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## ADSA '04 Steering Committee

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John Downie	<i>Conference Chair</i>
David O'Donnell	<i>Programme Co-Chair</i>
Bronwyn Tweddle	<i>Programme Co-Chair</i>
Barry O'Conner	<i>Toi Whakaari</i>
Karl Kite Rangi	<i>Toi Whakaari</i>
Jacqueline Coats	<i>Conference Manager</i>

## **Welcome to ADSA '04**

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E te iwi e tau nei, tēnā koutou, tēnā koutou, tēnā koutou katoa.

It seems a very short six years since the ADSA Conference first came to New Zealand, at Waikato University in 1998, synchronised with the very first FUEL Festival of new New Zealand theatre work. We'd like to feel that something of that brimful experience can be repeated this time in the country's capital city; that delegates will sate themselves at the conference itself, and still have enough room to take advantage of performances at other city venues in the evenings. We've looked to provide enough Kiwi and Pacific content for those of you coming from offshore, both in choice of keynote speakers, and in having a day of the conference centred at Toi Whakaari, New Zealand Drama School.

In connection to the Conference themes of 'listening' and 'image', we're running alongside the Australasian Computer Music Conference at Victoria School of Music, and this year's FUEL Festival is in full swing again in Hamilton (to be visited once this Conference is over, of course!).

We also look forward to relaxing with you at the Conference dinner on Friday evening, to be held in the beautiful old Boat Shed, right on the waterfront. So, spread yourselves, and feast a little.

We offer you all the warmest welcome to Victoria University, and to Wellington.

Nō reira, ka nui tāku mihi ki a koutou katoa e noho mai nei, tēnā tātou.

John Downie

(on behalf of the ADSA '04 Conference Steering Committee)

## **ADSA '04 Sponsors**

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The American Embassy supports Christine Sang's visit to New Zealand and her contribution to ADSA '04.

The Goethe-Institut Wellington supports Professor Christopher Balme's visit to New Zealand and his contribution to ADSA '04.



## Major Events at ADSA '04

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### **Pöwhiri/Formal Maori Welcome**

The conference will open on Wednesday with a pöwhiri/formal Maori welcome on the Te Herenga Waka Marae at 9.30am. The pöwhiri is the ceremonial welcome of visitors or guests into a meeting place, by the hosts.

We ask that you register early and gather on the pavement outside the marae by 9.20am. The Marae is located at 46-48 Kelburn Parade on the Victoria University of Wellington Kelburn Campus.

### **Poroporoaki/Closing**

The conference will close on Saturday with a poroporoaki in Studio 77 at 4.00pm. This will be an opportunity for you to speak about the conference and about issues raised by it.

### **Toi Whakaari Day – Friday 1 July**

The conference moves on Friday 1 July to Te Whaea: National Dance and Drama Centre in Newtown, the home of Toi Whakaari: NZ Drama School.

Te Whaea is purpose built as a centre for teaching performing arts, and its campus includes drama and dance studios, technical production studios and workshops, AV studio and a 200-seat theatre.

Along with regular conference events, this day is an opportunity to observe first hand the unique training that occurs at this school (for more details, see 'Training Demonstration' on page 37)

### **Keynote Speakers – Plenary Sessions**

The keynote speakers for ADSA '04 are:

- Professor Christopher BALME

#### **Seeing Sound: Visuality in Contemporary German Music Theatre**

- Associate Professor Dorita HANNAH

#### **Re-Viewing the Heart**

- Te Ahukaram\_ Charles ROYAL

#### **Te Whare Tapere: Towards a new Model for M\_ori Performing Arts**

- Lemi PONIFASIO

#### **SPACE - RITUAL - BODY**

The venue for all sessions by the keynote speakers is Kirk Building Lecture Theatre 301, except for Friday 2 July where the keynote address will be held in the Te Whaea Theatre at Toi Whakaari: NZ Drama School.

Session times are listed in the programme.

Abstracts and biographical information for each speaker can be found on pages 7-9 of the handbook.

## Major Social Events at ADSA '04

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### Opening Reception– Tuesday 29 June

Adam Art Gallery Te Pataka Toi, Kelburn Campus of Victoria University of Wellington

The reception starts at **5.30pm**.

### Conference Dinner – Friday 2 July

The Boatshed, The Lagoon, Wellington Waterfront

Fine New Zealand food, fantastic harbour views and entertainment from innovative jazz musician Jeff Henderson and the *Melancholy Babes*.

Pre-dinner drinks start at **7pm**. Please present your pre-purchased dinner ticket(s). These are included in your registration pack or can be purchased at the information desk during the conference.

### Prizegiving – Saturday 3 July

Studio 77, Kelburn Campus of Victoria University of Wellington

Following the poroporoaki will be the closing reception and prizegiving where the *Phillip Parsons Prize*, the *Marlis Thiersch Prize*, the *Rob Jordan Book Award* and the *Veronica Kelly Award* will be presented.

### Theatre Performances - Wellington

**Muldoon** – written and performed by David McPhail, 8pm

Downstage Theatre, ph 801 6946

Concession tickets for conference delegates – \$30 premium seats or \$25 for balcony (please show your conference badge at the box office)

**Great Expectations** – adapted by Simon Phillips, 7.30pm

Te Whaea, 389-9056 (automated line)

Concession tickets for conference delegates – \$10 (please show your conference badge at the box office)

**Cloud Nine** – by Caryl Churchill, 8pm

Circa Theatre, ph 801 7992

Concession tickets for conference delegates – \$24 (please show your conference badge at the box office)

### Young and Hungry Season

Bats Theatre, ph 802 4175

*The Rising Scone* – Mel Johnston, 6.30pm

*Tuakana Tuahine* – Hone Kouka, 8pm

*King of Stains* – David Geary, 9.30pm

Concession tickets for conference delegates – \$12 for each show or \$24 for all three (please show your conference badge at the box office)

## General Information for ADSA '04

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### Registration and Information Desk

From Wednesday to Saturday, the registration and information desk will be situated in the Studio 77 Foyer (except Friday where it will be in the Te Whaea Plaza at Toi Whakaari). It will be open 8.30am – 5pm daily.

A seating area for informal meetings and tea and coffee has also been made available in the Studio 77 Foyer, along with two computers to check personal e-mail and have web access.

### Notice Boards

Two conference notice boards are located near the information desk for the duration of the conference. One is to display notices about official conference events, including the updated programme, while the other is available for participants' messages and notices. You are encouraged to view these boards daily.

### Presentations

If you are using Powerpoint you are asked to hand in your presentation on disk to the information desk on the morning of your presentation.

Chairpersons of sessions are asked to be present at least five minutes before the session starts so that speakers can introduce themselves. All speakers are requested to remain within their allocated time (allowing time for questions from the audience).

### Name Badges

Name badges should be worn at all times. For assistance, please ask an ADSA '04 Organising Committee member or student helper (green dot on name badge).

### Mobile Phones/Pagers

As a courtesy to others, please ensure that all mobile phones and pagers are turned off, or on silent mode, during sessions.

### Special Interest Caucus Meetings

It is anticipated that a number of special interest caucus meetings will be held during the conference. Rooms will be made available on request. If you wish to organise a meeting, please book a room and post notices through the information desk. Notices about meetings will be displayed on the conference notice board.

### Photocopying and Faxes

Photocopying may be done in the University Library. Photocopying cards may be purchased in the Library at the main reception desk on the ground floor.

Faxes may be sent from the Theatre and Film office for a small charge.

### Parking

There is limited visitor parking on the Kelburn Campus, and is only available to those who have received a parking permit. Please note there is two-hour street parking surrounding the campus.

### Transport

**Bus stops** are located on Kelburn Parade. Timetables are available from the information desk. A single trip from the city centre cost \$1.00.

The *Mt Victoria/Highbury bus* (#20) travels through the central city and up to the top of Mt Victoria, where you can see spectacular views of Wellington and the surrounding harbour.

The *Orange Route bus* (#22) travels through the central city, and is the most useful bus to catch if you wish to visit the art gallery or Capital E in Civic Square; visit Te Papa; go shopping in Lambton Quay and Cuba Street; take a trip to the Wellington Zoo in Newtown; or go to the many restaurants and theatres in Courtenay Place.

The *Campus Connection bus* (#18) travels from the Kelburn Campus through to Te Whaea (Toi Whakaari) in Newtown, bypassing the central city.

**Wellington Combined Taxis** can be booked by phoning 04 384 4444.

If you are travelling in a large group, it is often cheaper to book a shuttle bus through **Co-operative Shuttles** on 04 387 8787.

The historic **Wellington Cable Car** runs every 10 minutes from 7am – 10pm weekdays (9am – 10pm weekends). It travels between the shopping district of Lambton Quay and the beautiful Wellington Botanical Gardens, offering panoramic views of the Wellington harbour.

## **Doctors and Pharmacies**

### **After Hours Medical Centre**

17 Adelaide Road, Newtown, 384 4944  
Open 24 hours a day, seven days a week. There is a charge for all consultations, and the cost will vary depending on the type of visit.

### **Pharmacy**

Campus Pharmacy, Student Union Building, 472 1288  
9am – 5pm weekdays

### **Urgent Pharmacy**

17 Adelaide Road, Newtown, 385 8810  
5pm – 11pm weekdays  
8am – 11pm weekends

### **Hospital**

Capital Coast Health (Wellington Hospital), Riddiford, Street, Newtown  
385 5999

## **In an Emergency**

### **General Emergency**

For fire, ambulance or police, **dial 1 for an outside line, then 111.**

### **Fire**

If you discover a fire or hear continuous ringing of the fire alarm, leave the building immediately and assemble at the east side of Fairlie Terrace.

### **Earthquake**

In an earthquake, please remain in the building. Move away from any windows, or equipment that may fall and take immediate shelter under, or close by, solid furniture such as tables or desks. If no furniture is available, drop to your knees, with back to windows, clasp both hands firmly behind your head and bury your head in your hands. Most importantly, keep calm.

### **Evacuation**

The continuous sounding of an alarm will indicate that the building is to be evacuated. When the alarm is activated, all magnetically locked doors will be released, making emergency escape routes available for use. Leave the building immediately using the nearest stairway or exit. Please assemble at the east side of Fairlie Terrace.

## ADSA '04 Keynote Speaker Abstracts and Biographies (alphabetical)

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Professor Christopher BALME

*University of Amsterdam*

### **Seeing Sound: Visuality in Contemporary German Music Theatre**

Throughout its history, opera has been dominated by a debate over the pre-eminence of language over music encapsulated in the famous saying. "prima la parola, dopo la musica" or the other way round. Today this dispute is only of academic and historical interest. It has been replaced, however, by another point of tension: that between listening and seeing, the visual and the acoustic image. Contemporary theatre, at least on the European continent, is undergoing a period of intense experimentation that has been termed a move from the dramatic to the postdramatic (Lehmann). In wider cultural terms there is much debate on the so-called pictorial or visual turn (Mitchell). In this paper I shall explore how these aesthetic and cultural paradigmatic shifts are manifesting themselves in contemporary German music theatre. I shall be discussing the visual aspects of three German or German-based composers and directors: Heiner Goebbels (*Repetition*), Helmut Lachenmann (*The Matchstick Girl*) and Adriana Hölszky (*Tragoedia*). The emphasis will be on the interplay between visual and musical concepts in their work.

**Christopher Balme** was born and educated in New Zealand where he graduated from the University of Otago. He has lived and worked in Germany since 1985 with positions at the universities of Würzburg, Munich and

Mainz. In 2004 he was appointed to the Chair in Theatre Studies at the University of Amsterdam. He has published widely on German theatre, intercultural theatre and theatre iconography. He is president of the German Society for Theatre Research, is on the executive committee of the IFTR and is Senior Editor of *Theatre Research International*. Recent publications include 'Decolonizing the Stage: Theatrical syncretism and postcolonial drama' (Clarendon Press 1999). His current research project focuses on theatricality and cross-cultural performative encounters in the Pacific.

