

## 1995 ADSA Conference: Abstracts

Tony Adah (Performing Arts, University of Papua New Guinea)  
**The comic and issues in the plays of Nora Vagi Brash** [Paper]

*Keywords:* Nora Vagi Brash ; Papua New Guinea ; post-independence ; comic ; history ; social development ; humour

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Delyse Anthony (School of Arts and Sciences, Australian Catholic University)  
**No rats or fleas: performing in Brisbane's first Cremorne** [Paper]

*Keywords:* Cremorne Theatre, Brisbane ; Brisbane ; theatre audiences ; 1914-1939 ; vaudeville ; musical hall

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Linda Barcan (Department of Drama, University of Newcastle)  
**Raw, dissected parts: schizophrenia and the dissociated self in *Quito***

*Keywords:* Sydney Metropolitan Opera Company ; Quito ; chamber opera ; schizophrenia ; dissociated self ; performers ; puppet ; Michel Foucault ; biopower ; disciplinary society ; self-policing subjects ; internal voices ; deviant ; resistance

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Peter Barclay  
**New Moon, blue moon ... or my life in the bush (of ghosts)** [Paper]

*Keywords:* Riverina Trucking Theatre Company ; New Moon Theatre Company ; North Coast Theatre Company ; artistic director ; regional theatre ; Australia ; 1970s ; 1980s ; community ; popular ; fringe ; political ; amateur ; mainstream ; economies ; uncertain future

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Gordon Beattie (Theatre Department, University of Western Sydney)  
**Non normative to norm!** [Paper]

*Keywords:* Theatre Nepean, University of Western Sydney ; processes ; rehearsal ; devising ; performance ; language ; theatrical assumptions ; performance space

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Tim Benzie (English Department, University of Queensland)  
**Towards an Australian history of gay and lesbian theatre: lesbian and gay theatre in Brisbane** [Paper]

*Keywords:* John Clum ; lesbian ; gay ; theatre ; historiography ; definition ; closet dramas ; essentialism ; politics ; author ; body ; representation ; surface ; performance ; sexuality ; presence

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Henry Bial (Department of Performance Studies, New York University)  
**Empty space, empty place: performances in and of the desert** [Paper]

*Keywords:* Bakhtin ; Victor Turner ; Jacques Lacan ; Peter Brook ; Richard Schechner ; landscape ; environment ; performance ; environmental scenography ; site-specific performance ; space ; geography ; automobile ; airplane ; telephone ; television

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Bill Blaikie (Theatre and Media Studies, Charles Sturt University)

**Creating synergies: dramatising and theatricalising course structure** [Paper]

*Keywords:* Theatre and Media Studies, Charles Sturt University ; course delivery ; mode ; tertiary education ; companies ; ensemble work ; multiple pathways ; self and group initiated learning projects ; students as resources

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Gerard Boland (Theatre and Media Studies, Charles Sturt University)

**Becoming a border crosser: popular theatre and the politics of compassion** [Paper]

*Keywords:* Freire ; permaculture ; theatrical interventions ; popular audiences ; pity ; compassion ; political attitudes ; public laughter ; critical thinking ; social tolerance

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Geoffrey Borny (Drama Program, Australian National University)

**Directorial (mis) interpretations of Chekhov's plays** [Paper]

*Keywords:* Anton Chekhov ; postmodernism ; director's theatre ; director ; playwright ; deconstruction ; directorial interpretation ; preferred reading ; aesthetic distinctions ; productions ; playscript

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Cindy Brizzell (Performance Studies, New York University)

**Community based performance: community building through personal empowerment** [Paper]

*Keywords:* Richard Schechner ; Barbara Meyerhoff ; Baz Kershaw ; Peggy Phelan ; Lynda Hart ; Jill Dolan ; Elders Share the Arts ; Roadside Theatre ; community based performance ; grass roots arts movement ; United States ; social change

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Tom Burvill (School of English and Linguistics, Macquarie University)

**Performing Chekhov: embedded and embodied reading formations** [Paper]

*Keywords:* Anton Chekhov ; Simone Federman ; Institute of Advanced Theatre Training, Harvard ; American Repertory Theatre, Harvard ; The Three Sisters ; rehearsal ; performance ; intertextual ; reading formation ; discursive web ; personal histories ; professional trajectories ; theatre institution ; pedagogic roles ; realist research ; ethnographic methods ; semiotic institution

