

Lauren Bain (University of Tasmania)

The 'leading edge' in contemporary Indonesian theatre [Paper]

Since 1998 Indonesia has experienced major social, economic and political upheaval. The 'reformasi' or 'transition' era - loosely defined as the period following the fall of Suharto's New Order regime - has brought with it greater freedom of expression, the right to critique the government openly, a democratically elected government and attempted reforms in many sectors.

What are the some of the impacts of this new freedom on theatre culture in contemporary Indonesia? What have these social and political changes meant for 'radical' and/or 'leading edge' theatre practice? Are Indonesian theatre artists finding new modes of critique for this new era? This paper will look at these and several other questions relating to contemporary Indonesian theatre culture in the 'reformasi' era.

Keywords: Suharto ; Indonesia ; theatre ; contemporary ; freedom of expression ; right to critique ; reformasi ; artists

Bill Blaikie (Charles Sturt University)

On the verge of peril [Paper]

Circus & Physical Theatre are dramatic forms living on several edges. Physically they live at the edge of true danger to their practitioners & take their audiences vicariously through journeys of physical skill and daring. Conceptually they lie beyond the edges of 'legitimate theatre', flirt with, or ignore, narrative and foreground skills at the body's limits. They draw on ancient traditions of performance, and yet, are modernist constructions flirting with the edges of meaning. Financially they tread perilous tightropes of box office funding and sometimes partial government subsidy. This paper examines the work of companies like Circus Oz, Circus Monoxide, Archaos, La Fura dels Baus And Cirque du Soleil as examples of physical theatre forms that tread the edges of dramatic form physically, intellectually and stylistically. As Schiller wrote: 'Art is all about living on the verge of peril' and a tightrope is mostly edge.

Keywords: Schiller ; Circus Oz ; Circus Monoxide ; Archaos ; La Fura dels Baus ; Cirque du Soleil ; circus ; physical theatre ; danger ; skill ; daring ; limits ; dramatic form

Kriszta Bodonyi (Western Australian Academy of Performing Arts)

Creativity doesn't save us from being boring, imagination does (physical theatre workshop) [Workshop]

Alternative theatre rejects the assumption that art's function is to mirror reality. In this kind of theatre we communicate between reality and the invisible; our aim is to venture beyond the words and beyond the narratives. Tapping into the rich and imaginative internal world (subjective reality) of the performer, the building blocks of this kind of communication are gestures, movement, usage of space, visual or physical metaphors, light, shadow, symbolical objects ...etc. Sounds simple? The question is always "how?". How to avoid illustrative, naturalistic and narrative elements, how to reach beyond the story and actually, what is beyond the story?

Our education system emphasizes creativity as the most important factor in any one process. The workshop presenter believes that imagination is what makes the difference; between ordinary and extraordinary, between average and fascinating.

The workshop will focus on GESTURES and its "imaginative" application in non-realistic performance.

Keywords: alternative theatre ; reality ; invisible ; imagination ; creativity ; gesture ; non-realistic performance ; workshop

Jonathan Bollen (University of New England)

Marking masculinity on the Australian stage, 1955-1970 and 1985-2000 [Paper]

Studies of Australian theatre, such as Fitzpatrick's (1979) *After 'The Doll'*, have emphasised not only the predominance of male playwrights and their concerns, but also the centrality of male character-types and mateship relations in the development of a distinctively Australian theatre expressive of national identity. More recent scholarship, such as contributions to Kelly's (1998) *Our Australian Theatre in the 1990s*, have drawn attention to a wider complexity of interests and identities represented on stage in Australia, particularly over the last two decades. This complexity has troubled and transformed the former convergence of masculinist and nationalist concerns from within Australian theatre and its criticism.

The Marking Masculinity project is combining analysis of play scripts and critical response with movement analysis of visual records (film, television, photographs) to investigate and compare enactments of masculinity in two periods of Australian theatre, 1955-1970 and 1985-2000. This illustrated paper takes stock of relations between masculinity and nationality as deployed in critical response to Australian play scripts and theatre productions since the mid 1950s. It explores the ideas and values that secured an articulation of nationality and masculinity in the development of state-subsidised theatre and theatre scholarship in Australia. It then considers the critical legacy of those ideas and values for a research project exploring transformations in the way masculinities have been enacted in Australian theatre.

Keywords: Peter Fitzpatrick ; Veronica Kelly ; *After 'The Doll'* ; *Our Australian Theatre in the 1990s* ; Australian theatre ; masculinity ; playwrights ; masculinist ; nationalist ; criticism ; play scripts ; critical response ; visual records ; 1955-1970 ; 1985-2000

Jonathan Bollen (University of New England)

The morality of movement: intercorporeality at a male dance festival [Paper]

Stamping Ground is a dance training and performance festival held annually in Bellingen on the mid-north coast of New South Wales for the past six years. In its promotional rhetoric Stamping Ground 'showcases male dance and the action arts', although many of its classes and some of its performance-making workshops are open to women and girls. Certainly, the festival uses the skills and talents of its male choreographers and dance tutors to enthuse an aspirational interest in dance amongst the men and boys who participate. At the same time, the festival expands a traditional conception of dance which could otherwise curtail the interests of men and boys by scheduling workshops in related 'action arts' such as physical theatre, choreographic theatre, stilt walking, circus acrobatics, sword fighting, aerial work, magic shows, and martial arts. This paper reports on participant-observation research undertaken at Stamping Ground in January 2002.

Over sixteen days, the festival provided rich opportunities for exploring, enacting and experiencing intercorporeal relations of various kinds between bodies of differing genders, generations, and capacities. At various points, the festival also provided occasions for explicit articulations of an informal pedagogy of masculinity, movement and morality which generated one sense of coherence for what was often, otherwise, a fluid and inchoate festival experience. Focussing on this contrast between intercorporeal possibilities and moral pedagogy, the paper compares some problems articulated in

post-performance discussions concerning masculinity and movement with the practical relations enacted between males in performance. In doing so, the paper explores the limits of a transactional notion of pedagogy for comprehending intercorporeal experience, and seeks new ways of thinking about the productivity of performance practice.