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Dorita HANNAH

*Massey University*

### **Re-Viewing the Heart**

*"... the most profound, the most insightful faculty of vision people possess is the ability that stems from being able to see with their hearts."*

(Kirsten Dehlholm: Hotel Pro Forma: The Double Staging: Space and Performance)

The 'Heart of PQ' was the central thematic exhibition in the 2003 Prague Quadrennial (a 4-yearly international exposition on stage design and theatre architecture) that focused on the senses-in-performance. As a site-specific installation within the Middle Hall of Prague's Industrial Palace it sought to challenge, disrupt and eliminate the borders that traditionally exist in theatre, so new relationships could be explored between the body and the built.

The notion of gathering performers from a number of continents and placing them in a shared space to

explore the limits of built form and their own bodies is, on one hand, a utopian idea fated to fail and, on the other hand, a dystopian experiment where failure is productive. Differing languages, cultural practices and spatial conventions lead to misinterpretations during the process and the production. Like the mythical city of Babel it proved an unsustainable dream, resulting in confusion, tension and the pervasive threat of collapse.

In re-viewing this multi-cultural interdisciplinary event, its conflicts and contradictions, the Tower of Babel becomes a valuable model in which synesthesia establishes a necessary theatrical tension. Although the design team, *SCAPE @ Massey*, claimed to be the provocateurs of the 'Heart of PQ', the writings of Antonin Artaud initiated and continue to haunt the project.

**Dorita Hannah** is an architect, scenographer and associate professor of Design at Massey University's College of Design Fine Arts + Music, exploring the relationship between space and performance through her practice, teaching and research. She specialises in architecture for the visual and performing arts, and has been designing for theatre and exhibitions since 1984. Her scenographic work (sets and costumes) in New Zealand and Europe has resulted in recognition through awards and exhibitions. She has been internationally involved in theatre architecture and design through OISTAT's education commission and the Prague Quadrennial, where she first exhibited in 1995, was New Zealand's co-Commissioner in 1999, and principle collaborator with the Czech Theatre Institute in 2003 on 'The Heart of PQ', an interactive installation exhibiting the senses in performance. The last project came out of *SCAPE @ Massey*, a Design Studio for Social, Cultural + Performance Environments.

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Lemi PONIFASIO

*Auckland, New Zealand*

### **SPACE - RITUAL - BODY**

The foundational concept for MAU is Va. Va is relational space that weaves and binds the body with the world. The Va is a dimension where we are all inseparably intertwined; a permeable *flesh network* where things pass into us as well as we into things. It is the space of responsibility and response-ability. The Samoan expression 'teu le va' or *honour the space*, asks us to maintain our abilities to be in the va space. This call for presentness is embodied in Samoan customary rituals such as *tatau* and *ava* ceremonies. The work of MAU, an act in the Va, is a process allowing for constant change, which never reaches its final form. Refusing to be controlled, it lays in motion never-ending vibrations of unrest.

**Lemi Ponifasio** is founder and director of MAU, an ensemble of mainly Pacific Island performers from around the Pacific region. The work of Ponifasio has been presented throughout New Zealand, the Pacific and in international forums such as the Adelaide Festival, the Prague Quadrennial and Venice Biennale.

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Te Ahukaram\_ Charles ROYAL

*Ng\_ti Raukawa, Ng\_ti Tamater\_, Ng\_Puhi*

### **Te Whare Tapere: Towards a New Model for M\_ori Performing Arts**

In 1998, Te Ahukaram\_ Charles Royal completed a doctoral dissertation, which advocates for and describes a new model for M\_ori performing arts. Based upon the traditional p\_ based 'houses' of storytelling, dancing, song and games (entitled 'te whare tapere'), Dr Royal's model looks to the rejuvenation of the traditional M\_ori storytelling and performing arts tradition. He argues that many

traditional forms fell into disuse following the 19<sup>th</sup> century abandonment by M\_ori of p\_ (traditional villages) and that the contemporary *kapa haka* ('concert party') represents only a portion of the spectrum of performance forms present in traditional M\_ori society and culture.

Dr Royal will begin by presenting an overview of his doctoral dissertation. This will cover aspects of the traditional M\_ori worldview and the traditional *whare tapere*. He will then discuss his proposals for a new *whare tapere*, which includes coming to an understanding of an indigenous approach to dance, storytelling and song. Such an approach explores the notion of the natural world as models for performing and the exploration of traditional stories and their relevance for modern society.

***Te Ahukaram\_ Charles Royal*** (B.Mus (Hons), M.Phil, PhD) is a researcher, writer and musician. In 1998, he completed a doctorate at Victoria University of Wellington's Department of Theatre and Film under the supervision of Professor Phillip Mann. Entitled '*Te Whare Tapere: Towards a Model for M\_ori Performing Arts*', his dissertation is an attempt to develop a model for M\_ori performing arts based upon the traditional institution known as *te whare tapere*. These 'houses of storytelling, dance and entertainment'

*were located in traditional p\_ villages; however, they fell into disuse following the widespread movement of M\_ori into townships. Dr Royal is currently establishing a trust as a vehicle for the implementation of his ideas first expressed in his doctoral dissertation.*

*In the period 1996 to 2002, Charles was Director of Graduate Studies and Research at Te W\_nanga-o-Raukawa, \_taki (a M\_ori operated centre of higher learning). During that time, Charles convened a graduate programme in m\_tauranga M\_ori or M\_ori Knowledge where he conducted a large amount of research into theories of knowledge and worldview. (This programme was delivered in the M\_ori language). In 2001 Charles was New Zealand Senior Fulbright Scholar, which allowed him to conduct research into indigenous worldviews in the United States (Hawai'i and New Mexico) and Canada. In October and November of 2004, Charles will take up a residency at the Rockefeller Foundation Study and Conference Centre, Bellagio, Northern Italy where he will work on a new project pertaining to traditional M\_ori knowledge.*

*Charles is a graduate of Victoria University's School of Music, has authored several books (on M\_ori song poetry, research and tribal history) and belongs to Ng\_ti Raukawa, Ng\_ti Tamater\_ and Ng\_ Puhi. His website can be found at [www.mkta.co.nz](http://www.mkta.co.nz).*

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## ADSA '04 Paper Abstracts (*alphabetical*)

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Magno ASSIS

Maicyra LEAO

Renato NUNES

*Department of Sport, Art and Culture,  
University of Brasília - UnB*

### **See and Feel: The Body Memory**

This paper is made in order to demonstrate the individual's sensory abilities through performances that investigate a primitive symbolic universe in co-existence with a contemporary. We believe in a closest contact between the interpreter/researcher/creator and the functioning of daily life. The spaces are part of the "modus vivendi", where we can bring back primitive sensations forgotten in the past or never lived by someone. In this way, the individual's way of seeing his environment, values and attitudes would be redefined.

Brazil's inter-cultural relations are strongly rooted in Afro-Indians influences. We research the occurrence of the opposite in origin myths, identify the primary opposition in Candomblé, synthesized in two universes: Orum and Aiê. The first of them tells about the spirit, the sky, the female. The other would be his complementary: the meat, the earth, the male.

The performance art shows the representation of these two worlds, each one of them is part of another opposition: the first appears in technical contrast, the realization at the present moment, the reality and the presence, in a state of eternal construction – the instant. The second is the documentation in video, in state of static register – the complement between present and past, real and virtual, primitive and digital.

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Bill BLAIKIE

*Communication School, Charles Sturt  
University*

### **Playing the Narrative**

This paper examines the relationships between contemporary theatre making and the construction of meaning/s by performers and audience. Its argument is that plays are about relationships rather than plot; communication rather than self-expression and that plays are richest when there is a sense of improvised risk about those relationships. It draws examples from the work of Mike Alfreds, which led to productions like *Bleak House*; and the teachings of Jacques Lecoq, which explores improvisation, and the directorial problems of constructing narrative in contemporary circus.

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Tom BURVILL

*Department of Critical and Cultural  
Studies, Macquarie University*

### **The Saga of Sawung Galing: With Sidetrack in Indonesia**

SAGA is Sidetrack Performance Group's major work for 2004-2005, made with WOT Cross-Cultural Synergy and artistic and organisational partners in Indonesia, including the Indonesian Ministry of Culture, Jawa Pos TV, Bengkel Teater Rendra and Joglo Jago, Yogyakarta. In the words of Sidetrack artistic director Don Mamouney, SAGA is a contemporary theatrical spectacle with music based on the Sawung Galing myth from Java and other islands of Indonesia. SAGA draws the audience into a wild and fantastic world where leaders sow confusion and cultivate prejudices amongst the people to maintain their power. Into this world is born Joko Berek, a young girl raised as a boy, who with the help of her magical black rooster reconciles the warring kingdoms of Fazzar and Crazzar. SAGA

adopts elements from popular traditional Indonesian forms such as the wayang and brings them into play with Australian popular theatre practices.

This paper reflects on Don Mamouney's Indonesian journey and on the inter-cultural issues involved in 'taking home'/giving back to the originating culture a highly charged myth originating in the anti-colonial struggle for national independence which has been transformed into a robust performative call for peace and understanding between peoples.

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Alyson CAMPBELL

*School of Creative Arts, The University of Melbourne*

### **Experiencing Kane: Sarah Kane's 'Experiential' Theatre in Performance**

'Performance is visceral. It puts you in direct physical contact with thought and feeling'

British playwright Sarah Kane's work was greeted with media hysteria and cultish fanaticism. What was it about the images – verbal, visual and aural – that created such extreme reactions? Kane propounded a theory of a theatre that she called 'experiential': it was to be lived through by the spectator not only intellectually but viscerally and emotionally.

I propose that Kane's 'experiential theatre' demands that the body be the site of the theatre encounter. To do so it exploits the 'lived bodiliness' of the spectator – in the early works through the use of visual and aural assault, but in the later works through the vibratory effect of poetic language and imagery.

This paper considers the interplay of text, performer and spectator in the shared space of performance as a phenomenological experience. Merleau-Ponty's assertion that 'to perceive is to

render oneself present to something through the body' provides a reference point for an exploration of how Kane's theatre 'feels' to the spectator.

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David CARNEGIE

*School of English, Theatre and Film, Victoria University of Wellington*

### **The Image of the Galley-Foist**

Rogues, Hellhounds, Stentors,  
out of my dores, you sonnes  
of noise and tumult, begot on  
an ill *May-day*, or when the  
Gally-foist is a-floate to  
*Westminster!*

The general sense of this passage from Jonson's *Epicoene* is clear, with the noisily popular celebrations at May Day and at the Lord Mayor's Show ('when the Gally-foist is a-floate to *Westminster!*') regarded, with some justification, as begetters of noise. The reference to the 'Gally-foist', however, will not only be obscure to most modern readers and audiences, but has been consistently misunderstood by editors of Jonson and by the *Oxford English Dictionary*. Furthermore, the problem is self-perpetuating, as editors of other Early Modern English drama copy the mistake. My purpose in this paper is to identify the error, to explain and provide historical and visual evidence for the true nature of the galley-foist in the sixteenth- and seventeenth-century London Lord Mayors' shows, and to gloss passages from the plays of the period which use the term so that we may more fully understand the full resonance of its use.