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Carl Caulfield (Department of Drama, University of Newcastle)

**Salesman, Salesman** [Paper]

*Keywords:* Arthur Miller ; Freewheels Theatre-in-Education ; Salesman, Salesman ; Death of a Salesman ; Witch Hunt ; The Crucible ; adaptation ; interpretation ; theatre ; schools

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Khairul-Haque Chowdury (Department of English, University of Wollongong)

**The Legend of King O'Malley and Dewan Gazi's Tale: a comparative study** [Paper]

*Keywords:* Michael Boddy ; Bob Ellis ; Bertolt Brecht ; The Legend of King O'Malley ; Dewan Gazi's Tale ; Herr Puntilla and his Man Matti ; Brechtian ; allegorical form ; epic dramaturgy ; comparative reading ; gestus ; liberation ; spectator

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Glenn D'Cruz (Department of Drama, University of Newcastle)  
**'Performing cultural studies' or 'how I stopped worrying, and learnt to love Dr Hannibal Lecter'** [Paper]

*Keywords:* The Killing Eye ; epistemological debates ; cultural studies ; performance studies ; collective essay ; serial killing

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John Downie (Department of Theatre and Film, Victoria University)  
**Theatre writing across disciplines: dramaturgy and density** [Paper]

*Keywords:* Richard Schechner ; Richard Foreman ; Plays and Manifestos ; play ; written form ; making theatre ; community ; density ; thinness ; teaching ; scoring ; script-making

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Bill Dunstone (English Department, University of Western Australia)  
**Re-membering colonised subjectivities: identities, nations and revolutions in recent Aboriginal theatre** [Paper]

*Keywords:* Mudrooroo Narogin ; Heiner Muller ; The Aboriginal Protestoers Confront the Declaration of the Australian Republic... ; Der Auftrag (The Commission) ; eurocentric performance text ; black dress rehearsal-cum-performance ; Aboriginal performance ; identity ; politics ; theatre of resistance ; intertextuality ; theatre of memory ; nation ; revolution ; Black theatre ; Black feminism ; sovereign Black nation

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Paul Dwyer ; Tim Fitzpatrick (Performance Studies, University of Sydney)  
**Overt surveillance** [Paper]

*Keywords:* Moliere ; Rex Cramphorn ; Beverly Blankship ; University of Sydney ; Don Juan ; gaze ; spectator ; control strategies ; director ; actors ; production ; reception ; empirical research ; interpretation

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Jose Fantasia (Theatre and Drama Studies, Murdoch University)  
**Replaying the Harlequinade** [Paper]

*Keywords:* Veronica Kelly ; Garnet Walch ; Marx ; Brecht ; Murdoch University ; Replaying the Harlequinade ; Australia Felix ; experimental production ; Australian pantomime ; 1860s ; 1870s ; student performers ; harlequinade ; industrial revolution ; political theatre ; capitalism ; intense topicality ; popular tastes ; revolutionary Marxist theories ; Frankfurt school ; popular culture

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Rachel Fensham (Centre for Drama and Theatre, Monash University)  
**Descartes' body** [Workshop]

*Keywords:* Descartes ; Second Meditation ; Enlightenment thought ; feminist ; post-structuralist ; oppressive oppositions ; exhaustion ; mind/body split ; physical limits ; philosophical language

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Alan Filewod (Department of Drama, University of Guelph)  
**A table for two: the poscolonial platform in *The Noam Chomsky Lectures and Tokyo Two*** [Paper]

*Keywords:* Gillermo Verdecchia ; Homi D. Bhabha ; Fronteras Americanas ; Tokyo

Two ; national ; postcolonial ; post-imperial ; Canada ; Australia ; Australia as an Asian place ; Canada as an American nation ; language ; race ; temporality ; place ; transformative subject ; mobile performance structure ; in-between

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Michael Foster (School of Creative Arts, Griffith University, Gold Coast)

**Community cultural development in a cultural desert: a report on research conducted to assess the impact on the Gold Coast arts community of student and other alternative theatre productions** [Paper]