Keywords: Stamping Ground ; dance ; training ; performance ; Bellingen ; men ; boys ; intercorporeal relations ; pedagogy ; morality ; transaction

Rebecca Caines (University of New South Wales)

Guerrillas in our midst: contemporary Australian guerrilla performance and the post structural community [Paper]

This paper aims to identify, celebrate and analyse Australian 'Guerrilla' performance and its utilisation of truly contemporary community strategies and practises. This work looks at the concept of political 'Guerrilla' art and its conscious foregrounding of social and cultural narratives and simultaneous disturbing of unity, achieved through engagements with rhizomatic, transient, partial, pluralistic networks of close social interactions based on difference. The paper aims to show how a particular brand of late 20th Century and early 21st Century postmodern social conditions, economic, technological and communicative changes and theoretical shifts have created a breeding ground for these transient subversive multi-formed art practices that are appearing both inside and outside the 'mainstream', are constantly hybridising and thus difficult to control or to document and that actively engage with and challenge the social political. Through case studies of Australian performance events the paper goes on to identify and begin to analyse the particularly poststructural brand of politics that is being engaged with by 'on the edge' contemporary theatre practitioners in multicultural and postcolonial countries such as Australia. On a wider level this work analyses the strategies and results of new artists engaged in social change and by engaging in a project of postmodern theatre sociology encourages one to consider the developing repoliticisation of contemporary art and subsequent respacialisation of the avant-garde.

Keywords: guerrilla performance ; Australia ; community ; artists ; social change ; theatre sociology ; contemporary art ; avant-garde

Stephen Carleton (University of Queensland)

Drama on the northern edge: finding, imagining and performing an Australian 'deep north' [Paper]

This paper utilises critical inquiries into spatial theory as a framework to investigate the extent to which an Australian 'Deep North' might be seen to exist: both in the popular imagination; and as a discrete socio-geographical phenomenon. It will outline how the North has been rendered textually and metaphorically within colonialist discourse, and then go on to discuss how the North 'answers back' - how it imagines and performs itself in contemporary theatre praxis. Beginning with a discussion of how contemporary cultural theorists (Ruth Barcan, Ian Buchanan, et al) have drawn on the work of Henri Lefebvre, Michel Foucault and others to view Australian spaces generally as contested and (socially, politically and geographically) constructed sites, the paper will identify some key colonial tropes that have been used to imagine and 'construct' the North in simplistic binary terms. Henrietta Drake Brockman's play *Men Without Wives* will be used to illustrate this point, before turning to Ningali Lawford, Robyn Archer and Angela Chaplin's performance text *Ningali* to provide an example of the ways in which the North is being culturally reinscribed by contemporary theatre praxis.

Keywords: Ruth Barcan ; Ian Buchanan ; Henri Lefebvre ; Michel Foucault ; Henrietta Drake Brockman ; Ningali Lawford ; Robyn Archer ; Angela Chaplin ; *Men Without Wives* ; Ningali ; spatial theory ; Australia ; deep north ; theatre praxis

Maryrose Casey (University of Queensland)

Pursuing passions: new voices reframing contemporary Australian theatre/drama [Paper]

For decades 'leading edge practices' have been associated with so called 'non-traditional' theatrical styles and explorations. In this context theatre identified as primarily text based has been, by implication, subsumed under 'traditional' labels and therefore framed as less innovative or on the edge, as if all approaches to language, and the content and attitudes within the words, are intrinsically the same and therefore unchanging. This practice of labelling work as 'less' innovative has had implications across a broad range of areas from funding policies to reception of the work. The situation has been further exacerbated by the challenges facing new writers in their attempts to achieve production. In Melbourne, LaMama has played an important role in providing resources for the production of work by new writers. Another option over the last three years has been Playbox. The company has experimented with a short repertory season 'inside' its subscription season designed to provide an avenue for production for emerging writers. These two avenues have revealed some of the new Australian voices that are currently exploring the contemporary world utilising innovative approaches to text, time, structure and subject matter. This paper will examine some of the work of writers such as Christos Tsiolkos, Jodi Gallagher, Angus Cerini and Evan Watts whose work demonstrates both a substantial shift in approaches to theatre writing and emerging commonalities.

Keywords: Christos Tsiolkas ; Jodi Gallagher ; Angus Cerini ; Evan Watts ; La Mama ; Playbox ; leading edge practices ; non-traditional styles ; theatre ; drama ; innovative ; new writers ; Australia

Maria Cecilia M.N. Coelho (Sociedade Brasileira de Estudos Classicos)

Dionysus in Brazil: the myth of bull in the popular theatre in Florianopolis, Santa Catarina [Paper]

This paper begins by presenting features of dramatic dances and sketches, practised across Brazil, in which fights are staged between men and a bull. What unifies the huge variety of this sort of popular theatre is the fact that the animal is always a mysterious bull with magical powers. Nevertheless, on the Island of Florian—polis (state of Santa Catarina, south coast of Brazil), two different performances coexist. One is similar to those performed in the rest of the country: a group of characters playing specific roles, singing and dancing, have to catch the bull (a man wearing a special costume) and kill it in a public space. In the other one - which doesn't occur in any other part of Brazil - the bull is real, and after being chased and killed, its flesh is eaten. In this performance only men play an active role, and it takes place in small and isolated spaces, being considered a savage practice. In this context the paper intends to address and confront issues concerning the permanence of Dionysus' myth/character, drawing on Euripides' Bacchae and also the work of J.P. Vernant to investigate the relationship between theatrical space and the edges of civilised/barbarian life.

Keywords: Euripides ; J. P. Vernant ; Bacchae ; dances ; sketches ; Brazil ; men ; bull ' Florianopolis ; Santa Catarina ; Dionysus ; theatrical space ; civilised ; barbarian

Khairul Chowdhury (University of Wollongong / University of New South Wales)

Stolen: stolen generation and Australia's national subjectivity [Paper]

It is one of the fundamental axioms of postcolonising trends in Australia that there is always a process of restructuring the settler's sense of national identity. As Haydie Gooder and Jane M. Jacobs formulate the 'stolen generation' issue, the debate about this issue imposes a platform and a pattern of significance, which has the potentiality to add

dimensions to Australian national subjectivity. The Australian playwright Jane Harrison's play *Stolen* provides an especially interesting case in point. Because Australian Aboriginal people were not represented in the Australian theatre until the 1970s, all representations were done by the non-Aboriginal playwrights. Two closely related questions become particularly acute: how are Aboriginal characters embodied in the playtext? And how is the issue of 'stolen generation' itself treated in the text?