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Maryrose CASEY

*School of English Media Studies and Art History, University of Queensland*

### **Seeing the Yarn**

Yarning Circles are an informal theatricalised practice that is

widespread within Australia. This theatricalised form of story telling is powerful and inclusive. Everyone who is physically part of the event can contribute their voice and story. As a blend of informal communication and ritualised practice, it is an aid to reconciliation and healing. At the 2003 Magdalena Festival held in Brisbane a number of international practitioners visiting Australia for the first time were amazed by the power and simplicity of these ritual circles. Currently Yarning Circles are used in legal resolution, community liaison and development, health, cultural activities, as a research methodology for both formal and informal research and anywhere there is a focus on Indigenous Australian culture or issues related to Indigenous Australians. As well as the primary practical applications of yarning and Yarning Circles there are also other equally as important performative aspects of the practices. In a broad social context where there is a war of images between positive and negative representations of Aboriginality and Aboriginal communities, these practices perform active and positive cultural representations. This paper explores the implications and affects of Yarning Circles as theatrical events.

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Michael COE

*Centre for Drama and Theatre Studies,  
Monash University*

### **Musical Mise-En-Scene**

Stella Entertainment's 2004 production of the 'Rock Musical' *Paris* 'expanded the boundaries' of performance and the creation of *mise-en-scene* for contemporary community / amateur musical theatre in a variety of ways. This was achieved by the introduction of more rigorous conceptual thinking and frameworks; in the use of rehearsal practices garnered from contemporary theorists and practitioners; in the empowerment of the performers to create rather than follow dictates; and

finally, the design of the production itself which utilised the bodies of the performers both to create environments and to augment ideas symbolically or emblematically. Musical theatre, particularly at an amateur / community level, has resisted changes to performance practices achieving an almost traditional and predictable outcome. It is hoped the infusion of current performance practices from other disciplines, specifically movement-based performance, will lead to new avenues in the creation of *mise-en-scene* for musical theatre.

The competent social subject 'writes' his / her culture's kinesic codes in moving, and also uses those same codes to 'read' the movement of others. This is equally true of the stage, for our reception of stage movement entails consciously or unconsciously comparing it with extant performance aesthetics. (Counsell 181)

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Emma COX

*School of English, Media Studies and  
Art History, University of Queensland*

### **Negotiating Cultural Narratives: All-Aboriginal Shakespearean Dreaming**

Noel Tovey's 1997 Sydney Theatre Company production of *A Midsummer Night's Dream* was Australia's first all-Aboriginal performance of a Shakespearean play. It was performed at Sydney's Wharf Theatre as part of the Festival of the Dreaming, a landmark event that showcased the work of indigenous artists, particularly from Australia.

This paper will focus on *A Midsummer Night's Dream's* public circulation and reception by examining the reviews and other critical commentary that surrounded it. These 'heard' (and thus culturally influential) responses provide

us with an imperfect but fairly indicative picture of the ways in which it was read within the broader culture. Thus, they help to elucidate *A Midsummer Night's Dream's* cultural meaning and significance as an expression of Aboriginality that took place within a particular socio-historical moment.

I will attempt to uncover the different cultural narratives that shaped this societal meaning, or in other words, the stream of expectations, preconceptions, and ideologies that audiences employed to approach, understand and evaluate it. These narratives manifested themselves with particular assertiveness and clarity, converging upon questions of agency, racial politics, authenticity, relevance, and stereotype. As well as identifying and analysing these receptive narratives, I will reflect upon their cultural power to prescribe particular frameworks for 'valuable' or 'effective' Aboriginal expression.

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Stephen CRONK

*Australian Cultural Studies, Australian Catholic University*

### **Same Humour but More Liberal Classification**

Comedy television shows from the United States and Australia seem to have different classification rules even though they are broadcast on Australian TV in similar timeslots. The directors, producers and script editors of such shows would have a grasp on what is obscene and what is not in order to have the show broadcast on public television in a primetime spot, but these rules may differ from country to country. This paper is an analysis of the Australian classification system and it will describe some of the problems that were faced by *The Comedy Company*.

Glenn D'CRUZ

*School of Communication and Creative Arts, Deakin University*

### **'Cum Together': Spectatorship and La Fura Baus' XXX**

Based on the Marquis De Sade's novel, *Philosophy in the Bedroom*, XXX, a controversial work by the Spanish Performance group *La Fura Dels*, has divided critics and audiences in Europe and Australia. On the one hand, the performance has been chastised for its lack of intellectual coherence and tedium. On the other hand, it has been lauded as a piece of innovative theatre that addresses the audience's senses through a variety of theatrical and multi-media devices in order to challenge their preconceptions about the connections between sex and politics in contemporary culture. Writing in the *Sydney Morning Herald*, Stephen Dunne asks "Why is this so desperately-naughty show so dull to watch?"

This paper challenges Dunne's assessment of the performance by examining the relationship between the performers and spectators in terms of what Susan Melrose calls theatre's specular and somatic economies in order to analyse the specific ways in which XXX simultaneously challenges and confounds traditional notions of theatrical spectatorship.

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Lesley DELMENICO

*Department of Theatre, Grinnell College, Iowa*

### **Resistant Images: Official Amnesias and Performances of Memory in the Top End**

In Darwin, community performances and postcolonial issues intersect vibrantly to create a form of what Barbara Harlow has termed "resistance literature,"<sup>1</sup> genres that rewrite history

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<sup>1</sup> Barbara Harlow, *Resistance Literature*. N Y: Methuen, 1987

form the bottom and that counter the attempted erasures of official historiographies. Such Foucauldian amnesias have been vividly contested in recent years by indigenous performances of dance and drama that inscribe histories by painting their images onto dancing, singing and acting bodies in order to remember. These performances resist official forgettings, both of the cultural losses caused by enforced resettlement in *Ngapa: Rainstorm Dreaming*, and of the extent of World War II Japanese raids in *the Bombing of Darwin*. Performed respectively by the Lajamanu community with Darwin's Tracksdance and the Tiwi Island Dancers, these indigenous productions kept alive in Top End memory histories that were curiously suppressed in Darwin museum display and public memorials. *Ngapa* performs both a traditional dance history of connection to country and, in an improvisatory drama in its second half, the story of a dislocated young man's search for his traditional country, guided by elders, in a process of reawakening memories.

*The Bombing of Darwin* counters the suppression of Top End losses and the nation's wartime vulnerability, a deliberate minimizing of fact that caused some of the dead to be buried in unmarked graves and that labelled bombing deaths "accidents." Public performances of *The Bombing*, including at the 1996 Telstra Aboriginal Arts awards ceremony, kept these events in the local consciousness for fifty years. The Federal government finally acknowledged this "forgotten" history in 2001 with a "moving ceremony" in Darwin at which *The Bombing of Darwin* was once again performed.<sup>2</sup> As Joe Roach observes, such performances can provide alternatives to Western-style memorials

as "places of memory,"<sup>3</sup> by carrying histories in the body. These counter-histories are re-enacted and changed over time in performance, but continue to powerfully contest official discourses through orality and performing, remembering, image-creating bodies.

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Kathryn DUDDING

*School of Fine Arts, Massey University*

### **The Audience as Sentient Being in Installation Art**

In contemporary installation art, the role of the viewer becomes one of a spectator who has got up from her seat and wandered onto the stage. The proscenium arch having evaporated, she is free to become a part of the work. At the same time she is able to immerse herself in the environment and experience the sensations the space emits. A level of control is relinquished by the artist and given over to the audience. In particular, video installation art cuts across traditional boundaries between white box/black box to create a hybrid space between cinema and theatre.

In my video installation, *This is not a family album*, I have taken the subject of the opposition of the word/image and created a work in which the viewer is able to experience this conflict for themselves. Here the line between the two - which Michel Foucault has defined as the gap between the picture and the word in Magritte's painting *This is not a pipe* - is translated into physical space. I have separated the *seeable* and the *sayable* (in the context of memory) by placing the text and the pictures at opposite ends of the installation. On entering, the viewer experiences the tension between the two, and as a sentient being performs their own individual interaction with the piece.

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<sup>2</sup> Jennifer Hewett, "Deadly Rain Dance." *Sydney Morning Herald*, <http://www.smh.com.au>, 20.2.2001.

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<sup>3</sup> Joe Roach, *Cities of the Dead: Circum-Atlantic Performance*. NY: Columbia UP, 1996.

Kim DURBAN

David WYNEN

*Arts Academy, University of Ballarat*

### **Hearing The Picture: A Meditation on Music Theatre Complete with Tap Dancing**

In this presentation, I, Kim Durban, will meditate upon the process and meaning of teaching and directing music theatre as a genre, and David Wynen, lecturer and choreographer, will dance, tapping his way through rhythms to allow you to see his thoughts. (*David dances here*)

When I first began to direct music theatre, I was struck by the nomenclature. "Musicals" seemed to imply a commercial narrative, complete with implausible story lines, tinsel and tap. (*David dances here*). "Music theatre" indicated to me, however, a far more high-minded pursuit, the creation and performance of a new work, which mixed theatre and music as two complimentary forms, grounded in Brechtian A-effect, marrying politics to polyphony. (*David dances here*). In a post-modern age, who can say if these analyses work?

In running a Bachelor of Arts degree in Music Theatre, we cover both ends of the spectrum. This paper will investigate the process we use in developing new work, contrasting our patronage of the development of a piece by Anthony Crowley, *The Wild Blue*, and the creation of an original interpretation of *42<sup>nd</sup> Street* by Al Dubin and Harry Warren. David often says in rehearsal –"I can't see it."

This paper will dance its way towards the nature of It.

*(Big tap finish)*

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Peter ECKERSALL

*School of Creative Arts, University of Melbourne*

### **21st Century Enjoyment Plaza: Theatre and Mori's World**

In 2003, a concentrated "lifestyle" new critical space in Tokyo's densely packed architectural and cultural life was opened. Conceived and constructed by Mori Minoru's Mori Building Co., Roppongi Hills is a postmodern conflation of apartments, shops, cinemas, galleries, media organizations, and other lifestyle-informational spaces and zones. Art, and a glowing and euphoric ethics of the culture industries heavily dominate both the spatial layout of the complex and its promotional face. Mori proposes that Roppongi Hills is a utopian lifestyle choice designed to bring ultimate freedom arising from wide-ranging aesthetic and informational experiences. Enjoyment is central to the rhetoric of Roppongi Hills wherein art has a critically euphoric role. As a space defining 21st century capitalism and globality, Roppongi Hills has transformed a Tokyo suburb; formerly named Roppongi 6 Chome, even this is nostalgically remembered aesthetically as "cute" small houses and neighbourhood "spirit." The sense of loss, however, is often curtailed by consensual euphoria.

This paper will consider the critical space of the 21st century enjoyment plaza in relation to some recent Japanese theatre performance. It will consider how theatre also responds to globality and euphoria and subsequently proposes divergent critical spaces. However, while we might productively consider theatre as a resistant and critical site, the paper will also analysis the problems for theatre production when theatre and culture industries are filled with the promise of enjoyment.

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Murray EDMOND

*Department of English, University of Auckland*

**Is the Thing Seen or the Thing Heard the Thing That Makes the Most of its Impression Upon you at the Theatre: Gertrude Stein Lights the Lights in *Doctor Faustus Lights The Lights***

This paper looks at Gertrude Stein's play *Doctor Faustus Lights the Lights* (1938) and looks at the literal and metaphoric and metonymic and metatheatrical use of lights and lighting and light in the narrative and in the language and in the staging of this play and almost at the same time lights upon a moment in the Paris Opera when perhaps Gertrude Stein lit upon her idea for "Doctor Faustus Lights the Lights" in an attempt to answer what Ulla E. Dydo has called "the mysterious process of transmutation that must have taken place to start 'Faustus'" and in doing so will refer to Stein's ideas of theatre and plays in her essay "Plays" (1935) in which she plays with ideas about the thing heard and the thing seen.