*Keywords:* School of Creative Arts, Griffith University, Gold Coast ; community awareness ; intelligent alternatives ; tourist oriented commercial entertainments ; cultural profile ; universities ; community cultural development ; student theatre ; arts education

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Helen Gilbert ; Jacqueline Lo (English Department, University of Queensland)

**Performing hybridity in post-colonial monodrama** [Paper]

*Keywords:* Singapore ; Canada ; monodrama ; solo performer ; multiple subject positions ; scripted words ; body ; non-illusionistic theatre ; self-reflexive ; race ; gender ; identity ; others ; metatheatrical ; marginalised ; mainstream theatre ; stereotypes

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Clem Gorman (Writing Department, Wollongong University)

**Where does history end and fancy start?** [Paper]

*Keywords:* playwright ; facts ; historical record ; invention ; historical epic play ; history ; epid theatre ; nature of drama ; dramatist ; historical accuracy

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Peter Hammond (Performing Arts, University of Tasmania)

**What? Theatre in Tasmania?** [Paper]

*Keywords:* Australia Council ; Tasmania ; theatre ; state government ; professional theatre ; funding ; local companies ; theatre network ; isolation ; survival strategies

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Alan Hancock (Communications Department, Edith Cowan University)

**By go-kart down the infobahn: the convergence of drama and information technology** [Paper]

*Keywords:* Paul Heckel ; CyberStage ; drama ; theatre ; education ; interactive ; multimedia ; information technology ; entertainment ; art ; screen ; stage ; medium ; computer ; applied research ; video ; interactive

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Joh Hartog (Drama Department, Flinders University of South Australia)

**If only the audience could speak, what tales they'd tell!** [Paper]

*Keywords:* programmers ; reviewers ; theorists ; audience ; evaluation ; interactive technologies ; agency

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Ian Henderson (Department of Theatre Studies, University of New England)

**Goodnight Vienna - welcome back a million melodies** [Paper]

*Keywords:* Goodnight Vienna - Welcome Back A Million Melodies ; theatre ; visual arts ; dramatic quality ; visual character ; painting ; performance

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Julie Holledge (Flinders University)

**Subjective contract: directors and actors** [Paper]

*Keywords:* actors ; directors ; spectator ; desire ; body ; masculine ; feminine ; heterosexual ideology ; mythology ; fantasy ; childhood freedom ; seduction ; love ; subjective contract ; theatre practice ; pedagogy

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Kon Kalos (Department of Theatre Studies, University of New England)

**Freedom and the free space: issues of representation in the theatre practices of Peter Brook and their relevance towards a transcultural aesthetic** [Paper]

*Keywords:* Peter Brook ; David Williams ; Eugenio Barba ; Mahabharata ; drama ; theatre ; dialogue ; multicultural ; transnational ; sites of meaning ; aesthetics of suggestion ; conventions of naturalism ; ways of seeing ; spectators ; liminal spaces ; empty space ; free space ; education

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Veronica Kelly (English Department, University of Queensland)

**Staging Mabo for the commercial theatre: the recent plays of Louis Nowra** [Paper]

*Keywords:* Louis Nowra ; Summer of the Aliens ; Cosi ; Cythera ; Radiance ; Crow ; autobiography ; Aboriginal experience ; industrial contact ; black performers ; Australian history ; dramaturgical strategies ; black history ; white Australian audiences ; character-driven ; realistic-seeming dramaturgy ; literary analysis ; mainstream audiences ; white Australian consciousness ; Mabo

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Kerry Kilner (National Centre for Australian Studies, Monash University)

**Performing the past: an insight into the lives and works of Mary E. Wilkinson and Catherine Shepherd** [Paper]

*Keywords:* Catherine Shepherd ; Mary E. Wilkinson ; Betty Roland ; Delphiniums ; The Lighthouse Keeper's Wife ; Feet of Clay ; Australian drama ; women writers ; 1920s ; 1930s ; one-act plays ; women's lives ; amateur theatre ; critical appraisal

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Kath Leahy (Department of Drama, University of Newcastle)

**Lap of queens: power and presence in the actor-training institution audition** [Paper]

*Keywords:* Victorian College of the Arts (VCA) ; National Institute of Dramatic Arts (NIDA) ; Western Australian Academy of the Performing Arts (WAAPA) ; University of Western Sydney, Nepean ; auditions ; 1994 ; cultural values ; aesthetic taste ; talent ; performing self ; power relations