I will analyse this problem of representation by approaching representation of Aboriginal people from a subaltern historiographical point of view. This paper reformulates the question of what happens when Aboriginal characters are presented in order to ask what happens when the characters in the play are presented for non-Aboriginal spectators. Does the play's message contribute in restructuring Australia's national subjectivity?

Gooder, H. & Jane M. Jacobs. "On The Border Of The Unsayable." *Interventions*. Vol 2:2, pp- 229-247: 2000.

Keywords: Haydie Gooder ; Jane M. Jacobs ; Jane Harrison ; *Stolen* ; stolen generation ; postcolonial ; settler ; national identity ; Australia ; Aboriginal ; subaltern ; characters ; spectators

Jenny de Reuck ; John de Reuck (Murdoch University)

Deciding their future: the politics of truth and the dramatic transformation of consciousness
[Workshop]

Believing that HIV/AIDS education in Southern Africa would benefit from a decision management component located between the HIV/AIDS information input and the decision outcomes such information is meant to encourage, we have devised a program that addresses this perceived lack. Through the medium of drama for young people, and reinforced through games and ongoing decision management training, the young audience will be equipped by our decision clinics to take the measure of the moment against their plans for a lifetime. Decision making occasions will thus be contextualized in the light of the young audience's future strategic orientation. We are aware, however, that the program we envisage may be accused of unconsciously structuring the field of audience reception. Such an accusation gains strength from the fact that the dramatic material is produced for an epistemically vulnerable juvenile audience. The paper will explore the ways in which drama, functioning through its representational possibilities, is a process that both invites identification on the part of the audience and strives to achieve, in turn, a subsequent empathetic endorsement of the thematic content of the dramatic world. What is suggested here is that drama possesses potentially suspect transformative powers. It is capable of leaving in its wake a permanent modification of consciousness. The empathetic dimension, we argue, if self-consciously invoked by non-defamiliarising drama, might (in its defense) be seen as exploring a way of knowing that precludes such transformations being read as manipulative. The serious nature of the challenge we are confronting in the context of a health holocaust flows from locating the dramatic experience at the juncture between ways of living and ways of dying.

Keywords: HIV/AIDS ; South Africa ; education ; drama ; young people ; games ; decision management training ; ways of living ; ways of dying

Rick de Vos (Curtin University of Technology)

The last thylacine: performing nature on the edge [Paper]

Current public interest in extinct animal and plant species and their relation to threatened and vulnerable species has been fueled by recent books and television documentaries detailing efforts to collect evidence on extinct species and to imagine the appearance,

habitat, routines of existence and eventual demise of these species. In the absence of living specimens, the presence of extinct species must be performed so as to present authoritative and referential realisations. However, the narrativisation employed in such presentations runs the risk of metaphorising a single, imagined specimen. Within the discursive context of scientific evidence, single specimens may be afforded the status of referential ideality: ontological presence in the face of absence. This paper attempts to retrieve strategic performances of space, time and bodies utilised in the scripting of extinction as it is represented in popular culture. Through a consideration of the Thylacine, or Tasmanian Tiger, and narratives of extinction in recent Australian drama, a case will be presented for the reconsidering and refiguring of the limits of the existence of identifiable species.

Keywords: extinction ; species ; narrative ; metaphor ; presence ; absence ; performance ; popular culture ; thylacine ; Tasmanian tiger ; Australian drama

Lesley Delmenico (Griunell College)

Darwin-style intercultural community theatre: postcolonial performance on the edge of Australia [Paper]

When can dramatic genres situated on the margins conversely be at the center of developing theatrical practices? Being 'on the edge' implies boundary-pushing and a certain trendiness, but can also imply that which is marginalized in critical discourse or by geographical location. Postcolonial community performance occupies both positions. As Eugene van Erven has recently observed, this theatrical intersection has been ignored in most discussions of postcolonial performance as a result of community theatre's marginalization within theatre and cultural studies. Theatre created in Darwin, (a border zone cultural site that is also marginalized as a site of culture within Australia), reflects Darwin's status as the nation's 'most multicultural city.' Intercultural theatrical pieces developed collaboratively between Asian immigrant and Aboriginal groups occur here at the juncture of postcolonial and community theatre, and are hybrid genres that negotiate multiple traditions. Such performances as *Diablo!*, devised without words (to avoid a language choice) by East Timorese, Filipinos/as and Torres Straits Islanders, addresses invasion and colonization, while Gary Lee's *Keep Him My Heart*, created from stories of the inter-related indigenous Larrakia and Filipino communities, deals with the complexity of identity in multi-ethnic Australia. Unlike normative bicultural theatre companies, Darwin's flexible coalitions speak to shared colonial/postcolonial conditions. Because of the vibrancy of Darwin's intercultural, postcolonial community performance and because of its stylistic hybridity, reflecting both Australia's contemporary ethnic mixtures and the nation's location position in Asia, Darwin-style theatre deserves closer scrutiny. It is as an 'edge' genre, informed by issues central to contemporary Australia.

Keywords: Eugene van Erven ; Gary Lee ; *Diablo!* ; *Keep Him My Heart* ; margin ; centre ; postcolonial ; community performance ; Darwin ; intercultural ; Asian ; Aboriginal ; East Timor ; Philippines ; Torres Strait Islanders ; Larrakia ; Filipino ; contemporary

Rebecca-Anne Do Rozario (Monash University)

Re-animating the animated: taking the animated leading edge to the theatrical leading edge with Disney theatricals [Paper]

With the Disney corporation opening a theatrical office in Sydney with major stage productions of *The Lion King* and *Aida* to follow, it is timely to review what Disney offers to the theatre, beyond the mixed blessing of the commercial clout with which the name of Disney is synonymous. The cornerstone of Disney animation is transformation: princes turned into beasts, actors turned into lions, ancient Thebes turned into New York. The implications, practical and theoretical, for the representation

of the processes of transformation are fascinating and profound and will provide the focus of this paper. Disney's first theatrical venture, the stage adaptation of the award winning animated feature, *Beauty and the Beast*, applied the technological 'leading edge' vital in contemporary animation to the stage with mixed results. The audiences came, but the critics and the theatrical community remained largely negative. Disney has consequently employed leading edge practitioners from the theatre, such as Julie Taymor, Robert Falls and Matthew Bourne, who have brought their own established practices to the Disney canon. The paper will examine the art of transformation in theatre, its relation to the 'magic' of technology, and thus how theatre's practitioners are able to re-animate the animated. Its particular focus will be on the work of Taymor, director of the critically acclaimed *The Lion King*, who is currently working again with Disney on an adaptation of *Pinocchio* as, to quote Taymor, 'a whacked-out, commedia dell-arte style, funky, hand-made, nasty-edged theatre'¹.