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Jade ERIKSEN

*Wellington, New Zealand*

**Mapping Ourselves in this Space**

Identity is a process not a settlement. It is in the process of choosing, selecting and editing of our memory and history that we shape ourselves in the present at any given time. This is true both in the construction of self but also of nation. Rehearsals for this year's Toi Whakaari: NZ Drama School Graduation Production have been an exploration of these questions of self and nation in a devised theatrical form. Headed by Christian Penny, a team of twenty four practitioners and students have a unique opportunity within the framework of the school, to employ concepts and methodologies that would be otherwise unworkable in the current

theatre industry. A year long commitment to the project has allowed for the breaking down of traditional divisions between actor, writer, designer and director, and with this comes the responsibility of constructing a new map, a new way of working for ourselves in theatre. This discussion will focus specifically on questions of 'time', perspectival theory, writing through provocation and the role of the director in such a work.

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William FARRIMOND

*Department of Theatre Studies, University of Waikato*

**An Epic Encounter: The Pornography of Faith**

The displacement of the actor's corporeal and vocal expression by technology-enhanced sounds and images can compromise the uniqueness of the aural and visual narrative which remains the essential heart of theatre, relegating the creating of soundscapes and visual dimensions to a manipulator of digitally-enhanced certainties, an invisible *ubermarionette*.

Brecht's epic model places the actor at the centre of the performance narrative, enabling and encouraging the physicality of vocal and corporeal expression. In the overall context of the Director's dramaturgy, this paper examines the extent to which a style determined in a pre-electronic age may have relevance to contemporary theatre by considering the design for, and a performance of, Edwin Morgan's trilogy of plays, *A.D.*, written for Scotland's millennium celebrations as epic theatre. The universality of the Christian myth offers potential enhancement for cross-cultural story telling.

In keeping with Morgan's epic style, the physical presence of the performative aural/visual elements, together with the static visual elements comprising the set, define an epic arena, which

also incorporates the spectators. The performance montage includes visual, aural and olfactory images, and the design process was informed by a need to find a socio-cultural relevance for a young multi-ethnic cast of New Zealanders.

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Andrew FILMER

*Department of Performance Studies,  
University of Sydney*

### **“Somewhere Between the Dressing Room and the Stage”: Wrestling with the Wings**

This paper investigates the spaces and architectures in which performances take place and the impact they have on both performers and their performances. In particular, this paper focuses on that area of western theatre space commonly referred to as ‘the wings’ and the lived experiences of performers whose work involves a profound engagement with this space.

In this paper I will initially outline how the liminal space of the wings is a site of both physical and emotional danger for performers, a space where the often conflicting demands of performance, place and sociality must be negotiated. Then, drawing on recent fieldwork in a number of Sydney theatres, I will describe the contrasting tactics of routine and play that are utilised by actors to minimise the danger posed by the wings.

Through this description I will demonstrate how performers’ activities in the wings affect the nature and shape of their performances as well as how performers’ experiences in the wings inform their understanding of what it is to be a performer.

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Jeremy GADD

Mary WALSH

*English, Communication and Theatre*

*University of New England*

### **The Stage On Screen Study**

In the past, published analyses of Australian theatre practice have tended to focus more on the written work of playwrights than on performance of their plays. The Stage on Screen project is a cultural and historical analysis of Australian live theatre recordings preserved in the archives of the Australian Broadcasting Corporation and Channel Nine networks. Administered by UNE, the project is jointly funded by the ABC, Channel Nine and the Australian Research Council under the Australian Government’s ‘Linkages’ program. This project has brought to light an abundance of relevant material in the archives at both networks, a significant amount of which has not previously been described or noted in the network catalogues, much less examined for its cultural and historical significance.

This paper will give an overview of the Stage on Screen study and, by showing short segments of re-discovered footage, discuss some of the complexities associated with examining filmed performance and how it can illuminate theatrical history. The segments will include material relating to theatrical practice in New Zealand, the career of noted Australian practitioner Robyn Archer and film of John Bell’s 1970 production of Michael Boddy’s *The Legend of King O’Malley*.

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Ray GOODLASS

*School of Visual and Performing Arts,  
Charles Sturt University*

### **The Performative Imagery of Gay Theatre, with Reference Works in Progress**

In this paper I shall present the results of recent research into the performative imagery of gay theatre, in part through a survey of the literature but largely through referencing my own arts practice as research projects. After an introductory survey of the international context I shall survey Australian scripts before focussing on my texts in progress, *Teaching the Fairy to Swim; Dixieland Dreams; Bound for Buggery Bay, or Sodom of the South Seas; and GL Asylum*, with a view to discovering any distinctive qualities that may distinguish the performative imagery of gay theatre, and if so, how they are formed. I shall show that to a degree there is a gay performative imagery, and it is formed from some of the identifiable qualities that inform what is often referred to as the gay sensibility, though at the same time I caution that care should be taken not to over-stress its exclusivity.

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David GRANT

*Drama Department, Queen's University,  
Belfast*

### **Accent as Sign System in Frank McGuinness' *Observe the Sons of Ulster Marching Towards the Somme***

This paper will explore the working hypothesis that geographically and socially defined accents play an important role in conveying meaning on stage, even when the audience is not previously familiar with the nuances that distinguish voice from voice. It will outline a proposed project in which recordings of sections from Frank McGuinness' *Observe the Sons of Ulster...* demonstrating both precisely accurate and more generalised northern

Irish accents will be played to a range of English speakers and the semiotic value of the precise use of accent assessed. The present conference will provide an ideal forum for field tests as part of the proposed research. McGuinness' play is widely regarded as the most insightful dramatic representation of Ulster protestant culture, not least through the diversity of its eight characters. This paper will suggest that the effective stage representation of this diversity depends crucially on the use of accent, and will develop this thesis in relation to the ideas of Wittgenstein and Steiner on the limitations of language.

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Hilary HALBA

Rangimoana TAYLOR

*Theatre Studies, University of Otago*

*Kilimogo Productions, Ōtepoti/Dunedin*

### **"Kilimogo? That's not a M\_ori word": Bi-cultural Theatre Practice in Te Waka O Aoraki**

This presentation explores bi-cultural theatre practice in Te Waka O Aoraki (South Island), in part through an examination of the mahi whakaari of Kilimogo Productions.

Using k\_ero and practical theatre work, the synergy between tikanga and theatre practice will be explored, particularly the position of kaitiaki and kaumatua in this mode of practice.

The word Kilimogo derives from the southern dialectal form of te reo M\_ori. Like the company's name, its theatre practice takes into account the Te Waka O Aoraki's regional tikanga, kawa and life-world practices. The unique geo-cultural position of Te Waka O Aoraki, the resultant distinctiveness in its bi-cultural theatre praxis and what this distinctiveness may connote will be explored.

This presentation forms part of an on-going investigation.

Clare IRVINE

*School of Music and Drama, University of Newcastle*

### **Would You Like Ear Plugs With That? Arena Theatre's *Play Dirty***

Arena Theatre Company has been creating theatrical performance for young people for 38 years. Since its inception it has moved from a theatre-in-education company, performing predominantly in schools, to a theatre company of national and international acclaim, which produces multimedia and site-specific performances for audiences aged 5 to 25 years. In 1999 Arena was awarded the International Association of Theatre for Young People's (ASSITEJ) Honorary Presidents award for its inspiring and provocative ways of expressing a new theatrical language. This theatrical language is characterised by the company's fusion of cinema, theatre, animation and surround sound within the context of live performance.

This paper examines the Arena's theatrical language through an analysis of its 2002 Melbourne Festival production *PLAY DIRTY*. Set against the high-speed, testosterone soaked environment of freestyle motocross *PLAY DIRTY* investigates masculinity, stardom and identity within a media driven society. With live and pre-recorded sound and vision, rapid image feedback and live freestyle motocross action *PLAY DIRTY* was heralded as engaging new audiences on every sensory level. Arena Theatre's theatrical language is based on an understanding that its audiences are multi-media-literate. In the paper I examine the impact of the Company's philosophy on its performance practice and explore the growing importance of media technologies within Australian youth specific performance generally.

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Jerry C. JAFFE

*Theatre Studies, Otago University*

### **City in the Sky: Auckland as Scenography from Within Sky City**

In a few short years, Sky City has become an Auckland icon and a symbol for New Zealand in general. As a point of civic pride and a magnet for tourists, one wonders how visitors to the tower's observation decks view the cityscape below. Drawing from my own research into the Performativity of observation decks and taking a narratological approach to aesthetics, this presentation will describe and analyse some of the scenographic features of Sky City and theorize about how such features may frame the view into a scenographic extension of the deck's own use of space as an entertainment environment.

A significant aspect of this work is to present a framework for describing the visitor's experience as a "performance" and understanding the use of space as "textual." These strategies are, of course, well documented within performance studies scholarship, but my project attempts to make such formulations rigorous and specific. In that sense, I challenge some of the vague ways the "tourist experience" is simply assumed to be performative and instead configure a vocabulary and a framework for carrying out such analysis.

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Gillian KEHOUL

*School of English, Media Studies and Art History, University of Queensland*

### **The Sonorous Reverberations of Virtue**

'Virtue epistemology' is a relatively new epistemology which has grown out of classical ethical traditions that describe and defend various kinds of human excellence. Studies of human virtue have traditionally been viewed as relevant only to ethical debates. However, contemporary epistemologists

are now arguing that classical definitions of intellectual virtue offer new categories for defining knowledge. As they define knowledge according to the beliefs and properties contained in persons rather than propositions, these approaches clearly relate to the study and development of performance practices.

This paper discusses an epistemic theory being developed by Linda Zagzebski and briefly outlines her use of the intellectual virtues of understanding, wisdom, and practical wisdom forwarded by Aristotle. It examines her contentious suggestion that 'virtuous agents' can define knowledge and compares her theory with some of the experiences and ideas described by participants at the Magdalena Australia Festival 2003. While some festival participants noted multiple methods of knowing were being utilised, the ideas and responses described related to categories being outlined by virtue epistemologists. I will therefore be suggesting that some epistemic theories based on the virtues may strike deep chords in practitioners and scholars and encourage the consideration of different ways of knowing.

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Veronica KELLY

*Australasian Drama Studies Centre,  
School of English, Media Studies and  
Art History, University of Queensland*

### **An Australian Idol of Modernist Consumerism: Minnie Tittell Brune and the Gallery Girls**

Between 1904 and 1909 Australia's best-loved, most criticised and most carefully nurtured female dramatic star was a young American unknown, Minnie Tittell Brune, who toured to New Zealand for the J. C. Williamson organisation. I distinguish the importance of Brune's Australian presence through her ambivalent professional and cultural status, which focuses issues of gender, class, nation

and mass modernity. She typifies the contemporary process, which re-constituted the international institution of mass entertainment out of the traditional cultural practices of drama, thus loosening the proprietorial control of bourgeois cultural preference over aesthetic judgements and validations of dramatic art. Her cultural outreach in Australia embraced many classes, but the most significant were the gallery girls: the young working-class and white-collar women who hailed this performer a modern aspirational ideal in their own image.

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Paul MAKEHAM

Bill DUNSTONE

*Performance Studies, Queensland  
University of Technology*

*Division of Humanities, Curtin  
University of Technology*

### **Performance Research in Rangeland Communities**

In 2003, Bill Dunstone, John McCallum and Paul Makeham began a collaboration with researchers at the Centre for the Management of Arid Environments (CMAE) in Kalgoorlie, Western Australia. CMAE researchers are keen to develop 'people-oriented' strategies for implementing agricultural extension initiatives in their region. Traditional hierarchies of knowledge-transfer have impeded the 'connectedness' between community and researchers that gives meaning and relevance to useful practice (Ison and Russell, 2000).

