss Havisham's Dream ARCH ARCH (insert) when I was a boy Boyzircus Sonata for Ten Hands	Ponch Hawkes Zoe Burton Simon Barley Jamie Dunbar Steve Lobo, Christine Gosfield JLX
16	Divas Liquid Gold The Arrivalists	Heidrun Löhr Sonia de Sterke Matt Irwin
17	scenes of the beginning from the end Pink Fit	Lyn Pool Penny Clay
18	the Bells	Jeff Busby
19	Homeland	Silversalt
20	skadada Hot Banana Morgan Two Turns	Michelle Milton, Katie Lavers Trent Roden Eddie Safarik
21	Fusion	Mark Rodgers

Federal Government's Department of Communications, Information Technology & the Arts (DCITA), Australia Council, NSW Ministry for the Arts, Arts Victoria, NSW Department of Sport & Recreation, NSW Department of Education, Myer Foundation; Gravity Feed—Australia Council, NSW Ministry for the Arts, Visy Industries; Hubcap Productions—Australia Council, Arts Victoria; Igneous—NSW Ministry for the Arts, Northern Rivers Performing Arts (NORPA), Pratt Foundation, Myer Foundation, VicHealth, Paraquad Victoria, The Australian Embassy, Belgium; IHOS Opera—Arts Tasmania, Australia Council; Ilbijerri Aboriginal & Torres Strait Islander Cooperative Ltd & Playbox Theatre—Australia Council, Arts Victoria, City of Melbourne, Aboriginal Affairs Victoria; The Leaping Loonies—Marguerite Pepper Productions; IRAA Theatre—Arts Victoria, Australia Council, Italian Institute of Culture (Melbourne); Kage physical theatre—Australia Council, Arts Victoria, City of Yarra, Next Wave Festival, The Choreographic Centre; Kooemba Jdarra Indigenous Performing Arts—Aboriginal and Torres Strait Islander Commission (ATSIC), Arts Queensland, Australia Council; Legs on the Wall—NSW Ministry for the Arts, Australia Council, Company B Belvoir, City of Sydney; Deborah Leiser & Regina Heilmann—Australia Council, NSW Ministry for the Arts, Playworks National Centre for Women Writers, University of NSW, Goethe Institute; Machine for Making Sense—Australia Council; The Marrugeku Company—Australia Council, The Confederation of Australian International Arts Festivals through The Major Festivals Initiative of The Australia Council; Perth International Arts Festival, Sydney Festival; The Men Who Knew Too Much—Australia Council, Arts Victoria, Scienceworks Museum; not yet it's difficult performance group—Arts Victoria, Australia Council; The opera Project Inc.—NSW Ministry for the Arts, Australia Council; Party Line—Australia Council; REM Theatre Company—Australia Council, NSW Ministry for the Arts, Marguerite Pepper Productions; Rock'n'Roll Circus—Arts Queensland, Australia Council, Brisbane City Council, Brisbane Powerhouse Centre for Live Arts; skadada—Australia Council, ArtsWA, Imago, Cultural Pursuits Australia; Snuff Puppets—Australia Council, Melbourne Festival; Spare Parts—ArtsWA, Australia Council; Stalker Theatre Company—Australia Council, Macdonnell Promotions; Stelarc—Australia Council; Strange Fruit—Arts Victoria, Australia Council; Terrapin Theatre—Australia Council, Arts Tasmania; Theatre of Image—Australia Council, NSW Ministry for the Arts, Macquarie University, Myer Foundation; Theatre Kantanka—Australia Council, NSW Ministry for the Arts; The Theft of Sita—Performing Lines, The Confederation of Australian International Arts Festivals through The Major Festivals Initiative of The Australia Council; Adelaide Festival, Melbourne Festival; Neil Thomas, The Urban Dream Capsule—Arts Victoria, Australia Council, Melbourne Festival, Yarra Council, Melbourne Museum; The transmute collective—Arts Queensland, Site Gallery (Sheffield England), Brisbane Powerhouse Centre for the Live Arts, Queensland University of Technology; Two Turns—Arts Tasmania, Salamanca Arts Centre, Ten Days on the Island festival; Umbilical Brothers—David J Foster; Urban Theatre Projects—Australia Council, NSW Ministry for the Arts; version 1.0—Australia Council, NSW Ministry for the Arts; William Yang—Australia Council; Yaschin Ensemble—ArtsSA; Yirra Yaakin Noongar Theatre—Australia Council, ArtsWA, Aboriginal and Torres Strait Islander Commission (ATSIC).



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