¹ Spencer, Charles (2001) 'Disney's *Pride and Joy*,' *The Daily Telegraph* (on-line edition), 19 October.

Keywords: Julie Taymor ; Robert Falls ; Matthew Bourne ; Charles Spencer ; Disney ; *The Lion King* ; *Aida* ; *Beauty and the Beast* ; *Pinocchio* ; theatre ; animation ; musical ; technology ; transformation ; leading edge

Michael Edgar (University of Tasmania)

(Romeos + Juliets)ⁿ: multiple casting and performance style [Paper]

Multiple, sometimes simultaneously multiple, and gender and age-blind casting has advantages for the director trying to give a student company of twenty equal acting opportunities. But how does it affect performance style? This paper draws upon papers given by Ron Bedford, Geoffrey Borny and others at the recent conference of the Australian and New Zealand Shakespeare Association to examine concepts of representation, mimesis and rhetoric in the context of the production of *(Romeos + Juliets)ⁿ*.

Keywords: Ron Bedford ; Geoffrey Borny ; Australian and New Zealand Shakespeare Association ; *(Romeos + Juliets)ⁿ* ; representation ; mimesis ; rhetoric ; multiple casting ; student company ; performance style

Jim Everett (Cape Barren Island, Tasmania)

Freeing the black tail from the white donkey: Aboriginal nationalism in a white Australia [Keynote]

The main focus will be to raise issue with how Aboriginal involvement in dramatic arts is made to rely on being appended to the mainstream (white) program that has been established before the opportunity is offered. Further, I will raise issue over the lack of understanding within white-Australia's dramatic arts landscape in that Aboriginal dramatists are coerced into producing for mainstream (white) audiences. Moreover, there is a distinct lack of focus, commitment and dedication to Aboriginal community cultural development by governments and the arts industry: thus leaving Aboriginal communities at significant disadvantage in developing dramatic arts more freely based on local community culture. In conclusion, I will discuss Aboriginal 'nationalism' as the major form of the "Other" in Australia, with a different story to that of white-Australia, yet continually faced with expectations that to achieve in dramatic arts is to achieve in a white world.

Keywords: Aboriginal ; dramatic arts ; mainstream program ; white ; Australia ; dramatists ; audiences ; community cultural development ; governments ; arts industry ; nationalism

Rachel Fensham (Monash University)

Woman on the edge: time-travelling in Jenny Kemp's *Still Angela* [Paper]

In this paper I want to discuss Jenny Kemp's recent production *Still Angela* as a journey in and through domestic chaos.

Kemp's work has been centrally concerned with the imaginative realms of the female psyche and often rejected the limited social transformation available to women in contemporary society. In her theatre, the multiplicity of female desires has given shape to an altered theatrical world where women can slip into different realities. However there are signs that the 'landscape of the psyche' remains fragilely connected to the mundane. In *Still Angela*, heterosexual domestic relations come under scrutiny as Angela sits down in order to make her next move. What is the next move for the female subject in feminist theatre? How will she get moving?

In *Still Angela*, concepts of speed and slowness are given material significance in the contrast between the movement of a train travelling into the desert and a woman sitting in a chair. I want to take these two motifs as a way of thinking about the representation of white bourgeois femininity at the edge of this century. In the absence of historical perspective, the poetic force of feminist theatre has travelled in a different direction. In *Still Angela*, the intensity of grief hangs heavy and I will suggest that the timeliness of this emotion raises critical questions about new feminist theatre research.

With permission from the creators and actors of *Still Angela*, I will show video excerpts from the production in order to contrast the corporeality of performance with the action of its dialogue.

Keywords: Jenny Kemp ; Still Angela ; domestic chaos ; heterosexual relations ; feminist theatre ; speed ; slowness ; desert ; landscape ; grief ; emotion ; video ; corporeality ; performance ; action ; dialogue

Michael Foster (Griffith University Gold Coast)

Spheres of engagement: process discourse, shared dramaturgy approaches to text and audience theory in Australian radical group theatre [Paper]

The process of text and meaning making in Radical Group Theatre is an integral part of a process discourse, which significantly categorises the practice as fundamentally and distinctly different from mainstream theatre practice. These differences, intersect, collide and connect in often contradictory and complex ways at the sites of radical practice in Australia. The shifting, organic, dynamic relationships between techniques/practices, performer/audiences and between cultures are what constitutes the praxis of Radical Group Theatre.

Traditionally, the concept of performer audience dialectic has been suggested as a core aspect of this praxis. This paper problematises and dissects this concept emphasizing the characteristics of exploration and discovery of shared terrain, notions of disturbance and deconstruction of structures, practical and theoretical, as features of a new way of seeing the performer/audience/text relationship.

As part of my doctoral studies this exploration refers to the work of (among others) Wesley Enoch, Neil Cameron, Circus Oz, Women's Circus and Zeal Theatre. Ultimately, Wesley Enoch's early articulation of The Third Place, a territory of possible cohabitation between cultures is expanded and identified as being achieved through 'Spheres of Engagement.'

Multidimensional, interconnecting linkages which promise a pluralistic achievement of new understandings and disturbances of cultural assumptions. It is argued that Enoch's 'Spheres' embody and exemplify the essence of Theatre practices at the edges

If we as practitioners are not immersed in Enoch's 'spheres', this paper argues that perhaps we are not Radical practitioners at all.

Keywords: Wesley Enoch ; Neil Cameron ; Circus Oz ; Women's Circus ; Zeal Theatre ; text ; meaning making ; process discourse ; radical group theatre ; mainstream theatre practice ; Australia ; exploration ; discovery ; disturbance ; deconstruction ; relationship ; performer ; audience

Sharon Goodall (Griffith University Gold Coast)

Reality based performance (not reality TV): ethical and artistic issues for performers, researchers and audiences in performance and research contexts [Paper]

My Master of Arts project was an examination of a journey of my research-based interrogation of Ethno-Drama; Verbatim Theatre; Oral History and Documentary Techniques of theatre making. The project culminated in a full scale production of an original group created theatre piece, based on my personal ethnographic research into adoption. A primary aim was to synthesise from the interrogation an appropriate group creative process which would connect the student company to the collected data from the research. The production was devised with second year theatre students studying Stagecraft, a subject in the theatre major within the School of Arts at Griffith University. Significant questions that developed include:- What are the various nuances of meaning contained in the concept of a 'search for the 'truth' in performance'? What ethical implications are involved in incorporating people's stories into a theatre/research process? Do practitioners/researchers have the right to draw on the stories of others? If they do, what responsibilities, implied or actual, should practitioners consider? What effects might the process of reality based theatre have on the people involved - researcher, subjects and performers? Do these forms of theatre make a difference? If so, how? The paper interrogates and analyses the research as performance and directorial processes of the project from conceptualisation to production. This entire process suggested many possibilities for further research, which I am currently investigating. One of the aims of the paper is to seek collegial responses to assist this investigation. So I am proposing an interactive forum which may suggest a path to follow for my personal creative journey, which will culminate in my PhD.