Our aim is to establish a partnership between the Live Events Research Network (LERN) and CMAE, investigating ways to link creative, performance-based research and practice with the scientific methodologies associated with natural resources management. This accords with recent work undertaken by Deborah Mills and Paul Brown, showing how community cultural development

strategies enhance the implementation of policy concerned with community wellbeing. Mills and Brown 'adopted a concept of wellbeing which builds on a social and environmental view of health', and considered such themes as ecological sustainability, rural economic revitalisation, community strengthening, health and wellbeing (Mills, 2003).

We propose that rangeland communities can creatively manage some of the challenges confronting them through performance-based projects which:

- activate the stories through which a community enacts its sense of place;
- facilitate live events in which the community enacts ownership of its culture and identity;
- directly involve the community in the formulation of research issues

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Julie MCDUGALL

*School of English, Film and Theatre with Media Studies, Victoria University of Wellington*

### **Localising Shakespeare in**

### **Aotearoa/New Zealand: *Troilus and Cressida***

In September 2003, Wellington-based Toi Whakaari: New Zealand Drama School presented Shakespeare's *Troilus and Cressida*. In the play, Cressida's relationship with her two lovers, first Troilus then Diomedes, is set in the context of the war between the Trojans and the Greeks. Themes of the play include love, honour and the corruption of both in times of war.

Co-directors Annie Ruth and Rangimoana Taylor transposed the narrative from ancient Troy to Aotearoa/New Zealand during the New Zealand Land Wars of the 1860s/1870s. These wars were part of the physical resistance by some Maori to the

attempt to take over their land, (and, consequently, their culture) by the British colonising forces. In this production, the British colonists are likened to the Greeks, who tried to invade and capture Troy, with the Maori likened to the invaded Trojans.

My paper will link this production of *Troilus and Cressida* with a comment made by Michael Neill, Professor of English at Auckland University that "the business of New Zealand Shakespeare ... is not merely to give the plays a local accent, but to realise their inescapably local dimension". One of the significant ways that the "local dimension" has been achieved in this production, in addition to its transposition to the New Zealand wars, is through the use of te reo, the Maori language. I will argue that this is a landmark production in terms of localising Shakespeare in Aotearoa/New Zealand.

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Lalita MCHENRY

*School of English, Media Studies and Art History, University of Queensland*

### **Reclaiming Spaces: Disability and the Body**

The role of personal narrative in performance by people with disabilities is of paramount importance in terms of combating histories of negative imagery, oppression and objectification. The performing arts and performance is seen to offer a space through which to reverse an objectifying gaze and provide a platform for subjective expression and political dissent. Disability theorists argue that disability has rarely been performed as anything other than 'spectacle' or dramaturgical/metaphorical trope. 'Real' disabled bodies both disrupt the normative body in contemporary performance and expand the boundaries of performance. Nevertheless, in light of poststructural problematisations of the self in performance, it could be argued that

disability performance runs the risk of perpetuating the very spaces of oppression through which emancipation is sought. This paper discusses these dilemmas by concentrating on two theatre performances featured in the 2003 Brisbane based Wataboshi festival

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Sharon MEE

*School of Theatre, Film and Dance,  
University of New South Wales*

### **Excess and Automutilation: Clocking Bodies for George Romero's *Dawn of the Dead* (1978)**

A counter, a death toll, a numeric display clocks over as the fallen bodies mount. Fuelled by the on-screen killing and statistics the audience scream and cheer. The body count is visual, aural, engrossing and banal. The dead, the living dead, tottering, titillating, staggeringly seductive, excessive, and accessible. The film: a rumoured version of George Romero's *Dawn of the Dead* (1978).

This paper considers a version of Romero's *Dawn of the Dead* that was said to have included an onscreen body count, much like a news broadcast graphic. In a study of Rosalind Krauss' article "Antivision" and the tropes of Georges Bataille's excess and automutilation, *Dawn of the Dead* foregrounds not only the excess of modernist consumerism but also a "modernist fetishization of sight" (Krauss, 1986; p.147), that recapitulates into an excessive, disruptive and violent affect in and on the body of the spectator.

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Geoffrey MILNE

*Theatre and Drama Program, La Trobe University*

### **Asylum-seeker and Refugee Drama in Australia Since 2001**

Will you please observe  
through the wire  
I am sewing my feet together

They have walked about as far  
As they ever need to go  
(...)  
Through the wire  
One last time  
Please observe  
I am sewing my lips together  
That which you are denying us  
We should never have  
Had to ask for.

(*Citizen X*; Sidetrack  
Performance Group; 2002)

In her Introduction to Sidetrack's *Citizen X (Australasian Drama Studies 42, April 2003, pp 26 - 29)*, Jane Goodall suggests that this is but 'one of many theatre productions about refugees and asylum seekers that have been created around Australia in the past year.' Indeed she is right. Trawling through my own theatre-going lists and AusStage database, I found more than fifteen pieces directly about Refugees and/or Asylum Seekers in 2002/2003 of varying kinds - all relating to recent arrivals in Australia from Middle-Eastern countries. They range from spoken-word drama through 'testimonial' and 'verbatim theatre' to dance-drama, circus and visual theatre; some are works of the imagination by individual playwrights while others are created by companies derived from correspondence with asylum-seekers in Australia's notorious prison camps (sorry: 'detentions centres!'). Still others are created by refugees themselves, sometimes in association with supportive learning networks.

This work-in-progress paper seeks to discern some trends and styles in recent drama of life behind the wire, against the broader background of refugee drama in post-WW2 Australia and in the context of Australia's government policy and public attitudes about 'queue-jumpers', 'illegals', would-be 'terrorists' and 'undesirable people who throw their children overboard'. It focuses on select theatre works like *The Woman's Circus's Ghosts* (Melbourne

2003), La Mama Theatre's *There is Nothing Here* (Melbourne 2003), The Melbourne Workers' Theatre and Platform 27's *The Waiting Room* (Melbourne 2002) and the Fitzroy Learning Network's *Kan Yama Kan* (Melbourne 2002). Linda Jaivin's *Seeking Djirra* and Rod Quantock's *Scum Nation* (both 2003) are also mentioned as examples of comic treatments of this burning issue.

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Michael MORLEY

*Drama Department, Flinders University*

**Aber Etwas Fehlt' ---- ("But Something's Missing ... "): Music as Anaesthetic for the Surgery of the Text in the Weill/Brecht *Rise And Fall Of The City Of Mahagonny***

While Brecht's text explicitly reminds the audience of the missing something in *Mahagonny's* dystopic Utopia, Weill's music sets about suggesting other absences in more elliptical yet emotionally suggestive ways. Throughout the score, the composer turns to other musical languages and styles to supplement implied social and textual absences/incompletenesses, in such a way that the very question of the 'coherence' of text and music is constantly being called into question. While Brecht may have maintained that Weill's music for *Mahagonny* was not purely "gestic", there is a case to be made for considering Weill's deliberate use of a range of musical affects as consistent with his own view of "gestic music", as well as with a complex, sometimes contradictory conveying of layers of musical and emotional meanings and references.

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Jane MULLETT

*Theatre and Drama Department, La Trobe University*

**The Call of the Circus**

Cirque Bidon, in France, and New Circus, in Australia, both went on the

road in 1975. These two new circus groups appeared at the same time in very different parts of the world, took on the circus travelling life, and ultimately founded two significant new circuses, which are still operating, Archaos and Circus Oz<sup>4</sup>.

This paper examines the call of the circus that lead to the foundation of these two groups. Applying Yoram Carmeli's analysis of circus to new circus, it asks what was so compelling about circus that lead the founders of these two companies to hear its call, and what was it that they heard? It verifies by interview and research that the artists of the two companies adopted not just circus performance but circus life as a strategy for expressing their politics, which were played out as much in the performance of daily life on the road as in the nightly performance of circus.

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Kate NEWEY

*Department of Theatre Studies, Lancaster University*

**Picturing Performance: Images of Heroinism on the Late Nineteenth-Century Stage**

Through an examination of images of women's performance on the late nineteenth-century stage, I will explore a paradox facing theatre historians interested in the performance histories of melodrama. Scripts of the period suggest that actresses playing melodrama performed with a high degree of emotional exposure and physical expression. Popular memory stresses such extreme performances, as Lady Isabel's apocryphal "Dead, dead, and never called me mother!" in *East Lynne*, and Sargent's portrait of Ellen Terry as the triumphant Lady Macbeth. These combinations of word and image still serve theatre historians'

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<sup>4</sup> Circus Oz was founded by two groups, New Circus and Soapbox Circus

discussions of the theatre of the period, and our charting of the careers of individual actresses.

However, a close analysis of the iconography of heroinism reveals a high degree of constraint in visual representations of women. Images of actresses were controlled through visual codes grounded in Victorian ideologies of femininity, and replicated their contradictions. This gap is an example of the broader cultural negotiation of the representation of powerful women, found, for example, in images of Queen Victoria. Thus, I will argue, theatre historians' discussions of performance must always negotiate the conventions of representation based on systems of difference, which, in this case, repeatedly reinforce an ideological representation of femininity.

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Derek J NICHOLSON

*College of Fine Arts, School of Design,  
University of New South Wales*

### **Hearing the Spaces in the Image**

Powerful forces and elements work on our visual perception and influences our "view" of an event. The equation of these forces sways the visual focus of a viewer and the performer.

How audiences and actors are restrained by the spaces within the build environment both architectural and in stage design is the broad concern of this paper. These considerations will be positioned within the cultural context of Sydney and how the dramatic spaces have been created, contained and viewed by this audience.

My key focus being on the utilisation of space by the designer and actor and how perception, visual intelligence, and image manipulation is constructed in the staged event. The space generators frequently trigger the underlying experiences, which are contained within the material realisation of the event.

Visual properties of space are often identified during an analysis or in a review of the performance event. But however much we may prefer to discuss space in terms of visual styles, its most far-reaching practical effects are not at the level of appearances at all, but at the level of preconditioned reaction to spatial indicators.

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Jasna NOVAKOVIC

*Centre for Drama and Theatre Studies,  
Monash University*

### **Image as a Rune**

Being a poet, Dorothy Hewett based her dramaturgy on the paradigmatic language of images. They had the power to move and provoke, even enrage her audiences in the past. This paper will argue that a shock effect was the playwright's calculated method of highlighting oppressive behaviour in the late 1960s and 1970s. It will focus on *Mrs Porter and The Angel* arguing that it is representative of a series of Hewett's expressionist plays to which Bürger's theory of the avant-garde and its central elements: allegory and non-organic structure based on the principle of montage are applicable. Three of the play's characters — the Angel, the Satan and Professor Shaddow — are mere visual or mental images respectively, conceived as allegories, i.e. as complementary fragments of Mrs Porter's psyche. One of Hewett's most controversial characters defined by her image-like presence, Tatty Hollow, also works as an allegory; she is the driving force of human behaviour, the pleasure principle, and appears for the first time in this play.

The concept of allegory developed by Walter Benjamin and found applicable to avant-gardiste works by Lukács, defines image as "one element pulled out of totality: ... a fragment, a rune". It has a historical dimension characteristic of Hewett's epistemology in general. The audience derives meaning by putting these isolated

fragments together. Murphy maintains that, "one of the clearest examples in the avant-garde of a progressive poetics focusing on a fragmented non-organic notion of form may be found in expressionism." Its main contribution to art is the refinement and development of a whole range of literary devices for the sake of subverting the epistemological and ideological assumptions underpinning realistic representation.

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David O'DONNELL

*School of English, Theatre and Film,  
Victoria University of Wellington*

### **Why does the Samoan boy die?**

Live theatre has a unique power as an art form because it is experienced in a group, the artists and audience physically inhabiting the same charged space. One of the most potent sensations experienced by audiences can be the sharing of laughter, and in New Zealand's relatively short playwriting history it is comedy which has been the big earner at the box office. It is relatively rare, however, to see comedy which balances entertainment value with genuine social critique.