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Gay McAuley (Performance Studies, University of Sydney)

**Rethinking the paradigm: theatre practice and the academy** [Paper]

*Keywords:* theatre ; culture ; critical theory ; pedagogical institutions ; theatre in the arts community ; theatre and performance ; critique of text-based theatre ; performativity ; postmodernism ; authorship ; subjectivity ; meaning ; communicative practices ; humanities ; social sciences ; mainstream theatre tradition

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John McCallum ; John Senczuk (School of Theatre and Film Studies, University of New South Wales)

**The sins of the father: the legacy of Louis Eson** [Paper]

*Keywords:* Louis Eson ; Leslie Rees ; Philip Parsons ; Dennis Carroll ; Patrick White ; Louis Nowra ; Stephen Sewell ; The Drovers ; myth ; father of Australian drama ; evolutionary model ; modernist Australian drama ; nationalist project ; bush realism ; slum realism

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Jade McCutcheon (Faculty of Arts, Charles Sturt University)

**The altered space** [Workshop]

*Keywords:* cross-cultural ; shamanic ritual ; chakra energy system ; North America ; India ; theosophy ; inner energies ; shared space ; spirits ; ancestors ; totem animals ; inner spirit ; creating character ; performance

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William McDonald (Philosophy Department, University of New England)

**Kierkegaard's masks** [Paper]

*Keywords:* Soren Aabye Kierkegaard ; Michel Foucault ; theatrical discourse ; mask ; critic ; playwright ; spectator ; philosopher ; archaeology ; dominant discourses ; totalitarian settings

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Jennifer McInnes (Department of Theatre Studies, University of New England)

**No time like the present: the physics of Harold Pinter** [Paper]

*Keywords:* Harold Pinter ; The Collectoin ; Old Times ; Moonlight ; physics ; desire for verification ; Newtonian physics ; relativity ; quantum physics ; parallel universe ; critical approach

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Kit McMahon (Department of Drama and Theatre Studies, Monash University)

**Music into theatre: dramatist as composer?** [Paper]

*Keywords:* playtext ; music ; dramatist ; composer ; musical ; opera ; film ; practical ; theoretical

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Leah Mercer (English Department, University of Queensland)

**Stages: a methodology for a feminist theatre history in Australia** [Paper]

*Keywords:* Gayle Austin ; Gerda Lerner ; Tracey C. Davis ; theatre history ; feminism ; performance ; Australian ; women ; 1920s ; pluralist ; hybrid

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Geoffrey Milne (Department of Theatre and Drama, La Trobe University)

**Regional theatre: a national overview** [Paper]

*Keywords:* Harvest Theatre Company ; New Moon Theatre Company ; Arts Council of Australia ; Australian Elizabethan Theatre Trust (AETT) ; regional theatre ; Newcastle ; Lismore ; Armidale ; Orange ; Penrith ; Sydney ; Bathurst ; Wagga Wagga ; Wollongong ; Albury-Wodonga ; Playing Australia scheme

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Aarne Neeme (The Actors Centre)

**Scene analysis to realization** [Paper]

*Keywords:* Robert Benedetti ; scene analysis ; realization ; beat shape ; crisis ; stage picture ; movement ; relationships

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Tim Nelson (Department of English and Communication Studies, University of New England)  
**Stooping to conquer: Freudian undercurrents in Wycherley and Goldsmith** [Paper]

*Keywords:* Sigmund Freud ; Wycherley ; Goldsmith ; The Country Wife ; She Stoops to Conquer ; selective impotence ; sexual relations ; mother ; prostitutes ; Freudian theory ; dramatic texts

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Kate Newey (Department of English, University of Wollongong)  
**Home plays for ladies: women's participatoin in amateur and children's theatricals in the nineteenth century** [Paper]

*Keywords:* British ; American ; women's writing for the theatre ; nineteenth century ; chlidrin's theatre ; amateur theatre ; parlour theatricals ; domestic ; private ; Victorian ideologies ; gender ; class ; segregation ;

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Jane O'Sullivan (English Department, University of Newcastle)  
**To be, or not to be: presence versus absence in the act of self-representation** [Paper]