Keywords: School of Arts, Griffith University ; ethno-drama ; verbatim theatre ; oral history ; documentary techniques ; theatre making ; stagecraft ; adoption ; truth ; performance ; researcher ; subjects ; performers ; ethics

Ray Goodlass (Charles Sturt University)

Towards a poetics of gay theatre [Paper]

In this paper I shall investigate the poetics of gay theatre by examining key texts, analysing my experience in directing gay plays, and referencing my own creative work in progress. My initial hypothesis identifies three major elements. The first is the "production of images and concepts" (Sinfield, 1999, p. 3), that is, how homosexual characters, their lives, and the issues that confront them are depicted. The next element suggests a poetics of gay theatre which, "decentres the aesthetic of the heterosexual male gaze", placing gay experience at the centre, in "a spirit of self-affirmation and assertion" (Wallace, 1994, p. 212). The third element suggests this might be achieved by "resorting to self-referentiality and the exposure of theatrical illusion" (Fortier, 1997, p. 85). Tony Kushner's 'theatre of the fabulous' (Geis and Kruger, 1997, p. 7) elaborates, suggesting a mix of cause and effect realism; poetic realism; theatre of image; theatre of the ridiculous; high camp; and Brechtian epic theatre (Borrecia, in Geis and Kruger, 1997, p. 245). It is closely aligned with Roberts' concept of 'theatricality', "which expresses something of the learned performativity of gay identity through camp and an awareness of play, parody, irony, and the periphery of the mainstream." (Roberts, 2000, p. 175).

Keywords: Alan Sinfield ; Wallace ; Fortier ; Tony Kushner ' Berreca ; Geis and Kruger ; Roberts ; poetics ; gay theatre ; homosexual characters ; realism ; poetic realism ; theatre of image ; ridiculous ; high camp ; Brechtian epic theatre ; play ; parody ; irony ; mainstream

Helena Grehan (Murdoch University)

Over the edge and into the abyss: a critical analysis of Ningali Lawford and Hung Le's comedic collaboration *Black & Tran* [Paper]

Black & Tran was marketed as a comedy that 'laughs in the face of racism' and indeed it proved to be a huge success, playing to packed audiences all over Australia and receiving standing ovations and rave reviews. In *Black & Tran*, Ningali Lawford an Aboriginal performer, and Hung Le a Vietnamese-Australian comedian, share experiences of racism and discuss what being Australian means to them.

Black & Tran seemed to promise a sharp and scintillating night of comedy in which spectators would be challenged and engaged on the important issues of race, nation and identity, issues that in the current era of 'border protection', are regularly debated in the Australian media. It is my contention, however, that rather than laugh at racism, or indeed challenge us to think more deeply about issues of cultural difference and representation, *Black & Tran* ended up reinforcing stereotypes and presenting us with a seriously un-funny night of entertainment.

Through a detailed critical analysis of the performance this paper asks questions about the politicisation of humour, the role of the 'comic turn', and the expectations spectators/critics might bring to a performance by well known Australian performers such as Ningali Lawford and Hung Le.

Keywords: Ningali Lawford ; Hung Le ; Black & Tran ; comedy ; racism ; Aboriginal performer ; Vietnamese-Australian comedian ; Australia ; stereotypes ; laughter ; difference representation ; spectators

Michael Gurr

Beyond the edge [Keynote]

Veronica Kelly (University of Queensland)

Captain Cook and Ned Kelly: some tropical narratives of Australian theatre historiography [Paper]

As Hayden White points out, 'history' is 'primary a certain kind of relationship to the past mediated by a distinctive kind of written discourse.'¹ Following respectfully in the footsteps of White and Bruce McConachie, I seek to broadly define some of the characteristic ways in which we choose to narrativise our understandings of the course of theatre and drama in post-settlement Australia. All partake to some extent in 'totalising narratives' - whether proclaimed as originary, revisionary, contestatory - since the 'vocabulary and methods of story-telling encourage the historian to presume that she or he can account for and explain the total past'.²

My acquaintance with reading and writing Australian theatre historiography has led me to identify various dominant narrative patterns which, in their various ways, are discursive reactions to Australia's colonial formation and client-state political status. Rather than following White's development of tropological language (metaphor, metonymy, synecdoche and irony) I label these narrative tropes by mnemonic identification tags derived from prolonged exposure to the genres and practices of early colonial theatre. These are: 'Captain Cook; or, Born Yesterday' (and its subsets 'They

Never Told Us!' and 'Aussies Make It on the World Stage'); the imperialist and post-imperialist 'The Time is Not Yet Ripe'; and - the people's favourite - 'Ned Kelly; or, They're all a Pack of Bastards'. These tropes have political as well as narrative implications. But, rather than being necessarily fraught with totalised determinism, their implications are activated according to their story's situation within discursive battles at specific historical junctures. Narrative patterns may be selected consciously for rhetorical interventionary effect, or employed with varied degrees of naivete concerning their concealed tropical implications. This brief acquaintance with Captain Cook and friends is intended to invite further analysis about the types of stories we narrate about Australian theatre and drama.

1 Figural Realism: Studies in the Mimesis Effect (Baltimore & London: Johns Hopkins UP, 1999) 1.

2 Bruce McConachie, 'Social Practices and the Nation-State: Paradigms for Writing National Theatre Today'. Theatre, History and National Identities ed. H. Makinen, S. E. Wilmer & W. B. Worthen (Helsinki: Helsinki UP, 2001) 131.