In the last year, two new Samoan theatre pieces have plunged right to the heart of cross-cultural tensions, raising provocative questions about the history of race relations in New Zealand. *Naked Samoans Go Home* (2003) and *Niu Sila* (2004) were promoted as Pacific Island comedies, and both were big box office successes at Downstage, New Zealand's oldest established professional theatre. Yet in both plays the juxtaposition between island culture and New Zealand society is irreconcilable, the comedy turns to pain, the audiences' belly laughs are stifled, and each story ends with the tragic death of the Samoan protagonist. What is this theatre saying about cultural integration in New Zealand? Why is comedy such a potent medium for

exploring the most contentious issues? And why does the Samoan boy die?

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Ben PAYNE

*Theatre Studies, University of Southern Queensland*

### **Representing 'Reality': Australian Playwriting and the Rise of the Right in the 1990s**

This paper aims to contextualise Australian playwriting in the 1990s by examining it with regard to the increasingly conservative political climate of the time. It will examine the ways in which the work of mainstream theatre authors such as David Williamson, Louis Nowra, Stephen Sewell, Hannie Rayson and Joanna Murray-Smith all betray the influence of the dominant cultural narratives of the times. Thematic convergences covered will include the appropriation of New Right ideology, and a growing dissatisfaction with "political correctness" and its ideological companions, feminism and multiculturalism. It will be argued that in retrospect there emerges a clear indication that the work of these authors is inextricably bound to the emerging cultural and ideological narratives of Australian politics and media, heading into the conservatism that marked the millennium's end.

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William PETERSON

*Department of Theatre Arts, California State University San Bernardino*

### **Empowering Filipinas: PETA's Women's Theatre Program**

Since 1967, the Manila-based Philippines Educational Theatre Association (PETA) has steadily expanded the boundaries of the possible in its use of theatre as an instrument of social change. In a country challenged by poverty, political corruption, gender inequities and a soaring birthrate, PETA has squarely

addressed the country's ills with insight, humour, ingenuity and limited resources, leaving a continuing legacy by reaching out to poor urban and rural communities unused to a contemporary theatre that both challenges and entertains. Since the late 1990s, PETA's Women's Theatre Program (WTP) has been especially active in extending the company's outreach to some of the country's most impoverished and socially challenged regions. This paper will examine PETA's recent work to improve the lives of Filipino women, with special reference to their national "Informance Tour for the Prevention of Violence Against Women," out of which emerged two plays featuring conversations between a fictional talk-show host and three women in vastly different circumstances, and *Dreamweavers*, a play that positions Filipinas across cultural boundaries. This work will be placed against the backdrop of the country's continuing crises in the social, economic and political spheres, as well as the company's forthcoming move to its first permanent home.

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Gaye POOLE

*Department of Theatre Studies,  
University of Waikato*

### **Listening to the Spoken Word as World of Meaning: A Reminiscence Theatre Project**

The voice gives acoustic persistence; the actual words give idiomatic heterogeneity. These are values of reminiscence theatre, a hybrid of oral history, verbatim theatre, memory theatre.

The hope is to create the conditions for a dialogic, participatory and reflexive performance of memory theatre involving a group of local (Hamilton) people in their 70s and 80s and University of Waikato Theatre Studies students.

The overhearer/listener comes into possession of knowledge when overhearing personal testimony. How does the process of acquiring this knowledge affect their relation to it? Is such access to the past pleasurable or painful? How are collective, documented and performed tellings different from individual recountings?

I wish to explore an ethics of listening necessary for a reminiscence theatre project. Issues to consider include avoidance of philanthropic pathos, wariness of the view from nowhere, and acknowledgement of the relativity of notions of the past, age/youth. Acknowledging that this is a risky enterprise, with many variables, I invite input from the ADSA community experienced in such projects.

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Kevin POYNTER

*School Of Visual and Performing Arts,  
Charles Sturt University*

### **Shaping Cultural Identity-Community Artists in the Age of Economic Fundamentalism and the Global Community**

In the age of economic fundamentalism, and the hegemonic global community, how do we measure the value of artistic activity in the cultural life of a community, and how do we define the communities in which we as artists' work? Simplistic images of the community artist as the custodian of community identity, or the facilitator of cultural expression are of little help in providing a context to frame their work, as such images fail to take into account the complex interaction of artist and community. Nor do these images take into account the multiple communities that artists may be working across. This paper, using the base of my work as an artist working within regional communities, explores this complex relationship of artist to community, the interaction of the multiple communities we inhabit, and how those relationships

build a broader cultural capital both regionally and at a national level.

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Meredith ROGERS

*Theatre and Drama Program, La Trobe University*

**(Not) Sitting Down On Stage: The Chair in Contemporary Theatre/Performance Practice**

When Merce Cunningham danced with a bentwood chair strapped to his back in "Antic Meet" (1958) was the chair an extra limb of the one dancer or another dancer? Is it a prop; an obstacle; a stand-in human or all three simultaneously? This paper will be a first step in a larger research project exploring the transformational properties of actors using chairs in performance.

Brecht's profound influence on the uses of objects on stage can be seen everywhere in theatrical practice but has received relatively little attention in terms of academic research. Taking the chair as an object which is almost universally in use on contemporary stages, I will be asking when does the way that humans interact with them transform chairs into other objects and endow them with other resonances? How does this transformation happen?

The chair project will eventually return to the phenomenology of Merleau-Ponty and Bachelard to pursue a poetics of the object in relation to the actor and by extension the spectator/observing participant.

This paper will explore the terrain to cover, the questions to ask and the methodology to employ in further research.

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Delyse RYAN

*Arts and Sciences, Australian Catholic University*

**'A Sob Seemed to Shake the Community': Memorialising ANZAC Day**

Performative imagery was a crucial element of the earliest (and, indeed contemporary) Anzac Day events. This paper will focus on the way that this imagery was used during wartime to generate a performance that had significant religious and civic implications. 'Audience members' were not only "listening to the image" but were actively engaged in creating the image. Ritualistic theatrical images created specific emotional responses from audience members through the use of music, singing, speech, and silence. This paper will focus on the social significance of the performance of the rituals and discuss the representations in terms of the performative roles of the individual participants. Critical attention to Anzac Day typically focuses on historical and religious readings of the event. This paper attempts to broaden this perspective by focussing on the theatricality of Anzac Day. I will refer to the importance of spectacle and display in the creation of a significant and meaningful public ritual by analysing the performance characteristics of the earliest ceremonies and parades held in Brisbane, Australia.

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Kerrie SCHAEFER

*School of Music and Drama, University of Newcastle*

**'This is my Country! This is my Country?' Stalker Theatre Company's *Incognita* and Senses of Place in Site-Specific Performance**

Stalker Theatre Company claims to create 'a theatre of dimension', where the scale and physicality of the performance reflects the monumentality of the Australian landscape and its enduring impact on the country's

inhabitants. The site-specificity of Stalker's performance work "prompts audiences to consider the lay of the land; a city street; the vastness of the night sky; a quarry wall; or the coastline as an integral part of any theatrical moment. Within these lay the stories which map a history on this continent"

([www.stalkertheatreco.com.au](http://www.stalkertheatreco.com.au))

This paper offers a performance analysis of Stalker Theatre Company's *INCOGNITA* which was conceived by Stalker's Rachael Swain and co-directed by Swain and Koen Augustijnen of Les Ballets C de la B. A large-scale, outdoor, hybrid performance work, *INCOGNITA* premiered at the Sydney Festival and the Perth International Arts Festival in January/February 2003, and is currently (2004) touring European theatre festivals. The aim of this performance analysis is to explore the efficacy of site specific performance in the construction of a sense or senses of place, which promote awareness of the contested ground on which we stand, and the conflicting Indigenous and non-Indigenous histories and stories/narratives of (post-) colonial places such as Australia.

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Alan SCOTT

*National Academy of Singing and Dramatic Arts, New Zealand*

### **Theatre of Te Rakau**

The presentation will look at the work of Jim Moriarty and the Maori theatre in education company: Te Rakau Hua O Te Wao Tapu. For the last few years the company has worked in prisons and youth justice centres employing techniques from group therapy, anger management and addiction therapy to enable participants to present public theatre about their lives to a paying audience. The theatre is also political theatre, challenging both actors and audiences to analyse where the responsibility for crime lies. Using

elements of Maori ritual such as karanga, waiata and haka the company breaks with the cultural form of conventional Western theatre to produce a bicultural theatre practice.

The presentation will explore the Theatre Marae/ Theatre of Change process, contrasting it with conventional theatre processes. It will look particularly at the problems and possibilities that are encountered when such a process is integrated with a traditional, professional musical theatre production such as *Once Were Warriors*.

The presentation will explore what the theatre of Te Rakau reveals about the participants in terms of race, class and gender issues in New Zealand society and what the work reveals about the nature of theatre.

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Peter SNOW

*Centre for Drama and Theatre Studies,  
Monash University*

### **Ovid in the Torres Strait**

Last year I travelled with two actors (one German, one Australian) in a small plane to several remote indigenous communities of Far North Queensland and the Torres Strait, with a professional performance work I had written and directed based on stories from Ovid's 'Metamorphoses'. The tour was funded by the Queensland Arts Council. As the work was also made for, and performed at, the Scheune-Schaubuden-Sommer International Festival, Dresden, in 2002, (and is returning to two festivals in Germany this year) it had to be an image-based work. While on tour I also conducted an audience research project into artist-audience relations; to investigate whether the responses of the spectators were in accord with the aims of the theatre artists. I will show video footage of excerpts of the performance and provide some contextual and analytical commentary.

Peta TAIT

*Theatre and Drama Program, La Trobe University*

### **Images of Ambidextrous Sexing in Trapeze Performance**

As a display of muscular strength, aerial action was masculine, but in appearing lightweight and defying gravity, the aerial body was feminised. This impression was furthered by performance troupes where females and males working together were demonstrably interchangeable.

Members of the *Siegrist* and the *Silbon* families were in headline aerial acts internationally for over fifty years. As these family acts show, difficult tricks were and are learnt from other accomplished performers; aerial arts and skills are taught by bodies attuned to the action of other bodies — listening to other bodies.

Gymnastic exercise was championed in accordance with nineteenth-century Euro-American beliefs that male identity could be transformed by physical action in 'a vital process', which supplanted inactivity associated with femininity. As Gaylyn Studlar explains: 'For character-builders the physically developed male body in motion was not only a sign of physical perfection but the primary vehicle for the expression of character as a process' (1996: 31). The physical development of the European male body was being championed as the future of humanity. The problem was that in troupes like the *Seigrists* and *Silbons* muscular females were interchangeable with males. New Zealand historian Caroline Daley (2003) provides convincing evidence of how male and female spectators imitated the muscular bodies that they saw in live performance.

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Joanne TOMPKINS

*School of English, Media Studies and Art History, University of Queensland*

### **Online Theatres Project: Using Virtual Reality in Theatre Production**

In *Theatre and Everyday Life: An Ethics of Performance*, Alan Read explains that "[t]heatre is worthwhile because it is antagonistic to official views of reality" (1). This paper demonstrates the Online Theatres project which models existing theatres in VRML, a format that could be said to be suitably antagonistic to official views of reality. This project permits the detailed study of a particular venue in addition to enabling a production team to create set designs and performance possibilities in virtual reality. Ironically, virtual reality proves to be a tool that can help tie the theory and aesthetic possibility of theatre production work to the reality of production practice. Using case studies of work with Brisbane's La Boite Theatre (including *The Removalists* in 2003 and the first three productions of La Boite's Season in 2004), this paper argues for the integral connection between virtual versions of spatiality/production and 'real' theatrical practice. As the Online Theatres project helps challenge conventional thinking about virtual reality, it also questions perceptions regarding space in both real environments and virtual venues. The Online Theatres project offers another perspective on theatre production and theatre space, using the latest virtual technological advances.