*Keywords:* Wendy Harmer ; What is the Matter with Mary Jane? ; anorexia nervosa ; immutable body ; presence ; absence ; resistance ; viewer ; performance ; cinema

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Ian Olorenshaw (Department of Theatre Studies, University of New England)  
**Angels in Australia** [Paper]

*Keywords:* Tony Kushner ; Neil Armfield ; Angels in America ; queer theory ; camp ; academy ; America ; Australia ; context ; relevance

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Bruce Parr (Department of Theatre Studies, University of New England)  
**The crisis of masculinity in Peter Kenna's gay/queer plays** [Paper]

*Keywords:* Peter Kenna ; Mates ; Furtive Love ; homosexuality ; masculinity ; heterosexuality ; queer theory ; closet ; masculine ; feminine ; manliness

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Ian Paulin (La Trobe University)  
**Performance and human well being: the 'Tribes' performance process** [Paper]

*Keywords:* Tribes ; process ; performance ; music ; dance ; drama ; connection ; community ; planet ; personal growth ; history ; look ; laws ; customs ; ceremony

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William Peterson (Department of Drama, University of Waikato)  
**Images of the colonizer in recent Singaporean historical drama** [Paper]

*Keywords:* Singapore ; playwrights ; history ; colonisation ; orientalism ; Asians ; Westerners

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Susan Pfisterer (Department of English and Communication Studies, University of New England)  
**International suffrage theatre on tour in Australia** [Paper]

*Keywords:* Cicely Hamilton ; J. C. Williamson's ; Diana of Dobson's ; twentieth century ; theatre history ; Australia ; women ; playwrights ; expatriate ; suffrage ; feminist ; romantic comedy

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Carolyn Pickett (Department of Theatre and Drama, La Trobe University)

**Apocalyptic visions: warnings and predictions in *Dulcie Dreamer's* plays** [Paper]

*Keywords:* Dulcie Dreamer ; The Lucid Interval ; The Messenger ; That By Which Men Live ; Victory ; future ; plays ; political social ; utopia ; dystopia

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Judith Phippen (Drama Department, Queensland University of Technology)

**Constructivism: requiem for mimesis** [Paper]

*Keywords:* Plato ; Stanislavski ; Humberto Maturana ; Lincoln ; Guba ; P. Lather ; Edelman ; Eccels ; The Sociological Quarterly ; ideal ; emotion memory ; performance theory ; actor ; imitator ; life ; constructivism ; multiple realities ; multiple selves ; brain function ; biology ; neurophysiology ; mimesis ; training ; playing

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Alison Richards (School of Visual, Performing and Media Arts, Deakin University)

**Messing with method in the wilderness room: issues in performance research** [Paper]

*Keywords:* Alison Richards ; Yoni Prior ; Gilgul Theatre ; The Wilderness Room ; performance research ; methodology ; sociology ; anthropology ; phenomenology ; feminist ; researchers ; participants ; case study ; actor-director interaction ; heuristic approach ; miscegenation of methods ; performance making

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Meredith Rogers (Drama Division, La Trobe University)

**Ritual/traditional/folk: re-inventing the dance in Euripides *Trojan Women*** [Paper]

*Keywords:* Euripides ; The Trojan Women ; multicultural arts ; Australia ; cultural traditions ; chorus ; Greek tragedy ; Eastern European performance traditions ; ritual ; dance ; lyric

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Taiwo Sanusi (Department of Creative Arts, University of Maiduguri)

**Feminism in African drama: east and west** [Paper]

*Keywords:* Osohsan ; Ngugi was Thiong'o ; feminism ; Africa ; western context ; literature ; feminist subject ; male ; female ; womanist ; women writers ; sex ; ideology ; change ; Nigeria ; Kenya

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Elizabeth Schafer (Department of Drama, Theatre and Media Arts, University of London)

**Breaking the silence: Elizabeth Cary's *The Tragedy of Mariam, Fair Queen of Jewry*** [Paper]

*Keywords:* Elizabeth Cary ; tragedy ; woman playwright ; England ; unorthodoxy ; performance ; potential

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Edward Scheer (School of English, Linguistics and Media)