Keywords: Hayden White ; Bruce McConachie ; Captain Cook ; Ned Kelly ; Australia ; theatre ; historiography ; narrative ; tropes ; drama ; originary ; revisionary ; contestatory

Adrian Kiernander (University of New England)

Marked men: enacted Australian masculinities in Meryl Tankard's *Inuk* [Paper]

This paper will attempt to bridge the work of two ARC-funded research projects which are currently underway, one (Marking Masculinities) analysing theatrical enactments of masculinity on the Australian stage, and the other (Stage on Screen), which involves the use and analysis of videoed theatrical performances. The paper will outline these two projects, their aims, and some very preliminary indications of results to date.

This paper will then use a recording of Meryl Tankard's *Inuk* as an example of analysing performed gender preserved on video. In particular it will look at changing enactments of masculinity by both male and female performers, and how these enactments function within the overall sequence of events within the work.

Inuk is a dance-theatre piece which Tankard has described as being the most specifically Australian of her works for the Australian Dance Theatre. (Despite, or perhaps because of this it was much more acclaimed overseas than in Australia itself.) It presents three contrasting images of Australian society, which are marked by differentiation in the treatment of gendered movement, and specifically the enactment of the masculine. The paper will attempt to use video as a way of studying in detail the enactments of masculinity by Tankard's company, and to show how these are crucial in the performance of the different visions of Australia.

Keywords: Meryl Tankard ; Australia ; theatre ; dance ; masculinity ; video ; male ; female ; performance

Iris Lavell (Murdoch University)

But does it work? And for whom? Strategic essentialism as a way of leading to alternative visions of society [Paper]

My argument poses the question as to whether an engagement with conventional strategies of representation that have proved effective, but which have been by challenged feminist and postcolonial theorists because they tend to reinforce structural inequity, might yet be salvaged and utilised to good effect without compromising the struggle for representational parity. Is there a place for raiding conventional theatrical form for its most effective strategies in leading edge performance? Examples are drawn

from three of Caryl Churchill's lesser-known plays: *Schreber's Nervous Illness*, *The Judge's Wife* and *The Hospital at the Time of the Revolution*: a radio play, a teleplay, and an unproduced stage play. A study of these plays may provide at least some clues to ways in which this might be done with humour and political effectiveness.

Keywords: Caryl Churchill ; Schreber's Nervous Illness ; The Judge's Wife ; The Hospital at the Time of the Revolution ; representation ; feminism ; postcolonial ; theory ; strategic essentialism ; humour ; political effectiveness

Paul Makeham (Queensland University of Technology)

Performing the creative city [Paper]

The City - the essential site and sign of Western civilization - has commonly been associated with the worst elements of human experience, and characterised as a contradictory space of 'paved solitude'. More recently, though, has emerged a dialogue around the phenomenon of the 'creative city'. This paper takes as a key influence the 1995 Landry and Bianchini text 'The Creative City'. Specifically, it explores the contention that 'the urban renewal process can itself become a spectacle as, in David Harvey's words, aesthetics comes to replace ethics in contemporary urban planning'. This paper will address the notion that the creative city performs its own creativity to itself, but will argue against the postmodernist juxtaposition of ethics and aesthetics. In discussing an ethics of access to public space, some of the problems and opportunities associated with the urban spectacle will be considered.

Keywords: Landry ; Bianchini ; David Harvey ; creativity ; city ; spectacle ; ethics ; aesthetics ; urban planning ; postmodern ; public space

Stephanie Mason (University of Auckland)

(Who) made Marion? Female outlawry in the plays of Judith Thompson and Renee [Paper]

Being an outlaw is sexy, implying life on the edge, recklessness and above all, agency. However, women's agency, in which speech and action is constrained, is antithetical to outlaw agency, and so women outlaws are extremely rare. The Canadian playwright Judith Thompson and the New Zealand playwright Renee want to refigure outlawry for women. Certain social conditions drive them to do so: the inability of women's discourse to speak of and/or enact rage and violence, and the potent symbols of feminine sexuality (dress, adornment and behaviour) that are misused. But now... 'PIG! VILE POISONOUS PISS FAGGOT PIG I WILL RIP YOUR BLOODY...!' screams the mother in Thompson's play *White Biting Dog*. In Renee's play *Setting the Table*, a known rapist is humiliated by a woman forcing him to strip at knifepoint. In Thompson's *The Crackwalker*, a woman rends the skin of her cheating husband with a high-heeled shoe. These and other women, branded as outlaws, are pre-eminent in Judith Thompson's and Renee's work. These playwrights 'steal' the agency of outlawry from the dramatically 'rich' and give it to the 'poor', crafting the voice of the doubly liminal, the female outlaw.

WARNING: Some content may be considered offensive.

Keywords: Judith Thompson ; Renee ; White Biting Dog ; Setting the Table ; The Crackwalker ; women outlaws ; women's agency ; Canada ; New Zealand ; rage ; violence ; feminine sexuality

Marc Maufort (University of Brussels)

Performing cultural hybridity: transgressions of dramatic realism in multicultural Australasian theatre [Paper]

In the last two decades, drama in Australia and New Zealand has increasingly articulated the multiple voices of ethnic and First Nations constituencies, groups that used to be relegated to the "edge" of white Australasian societies. As such, contemporary drama has become a site for the expression of a mosaic of shifting multicultural identities, a mirror of the many "others" of the Australasian mainstream. In its efforts to reflect the world vision of the multicultural "other," this body of drama refashions the boundaries of traditional European dramatic realism in a hybrid blend of Western and non-Western artistic codes. This essay proposes a comparative, indeed cross-cultural approach, to this dramatic aesthetics of hybridity in both Australia and New Zealand. The hybridization of dramatic realism often results in the reshaping of the contours of stage naturalism according to a magical realism mode, which introduces the supernatural, the mythical or the grotesque into everyday experience. Extended realism becomes as it were a favorite mode of expression of the quest for identity of the multicultural "other." I shall illustrate this thematic and formal "in-betweenness" in several ethnic, Aboriginal and maori plays in Australia and New Zealand: Anna Yen's *Chinese Take Away*, Lynda Chanwai-Earle's *Letters Home*, Jane Harrison's *Stolen*, and Briar Grace Smith's *Purapurawhetu*. Devising appropriate methods of performing these emerging postcolonial dramatic forms will prove a challenge to theatre practitioners at the dawn of the new millennium.