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Denise VARNEY

*School of Creative Arts, University of Melbourne*

### **Comedy as Critique: Images of Hitler and Stalin in Recent Productions of the Berliner Ensemble**

In 1995 and 1996, two Berliner Ensemble productions created new theatrical images of Hitler and Stalin. Bertolt Brecht's *Arturo Ui* directed by Heiner Müller featured Martin Wuttke in the title role and begins with a highly physicalised representation of Hitler as a dog. The production departed from the original text in a number of ways including the addition of a choreographed prologue in which Wuttke, dressed only in trousers, prowls the stage on all fours his red-painted tongue salivating. In the following year, Wuttke directed Müller's last work for the theatre – *Germania 3 Gespenster am Toten Mann (Ghosts at Dead Man: A Play)* that includes fictional scenic fragments of Hitler and Stalin, and also Göbbels. In this production the thirty-six year old West German Wuttke directs the seventy-year-old communist and veteran Berliner Ensemble actor, Ekkerhard Schall in the role of Stalin. This paper discusses the performative representation of political history through an analysis of the visual, aural and corporeal image making of these productions. It draws on archival documentation of the performance-making process to elucidate the flow of information from the conceptual and discursive stages of planning, through to the rehearsal process and performance. It focuses on the tension between a positioned view of history and the arbitrary connectedness, inventiveness and translation of point of view to visual stage image.

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Lisa WARRINGTON

*Theatre Studies, University of Otago*

### **Brave "New World": Asian Voices in Aotearoa**

While Aotearoa is by definition a bi-cultural nation, which has had strong representation on the stage from both partners walking separately and together, over the last ten years there has been an emergence of what might be deemed a multicultural presence in the theatre. In some respects, this has been led by the significant blossoming of new work by a dozen or more Pacific Island playwrights, whose impact has been felt particularly in Wellington and Auckland. But since 1996, there has also been a growing voice of Asian experience in the theatre of Aotearoa, and it is a voice perhaps more widely disseminated through the vehicle of toured productions.

This paper will examine the plays of two playwright/performers, Lynda Chanwai-Earle (a fourth generation New Zealander of Chinese and New Zealand parentage) and Jacob Rajan (Malaysian born to Indian parents). Both work with hybrid theatre forms drawing on a variety of sources and couched in terms that might be comedic or poetic, that are designed to help them position their discourse on what it means to be Asian in a predominantly bi-cultural society.

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Margaret WERRY

*Department of Theatre Arts and Dance, University of Minnesota*

### **Spectacular Politics: New Zealand/Aotearoa and the American Pacific**

This paper bears on the postcolonial historiography of theatrical spectacle, the quintessential site at which image, sound, space, and narrative converge in a performative appeal to publics, designed to transcend the spatio-temporal borders of the stage itself. It details the aftermath of the US Fleet's proto-imperial tour of the South Pacific and Asia in 1908, examining the circuitry between theatrical politics,

spectacular theatre, and their second life in the popular press and civic spaces of the metropolis. The vision of an American Pacific offered by the highly publicized spectacular tour parlayed into a taste for global adventure with a naval theme in the mammoth spectacular melodramas offered at the New York Hippodrome the following season. These featured a Maori concert party and fully realized stage simulacra of South Seas scenes, while outside the theatre Maori "spontaneously" performed in the streets of Manhattan for an audience of journalists and passers-by. This paper asks how theatrical spectacle limned the new racial geographies, political subjectivities, and geo-political formations emergent at this pivotal moment in American modernity. It hypothesizes that spectacle can be understood as a "cultural modality" central to the project of economic imperialism, virtualizing and peopling an encompassing world picture, and rehearsing its penetration by a consumer-audience-subject.

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David WILLIAMS

*School of Theatre, Film and Dance,  
University of New South Wales*

**Resisting State Stupidity and its Theatre of Nonsense: the *Senate Select Committee on a Certain Maritime Incident* (2002) and version 1.0's *CMI (A Certain Maritime Incident)* (2004)**

The Senate Select Committee on a Certain Maritime Incident is, as Paul Dwyer states, "a machine for producing verbiage" (Antaki et al 2003), but this cultivated performance of stupidity is precisely calibrated to deflect challenges to State power. Stupidity is the (very) blunt instrument of the State, enacted through a theatre of nonsense. Reading Avital Ronell's notes on the politics of stupidity and Bruno Latour's writings on the political failures of critical uncertainty, this paper engages with the Senate Inquiry and version 1.0's recent performative response, aiming to locate sites of resistance to the slipperiness of State power that masquerades as nonsense.

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## ADSA '04 Panels

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### **PANEL: Early Career Research**

Matthew EMOND

*Performance Studies, Faculty of Arts,  
The University of Sydney*

*Actors Centre Australia*

*Actors College of Theatre and Television*

### **Listening to Images from Internal Spaces**

Throughout the twentieth century western theories of acting have been developed within a specific 'topography of the self' (Appadurai), a topography that places particular emphases on notions of 'emotional' and 'internal' space, and which assumes a particular set of relationships between such spaces and various sensory apparatus.

Within this set of implicit assumptions, themselves grounded in a set of ideas about emotion, self and personality, it has become the task of the actor to create 'believable' realities. This paper will use the work of Appadurai to examine two approaches to acting from leading contemporary exponents Eric Morris and the late Lee Strasberg.

These theories will be examined for their explicit and implicit understanding of the relationship between creativity and emotion, and the relationship between the actor's reality and the realities of the material to be created.

Ruth Ngatai GLASSEY

*School of English, Film and Theatre,  
Victoria University of Wellington*

### **The Myth of Maori Privilege in Theatre**

*Is it fair that we reject other plays but because it's Maori work we say yes?*

- Well there's only one Maori slot for the whole year - out of sixteen...

- We haven't seen it. There's no one to dramaturg it. Rangimoana can't do it and they can't be white. It's not going on without a dramaturg seeing it. There isn't anyone...so?

- Maybe we should let them just go at it - you know it'll be a learning experience...

- It's been workshopped a lot; Rangimoana has great faith in it.

- You never said to them to come and see you - why don't you ring 'em up and ask?

(The Depot Theatre Collective 1987 discussing the development of the play *Roimata* (1988) written by Riwia Brown directed by Rangimoana Taylor.<sup>5</sup>)

Maori and Pakeha theatre practitioners and academics uphold the Depot Theatre of Wellington as the first New Zealand theatre where Maori theatre practitioners felt welcome. But Maori theatre practitioners were perceived as being recipients of unfair privilege and privilege based on race. Today, fifteen years later little has changed in the wider New Zealand society. The myth and fear of 'Maori privilege' and 'the eradication of all forms of Maori privilege' will be the National Party platform for the next New Zealand election.

Declining National Party leader Don Brash's invitation, 'It is essential to put this ('the myths of our past') behind us, all of us- and Maori in particular - are to stop looking backward!' I remain a necessarily backwardly looking Maori historian. I have spent three years 'listening' to images, minutes and records of Maori theatre. My korero

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<sup>5</sup> Depot Theatre Minute Book 17/7/88

makes visible some of the invisible whakapapa of Maori theatre. These are stories that affirm and deify the human condition. Today Maori theatre is regarded as an international symbol of New Zealand culture and a national hallmark of New Zealand culture and society. But far from being privileged, the development of Maori theatre is a story of struggle to overcome unfair disadvantage and adversity. Maori theatre developed because of the strong personalities within it, practitioners who in the 1980s found ways around the many barriers that confronted them.

Bryoni TREZISE

*School of Theatre, Film and Dance,  
University of New South Wales*

### **The Laws of the Senses / The Sense of the Law: Performing Sensorial Bodies in Cases of False Memory**

How is sensorial experience transmitted and carried in the performances of personal, theatrical or institutional memory-texts? How do cultural narratives of sensorial experience creep inside and under a body's skin? How do such memory-texts become political entities that both work to ensure the performance of an institutionalised memory-practice and bodily law, yet also rupture the surety of discrete bodily 'knowing'?

In the practices and performances of contemporary culture, the senses are positioned as both an innate bodily function and a culturally evidential force. Lived experience, and the way the body testifies to this experience through its sensorial memory-texts, works as a political commodity that positions testimonial bodies and their narratives in relation to one other and to the institutional bodies that legislate how such forms of evidential knowledge operate.

In cases of false or recovered memory, the body's innate field of sensory 'knowing' spills out into a scene of conflict and ambiguity. Bodies and their memories generate an osmotic field of exchange where what 'I' remember in a sensorial, embodied way, may not necessarily equate with my personally lived experience. If '[w]hat is remembered in the body is well remembered' as Elaine Scarry writes (1985; 110), false memory syndrome suggests that the possibility of remembering *well* may be considered a question of somatosensory invention rather than experiential knowing.

This paper will trace the performance of sensorial and embodied memory that false memory syndrome engenders as it traverses the fleshly, experiential spaces of the body and is negotiated within the juridical space of the law. It will specifically question how a juridical context can promote the terms by which memory is able to operate, and how the (im)possibility of a false or recovered memory might directly intervene in this action. At the crux of its analysis it will hope to understand how the very institutional bodies that are contested by recovered memory's peculiar configuration actually become sites through which its political potentialities are enacted and deployed.

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### **PANEL: Monstrous Masculinities: Staged and Embodied Images of Borderline Masculinities in Australian Theatre Since the Mid-20<sup>th</sup> Century — A Panel of Three Papers Dealing with the Performance of Gender in Australian Theatre**

*Etymologically, the word "monster" contains the implication of being put on display, especially because of some perceived difference from the likely spectator's idea of the norm. The three papers in this panel arise out of "Marking Masculinities", a research*

*project funded by the Australian Research Council into the enactment of masculinity in Australian theatre from 1955 to 1970 and 1985 to 2000. They will explore the theatrical display of images of marginal or problematic masculinities, focussing especially on the use of male bodies and their modification through theatrical techniques such as costume, make-up and movement. The papers pay attention to the intersections of sexuality, race and gender, and the ways that the boundaries between what is acceptable and behaviour that is beyond the pale are delineated, negotiated and redefined through the performance of gender.*

Jonathan BOLLEN

*School of English, Communication and Theatre, University of New England*

**'New Adventures in Cosmetics': Race, Men and Make-Up in Four Theatrical Productions from Outback Australia, 1947-1963**

'Monsters,' says an aged Robert Helpmann to his backstage audience in Tyler Coppin's *Lyrebird* (1999), 'I attribute much of my early success to one thing and one thing only: new adventures in cosmetics'. Drawing on photographs, film footage and theatre reviews, this illustrated paper explores masculine enactments of gender and race by focusing on applications of make-up in four theatrical productions from outback Australia.

In June 1947, a photographer working for the Victorian Railways photographed fourteen middle-aged white men in costume and make-up performing a 'ceremonial dance' at Peake Creek in northeastern South Australia. In May 1957, the recently founded ABC television broadcast a news story about a group of sixteen schoolboys preparing to take their theatre production on tour to outback South Australia and the Northern Territory. In May 1960, the Australian Elizabethan Theatre Trust

toured a production of Ray Lawler's *The Summer of the Seventeenth Doll* to Alice Springs, Tennant Creek, Katherine, Pine Creek, Batchelor and Darwin in celebration of the Northern Territory's Centenary of Exploration. Three years later, the Trust sent Stefan Haag to the Northern Territory to recruit a troupe of Aboriginal men to perform Aboriginal Theatre in Melbourne and Sydney during November and December 1963.