**Artaud/Butoh: the dance of cruelty** [Paper]

*Keywords:* Antonin Artaud ; Tatsumi Hijikata ; Min Tanaka ; Love Butoh ; butoh ; Japan ; Western theatre ; body without organs ; theatre of cruelty

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Peter Snow (Centre for Drama and Theatre Studies, Monash University)

**Performer as puppet: configurations of embodiment** [Paper]

*Keywords:* Min Tanaka ; Tess de Quincey ; Gordon Craig ; Tadeusz Kantor ; Mai Juku ; butoh ; puppet ; body weather ; performer ; body ; spectator ; intercorporeal relationships ; phenomenological investigation

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Peta Tait (School of Applied and Performing Arts, University of New South Wales)

**Acting as a feminine behaviour: Chekhov and Olga Knipper** [Paper]

*Keywords:* Rousseau ; Anton Chekhov ; Olga Knipper ; Letter to D'Alembert on the Theatre ; male ; playwright ; female ; actor ; theatre history ; feminine ; masculine ; narcissism ; emotion ; realism ; literary ; love

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Joanne Tompkins (Department of Theatre and Drama, La Trobe University)

**Breaching the body's boundaries: abjected subject positions in post-colonial drama** [Paper]

*Keywords:* Homi bhabha ; Julia Kristeva ; Louis Nowra ; Brian Friel ; John Kneubuhl ; Michel Tremblay ; Edward Dorall ; post-colonial ; body ; coloniser ; colonised ; imperial ; ambivalence ; boundaries ; crossing ; abject ; fluidity ; subject ; character ; actor

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Tony Turner (Drama Program, Australian National University)

**Can you hear me at the back?** [Paper]

*Keywords:* Cicely Berry ; Suzanne Heywood ; Royal Shakespeare Company ; theatre ; voice ; seminar

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Anthony Uhlmann (University of Western Sydney)

**Beckett and Kleist: a counter-tradition for theatre practice** [Paper]

*Keywords:* Beckett ; Heinrich von Kleist ; Edward Gordon Craig ; Deleuze ; Guattari ; actor ; puppet ; marionette ; subject ; dominant tradition ; counter-tradition ; super-puppet

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Beverley Vaughan (Faculty of Business and Management, University of South Australia)

**"What would Boal say?": teaching law through theatrical techniques** [Paper]

*Keywords:* Augusto Boal ; Dario Fo ; 7.84 ; People's Experimental Theatre, South Africa ; Janus ; Jo's Jury ; Twelve Angry Men ; drama ; law ; ritual ; court room ; semiotics ; linguistics ; anthropology ; legal practice ; jury ; role play ; creative writing ; improvisation ; street theatre ; Mabo

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Amanda Webb

**Words ... words ... words: semiotics in practical practice** [Workshop]

*Keywords:* semiotics ; theory ; practice ; imagery ; gesture ; body ; feelings ; words ; improvisation

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David Williams (Performance Studies, Victoria University of Technology)

**Working (in) the in-between: con( )tact and/as an ethical practice [Paper]**

*Keywords:* Michel de Certeau ; Richard Kearney ; Emmanuel Levinas ; Helene Cixous ; Trinh T. Minh-ha ; Steve Paxton ; ethics ; art-sport ; contact improvisation ; playful ; processual ; tactical negotiation ; subjectivity ; alterity ; pleasure ; the law ; inter-subjectivity ; gift ; haptic ; space ; place ; hyphenated space

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David Williams (Performance Studies, Victoria University of Technology)

**Working (in) the space in-between [Workshop]**

*Keywords:* contact improvisation ; spatial orientation ; trust ; responsibility ; dexterity ; impulse ; balance ; tactile listening ; new dance ; ideokinesis ; weight ; gravity ; lightness ; sluffing/breaking ; counterbalance ; physical theatre ; dance theatre

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Kate Wilson (Faculty of Arts, Theatre, University of South Queensland)

**A western performer in Beijing Opera: artistic and methodological challenges [Paper]**

*Keywords:* Asian Program, Theatre Department, University of Hawaii ; Jiangsu Province Beijing Opera Company ; Shajiabang ; Beijing Opera ; field research ; 1993 ; United States ; China ; cultural revolution ; politics ; aesthetics ; training ; actor ; pedagogy ; learning

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