Keywords: Anna Yen ; Lynda Chanwai-Earle ; Jane Harrison ; Briar Grace Smith ; Australia ; New Zealand ; First Nations ; ethnic ; white ; Australasian ; western ; non-western ; other ; hybridity ; multicultural ; magical realism ; supernatural ; mythical ; grotesque ; in-betweenness

Wendy McPhee

Carnavalesque body: the pleasure of transgression [Keynote]

Keywords: carnivalesque ; body ; pleasure ; transgression

Ailsa McPherson (University of New South Wales)

To the Ladies! [Paper]

'To the Ladies' takes an historical perspective on performance at the edge. It explores how women in late nineteenth century Sydney used paratheatrical activities to define and establish their relationship with the colonial commitment to imperial military service in the Soudan and Boer wars.

Women were denied active engagement in army service, both by the social conventions of the time and by the circumstances of the colonial soldiers' overseas wartime experience. From their position on the periphery they instead used performances at 'fancy fayres' and in tableaux vivants to create both a unique perspective on the military engagement and a role for themselves within that view.'

Keywords: nineteenth century ; Sydney ; women ; paratheatrical activities ; Soudan war ; Boer war ; colonial ; fancy fayres ; tableaux vivants ; military

Geoffrey Milne (La Trobe University)

Establishing a national repertoire [Paper]

Geoffrey Milne has delivered a number of papers to previous ADSA Conferences which have drawn on various sources of information to examine aspects of the Australian national theatre repertoire. In 1994, *Territory Lost, Territory Gained, Territory Claimed* made comparisons between what was hot (and what was not) in 1973, 1983 and 1993. In 1997, *Shakespeare al fresco* examined trends in open-air

Shakespeare production over a ten-year period (later published in ADS 33) while in 2000, *Hey Honey, we Shrunk the Repertoire* offered a detailed analysis of the State Theatres' shrinking repertoire in association with some analysis of the recommendations of the 'Nugent Report'. For many of these papers, the problem was to find a way of establishing a reliable database of information. In most instances, I used my own records as a theatre reviewer together with library-based newspaper searches (in one case requiring a substantial amount of costly and time-consuming research assistance) and detailed scouring of the Australian and New Zealand Theatre Record, especially the annual Index issues, from 1987 - 96. But we are now well on the way to a new, simpler, quicker and well-organised means of finding the kinds of information that are so important to this kind of research. It's the AusStage National Electronic Performing Arts Database. This paper quickly retraces some of the ground covered in previous papers, culminating in the presentation of some national figures for the years 1990 - 2000 and then proceeds to demonstrate how we might update them for the year 2001.

Keywords: Australasian Drama Studies Association (ADSA) ; Nugent Report ; AusStage ; Australia ; repertoire ; theatre ; national ; database

Brigida Miranda (La Trobe University)

Gender and 'docile' bodies in physical theatre actor training [Paper]

This paper is concerned with the implications for actor's corporeality when martial arts are assimilated into actor training methods. It starts by tracing a parallel between Michel Foucault's disciplinary technologies and early twentieth century actor training methods. The discussion uses Foucault's concept of "insidious militarization" to examine various aspects of actor training practices. It argues that the body technologies adopted by different actor training methods of the twentieth century have been forging actors' "docile bodies". Asian martial arts have been increasingly adopted since the 1960s to support the paradigms proposed by earlier actor training methods. In order to promote actors' discipline and control of the body the adoption of martial arts might be pushing actors' corporeality to the edge of militarization. It is therefore worth questioning whether martial arts, when applied to actor training, have been empowering actors' bodies or contributing to their docility. The paper draws on the work of Elizabeth Grosz to address issues of gender in actor training methods that have assimilated martial arts' discourses and physicality. It questions the possibilities of co-existence or resistance of female corporeality in actor training based on the aesthetics and discipline of male oriented martial arts.

Keywords: Michel Foucault ; Elizabeth Grosz ; actor ; corporeality ; martial arts ; actor training ; disciplinary technologies ; militarization ; docile bodies ; female corporeality ; male oriented martial arts

David Moody (Murdoch University)

Translating the edge: back in the Golden Age [Paper]

This paper discusses a performance of Louis Nowra's *The Golden Age* at Murdoch, Perth, W.A. A classic Australian text dealing with issues of identity, history and oppression, the play is centred on the island "edge" of another "island". It poses the question: what does it mean to be marginal? How does the marginal re-perform itself as a centre? By translating the text from one edge to another, does the play still speak twenty years later- with the same power about "outcastin'", power, race and gender. The paper discusses praxis itself as a form of "translation", and every performance as an act of re-centering, re-marginalization.

Keywords: Louis Nowra ; Murdoch University ; The Golden Age ; identity ; history ; oppression ; island ; power ; race ; gender ; marginalisation ; translation

Ronaldo Morelos (University of Melbourne)

Performing the phoenix: September 11 and its aftermath as performed states of consciousness

The horrific events of the 11th of September 2001 are deeply etched in cultural memory through the images captured by numerous video cameras in New York City on that day. The events and images are remembered for the sheer number of lives lost in these few captured minutes. These events were the culmination of calculated and concerted acts designed to induce terror in those who would be witnesses to it. The acts that produced those images were carried out by 19 men possessed by a profound conviction and sense of purpose. The performance of those acts were informed by deep streams of cultural memory. The scripts followed by each of those 19 men in their various roles demanded precision, commitment and skill. Their actions were motivated by lifetimes' worth of human experiences and beliefs. What induced those 19 men to perform their acts of that day? The reactions to this event were quickly galvanised into equally demanding, calculated and concerted acts that came to be known as the 'war against terrorism' - itself informed by deep streams of cultural memory. This paper will look at the various inductions used by key actors in this social drama to prepare for the performances of such actions.

Keywords: September 11 ; New York City ; terror ; cultural memory ; war against terrorism ; social drama

Tony Nicholls (Curtin University)

Postmodernism: it's behind you! (Oh no, it isn't! Oh yes, it is!) [Paper]

Pantomime is one of the most marginalised dramatic forms, condemned to the basement of the great theatrical department store, despised by academics and 'serious' theatregoers alike - though, strangely, it is enthusiastically celebrated by audiences and theatre managers around the world. In fact, there is many a 'cutting edge' performer whose meaningful grunts and self-abuse are subsidised by the income derived from the annual pantomime. However, the form deserves better than milch cow status; this paper argues that in form, style, content and social responsiveness the best pantomime can justly claim a place as the most postmodern theatre of all and that its dramaturgical audacity is well worth the attention of the most avid avant-guardsman.

Keywords: pantomime ; postmodern ; theatre ; dramaturgical audacity ; avant-garde

David O'Donnell (Victoria University of Wellington)

Naked Samoans on the edge: Pacific Island theatre in Aotearoa/New Zealand [Paper]

While Maori playwriting has been the most dynamic force in the theatre of Aotearoa/New Zealand over the past decade, the growth of Pacific Island theatre is also increasingly influential. The ambiguous status of Pacific Islanders within an officially 'bi-cultural' society creates an 'edginess' in their theatre, giving it a very different flavour to that of Māori theatre. The strongest voices have come from Samoan practitioners such as writer/performer Oscar Kightley, whose work stresses tensions between Pacific Islanders and both Maori and Palagi (white) cultures. An example is *Dawn Raids* (1997), which emphasizes the official oppression of Samoan immigrants in the 1970s. Kightley also frequently uses humour to de-stabilise stereotypes, as in *Naked Samoans Talk About Their Knives* (1997) which subverts media representation of Samoans as potential criminals, and *Romeo and Tusi* (1999) which satirises tensions between Samoan and Maori families. Since the late 1990s, however, the dominance of Samoan practitioners has been challenged by other Pacific Island writers such as Toa Fraser (Fijian), Dianna Fueamana (Niuean) and Karl Kite-Rangi (Cook Islands), whose

theatre is about establishing difference between Island cultures and questioning Eurocentric stereotypes that all brown cultures are the same. Fraser's most ambitious play to date, *Paradise* (2000) re-sites Island culture in the centre of the Pacific rather than on the edge. This paper analyses theatrical strategies employed by Island playwrights to stress diversity within Pacific cultures, and to assert cultural difference through theatre.

Keywords: Oscar Kightley ; Toa Fraser ; Dianna Fuemana ; Karl Kite-Rangi ; Dawn Raids ; Naked Samoans Talk About Their Knives ; Romeo and Tusi ; Paradise ; Maori ; Aotearoa ; New Zealand ; Pacific Island ; theatre ; Samoa ; Fiji ; Nieuwe ; Cook Islands ; stereotypes ; Eurocentrism ; theatrical strategies ; cultural difference

Donald Pulford (Curtin University)

The centre cannot hold: towards a new model for thinking about theatre [Paper]

The notion of a centre and a periphery has provided a model for the ways we think about the generation, siting and funding of theatre. For example, it is explicit in the rhetoric attached to the organisation of arts festivals and implicit in policy statements such as the recent Nugent Report. This paper traces the history and effects of the centre/fringe dichotomy in Australian performing arts policy and practice and interrogates its viability as a model for the future.

Keywords: Nugent Report ; centre ; periphery ; theatre ; funding ; arts festivals ; policy ; fringe ; performing arts ; practice ; future ; viability

Rebecca Scollen (Queensland University of Technology)

A new model for audience reception and development [Paper]

This paper will introduce a new model for audience reception and development. The Scollen Post Performance Audience Reception (SPPAR) model demonstrates how researchers and industry members can gain knowledge of non-theatre-goers and their reception of performances to build new audiences for the future. The SPPAR model is the outcome of my PhD research which sought to arrive at an effective model for gathering and analysing non-theatre-goers' reception of theatrical performance. It also sought to discover whether participants' involvement in the reception research increased their knowledge of, and interest in, theatre, and so improved the chances of them attending performances in the future. This paper will explain how the SPPAR model works for academia, the theatre industry and those in the community who have thought about going to the theatre but have not taken the steps to do so. Key findings from the research that have led to the culmination of the SPPAR model will be presented.

Keywords: audience reception ; audience development ; non-theatre-goers ; theatrical performance ; theatre industry

Georgia Seffrin (Queensland University of Technology)

The cellaring of Sellars [Paper]

This paper will examine the role of the dynamic Peter Sellars in his Artistic Direction of the 2002 Adelaide Festival. The controversy surrounding his appointment has been augmented by the debate regarding the philosophical underpinning of this year's festival, the kinds of management structures adopted, the programming, and Sellars' resignation and subsequent return.

Yet beyond both the controversy and the personal magnetism of this Artistic Director, what kind of festival was actually produced? How can the 2002 Adelaide Festival, with

its emphasis on ecological sustainability, cultural diversity and reconciliation, be read? As anathema to the Festival's tradition of bringing "the best that has been thought and said" to Adelaide? As a disastrous exercise in Sellars self-promotion? Or can it be viewed as seminal and transformative, substantially shifting the position of this major festival from a shopping trolley of arts consumption, to an inclusive and cutting edge phenomenon? Is it that the Sellars concept of cultural activism, which for many seemed strained in this festival, will be viewed as revolutionary in future renderings?

By employing the Adelaide Festival as a potent example, these questions will be explored as part of an on-going analysis of the nature and function of the contemporary arts festival in Australia.

Keywords: Peter Sellars ; Adelaide Festival ; controversy ; arts festival ; programming ; arts consumption ; inclusivity ; cultural activism

David Sondi (Western Australian Academy for Performing Arts)

Questions surrounding actor training: emotionality in physical work (workshop) [Workshop]

Usually, western theatre education based on the Stanislavski system, is from the inside. But I am interested in finding certain movements that can, from the outside, change the personality.

As Mitter argues 'Oida is of course wrong to assume that Stanislavski was ignorant of somantics'. He goes on to argue that '[w]hereas the mind is able to merely conceive of emotions, the body is able to physically inhabit them'. The workshop deals with a set of specific and complex relationship(s) that is/are actor-self, actor-spectator, actor-director. The communication/location of emotion, and the inhabiting of that emotion in the actor/performers body will be explored.

The (in)visibility of the actor and his/her passions are of interest here, explicitly in relation to the recent shifts of actor to performer and the subsequent implications for the actor of such shifts.

Working with text/scenes the participants will work using the 'Method of Physical Actions'. As Brook points out 'a word does not start as a word - it is an end product which begins as an impulse, stimulated by attitude and behaviour which dictates the need for expression'. Participants will, therefore, explore the implications of 'impulse-action-emotion'.

The actors must not attempt consciously to feel the characters emotions; these emotions are to be produced physically inhabiting a condition analogous to that required by the role.

Keywords: Stanislavski ; Shomit Mitter ; Peter Brook ; acting ; inside ; outside ; movements ; personality ; communication ; emotion ; visibility ; impulse ; attitude ; behaviour ; expression

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