That men wore make-up in performance is a fact depicted more often than discussed in news media documenting Australian theatrical production from the mid-twentieth century. News photographers and television cameramen zoomed in for close-ups, took spectators backstage and toured with travelling shows to reveal how techniques of theatrical illusion applied fictional effects to transform social realities. This paper argues that images of male performers applying greasepaint and powder, donning wigs and dressing up, are metonyms for a masculine theatricality of racial specificity. In productions where men made up to perform the otherness of gender and race, their (post)colonial performances were predicated upon the homosociality of frontier relations.

Adrian KIERNANDER

*School of English, Communication and Theatre, University of New England*

**"Sittin' on the Ground, Lyin' on the Dirt": the Place of Indigenous Masculinity in Plays by White Australian Playwrights**

Relations between white and Indigenous Australia are part of an ongoing and highly charged social debate, but relatively few white playwrights have felt comfortable venturing into this territory, especially where it means writing Indigenous characters. This paper will look at the work of some of the white playwrights

who attempted to portray Indigenous characters in plays from the late 1950s and early 1960s, and compare this with some plays from the 1980s and 1990s.

There are two strikingly recurrent features in many of the plays. The first, which is shared with many plays by Indigenous writers, is a general crisis in masculinity, typically figured by the explicit absence of a husband/father figure. In many cases the father is already dead, or dies during the action of the play, but in some plays he has gone away, is in prison, or is in some way unable to fulfil a traditional masculine role as head and protector of the family.

The second feature, more prevalent in plays by white authors, involves the physical abasement of a prominent male Indigenous character, often one who has started to achieve success in white society, or in some other way embodies the qualities of successful masculinity. This abasement typically takes the form of the character being physically brought down to ground level and made to kneel, sit or lie on the ground. Occasionally this is presented as a straightforward cultural practice, which is neutral in terms of morality or status, but often it is associated with physical humiliation, degradation and dirt. It is, according to an Indigenous character in *Welcome to Broome*, how whites habitually imagine Indigenous Australians.

This paper will discuss the embodiment of Indigenous masculinities in plays such as David Ireland's *Image in the Clay* (1959), Vance Palmer's posthumous *Prisoners' Country* (1960), Oriel Gray's *Burst of Summer* (1960), Barbara Stellmach's *Dark Heritage* (1964), Gordon Francis's *Gods' Best Country* (1987) and Richard Mellick's *Welcome to Broome* (1998), and analyse how they explore the possibilities for Indigenous and non-Indigenous Australians to live and work together on equal terms in the future.

Bruce PARR

*School of Liberal Studies, University of New England at Shafston*

### **The Misfit Male Body in Adelaide Theatre, 1959**

In 1959, two controversial Australian plays premiered in Adelaide. *A Fox in the Night*, a prizewinner in the 1958 General Motors-Holden's Theatre Competition, directed by its twenty-year-old playwright and seeming prodigy, Barry Pree, was remarked upon for its "ugliness and crudity". *The Beast in View* by John Hepworth was a winner in the competition to select an Australian play for the first Adelaide Festival of Arts, but was rejected for production because it was, to quote Max Harris, "sexy, uncouth, and alcoholic". The University of Adelaide Theatre Guild then staged it in a censored version.

Both plays feature leading young male characters who are misfits, Michael Turney in *A Fox in the Night* on account of an absence of an excess of masculinity in the rural setting of a farmhouse near a small unnamed country town, and Bodge in *A Beast in View* because he is the outsider in a household of jaded, campy sophisticates in Darlinghurst, Sydney. Because of his uncharacteristic gender behaviour, Michael Turney is viewed as monstrous by his brutal father, whereas Bodge, a slaughterman, becomes a "monster" through his inability to cope with relationship pressures.

Interestingly, both young men's semi-clothed bodies are displayed during the course of each play, raising consideration of the intertwining of homoerotic inflections with heterosexual surfaces. This paper focuses on representations of masculinity in two surprisingly "queer" Australian plays staged soon after the landmark premiere of *The Summer of the Seventeenth Doll*.

**PANEL: Theatrical Production of New Zealand Identity through Image and Voice**

Peter FALKENBERG (Moderator)

*This panel addresses the question of how New Zealand identity is theatrically produced in a range of contexts: theatre, film and everyday life. We treat New Zealand identity as a thing constructed through image and voice – that is, as something artificial, not necessarily existing outside of its production.*

George PARKER

*Department of Theatre & Film Studies, University of Canterbury*

**Beached: The Construction of National Identity in Bruce Mason's *The End of the Golden Weather***

Bruce Mason's iconic play centred on his childhood experiences in and around the beach. In giving voice to such images of New Zealand, Mason deviated from the 1950s norm of British and American imagery on the New Zealand stage. George Parker asks: How do the images from Mason's beach reflect or construct a distinctly New Zealand identity?

Marian MCCURDY

*Department of Theatre & Film Studies, University of Canterbury*

**Murdering Mother New Zealand: Creating Identity through its Denial**

Michellanne Forster's *Daughters of Heaven* and Peter Jackson's *Heavenly Creatures* both imagine a 1950s New Zealand which is conservative, strange and imitative of Mother England. In order to escape this and to discover a more meaningful identity, two girls murder its incarnation: one's New

Zealand mother. Marian McCurdy investigates the role of denial in the construction of a new New Zealand identity.

Emma JOHNSTON

*Department of Theatre & Film Studies, University of Canterbury*

**Once Were Warriors: Curing Maori through Song and Dance**

Emma Johnston follows the transformation of Alan Duff's original story from novel to film and now musical theatre. She considers the effects of repositioning the story as a kind of social therapy and the new musical's contribution to the development of a transcendent New Zealand identity, one which is grounded in Maori cultural practice but increasingly discreet about ethnic difference.

Greta BOND

*Department of Theatre & Film Studies, University of Canterbury*

**Bi-Cultural Man: Brian Tamaki Performs a New New Zealand Identity**

Pastor Brian Tamaki's Destiny Church is a nationwide Christian movement with fourteen congregations, a television company and a new political party. Greta Bond focuses on the ways Tamaki's evangelical performances marry the conventions of American televangelism with Maori cultural practice in an attempt to forge a new national identity, and she tackles the social questions provoked by this formal hybridisation.

## ADSA '04 Workshops (*alphabetical*)

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Bill BLAIKIE

*Communication School, Charles Sturt University*

### **Playing the Narrative**

This workshop is based on intertextual play and the playful construction of meaning/s through non-linear text improvisation. This workshop is based on a dozen years of experimenting with improvisation and the players' and audience's roles in constructing meaning and unlocking the possibilities of text and multiple narratives. Through a series of graded exercises participants unlock the performance and narrative possibilities of text.

It is preferable that you bring six or more well-known lines from a play script to the workshop. Some text will be provided

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Angie FARROW

*Drama and Creative Processes, Massey University*

### **From the Inside Outside: Playmaking Through the Senses**

I believe that the theatre calls for a very specific style of writing, one that enables the writer to tap into deeper layers of consciousness and sensual association than those normally reached in everyday life. When we are able to listen to the images of our dreams, we can sometimes find the language of the play. How can we create enough silence so that these images might be heard?

This workshop is about the processes involved in building play texts for the theatre. It is about the paradoxes of finding movement in stillness, of achieving present focus within a proscribed future. It exploits techniques that trigger unconscious associations such as automatic writing,

the uses of aural and visual stimuli and surprise.

Participants will work on the production of a single text. The process will involve them in a mix of writing, verbal exchanges, physical action, listening and deep breathing.

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Tom McCrory

*Toi Whakaari: NZ Drama School*

### **Training Demonstration**

This demonstration represents a window on six years of practical research at Toi Whakaari. Tom McCrory introduced 'Training' into the program of Toi Whakaari in 1997. Its introduction was largely due to the recognition of a need within the schools pedagogy for a *central hub*, a point of convergence, for the conventionally isolated disciplines.

As stated, traditionally Drama Schools have separated subject areas such as 'Movement', 'Acting' and 'Voice' and related areas (e.g. Mime, Singing, and Alexander Technique). However, within this model students pass from one subject to the next with *no point of connection*, the result being a compartmentalization and lack of integration within the wider body of the school and more crucially within the bodies of the trainee actors themselves. The ultimate danger being that we reduce the craft to a bag of tricks.

It is our belief that beyond the superficial differences there is a fundamental unity to the principles underlying the actor's craft.

This underlying unity arises from the fact that, despite differences of discipline or culture, the human organism, in order to function effectively, must work in harmony with fundamental universal laws.

Training therefore seeks to reflect and reinforce this unity. We seek to provide a space in which students and staff can both be trained in the fundamentals and seek a synthesis of class work, while simultaneously undertaking a process of 'active research' both individually and as an ensemble to discover their own unique approach.

The conception of a 'hub' to the overall 'macrocosm' of the school extends into the 'microcosm' of the group and finally the body of the individual. They must seek as an ensemble the common principles that provide the possibility of a shared language. Individually, they must seek the central point at which the diverse streams of learning coalesce.

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Jane PRENDERGAST

*Masterton, New Zealand*

### **Listening to the Image: The Actor in Gesture**

"While incorporating your character on the stage you use your emotions, voice and your mobile body. These constitute the "building material" from which the higher self, the real artist in you, creates a character for the stage" (from Michael Chekhov's *To The Actor*).

What is this "higher self" that Michael Chekhov refers to? Can perception of its presence be learnt? If it can be learnt, what are the processes that the actor must explore so that it can inform their work?

In this workshop participants will explore Chekhov's notion of the 'Psychological Gesture', his quintessential technique to experiencing the "higher self". As indicated by Chekhov, the 'PG' has the power to mould the actor's body and, thereby gesture, from inside out. Exercises will be practiced in the workshop to facilitate an immediate

experience of this creative process. Speech gestures that support and inform the 'PG' will also be explored as instruments of the creative consciousness of the actor. It is anticipated that a short performance shared by participants will be the outcome of this workshop

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Mark RADVAN

*Creative Industries - Performance Studies, Queensland University of Technology*

### **Bodydialogue – a physical approach to performance**

*Bodydialogue* creates an accessible 'portal' into a 'renewed' poetics of performance, which restores the body and its visual scoring to the live theatre, and from there, potentially to more mediated performance narratives. This poetics has a rich tradition that can be traced back to Stanislavsky and Meyerhold, is evident in the work of Brecht and Grotowski and continues in contemporary companies as diverse as those of Barba, Mnouchkine and Bogart. At the centre of this poetics is a recognition that the body speaks as powerfully as the voice, and that its rhythms and forms should not be subordinated to, or silenced by the voice and its texts. While some physical training systems seek mastery of physical forms, this is not an objective of *BodyDialogue*. The goal of the *BodyDialogue* approach is to awaken the physical creativity of the performer. This workshop will demonstrate a combination of exercises, approaches and conceptual framework which together create a kind of operating software allowing text-based acting methods and physical training systems to 'talk' to each other via the imagination of the performer. *BodyDialogue* can be used to enrich conventional mainstream theatre, or it can be used to generate and explore more visual performance narratives.

Christine SANG

*Guest Artist/Instructor Movement for Actors, California/New York, USA*

### **Movement in the Realm of Vulnerability**

Christine Sang performed with Robert Wilson and Philip Glass at the Barbican in London, Peralada, Spain, New York State Theatre in Lincoln Center New York City, Royce Hall in Los Angeles, was featured in the recent publication of 'Composicion, cuz y color' en el teatro de Robert Wilson (Ludweg Editors) and was in the Artists Company at Watermill in 2001.

She received the 1997 Directors Fellowship at Waikato University, Hamilton, New Zealand during which she wrote and devised a theatre piece with the community, and taught Movement for Actors.

Moving through images (accessed thru many methods and energies) places the artist in a state of immediate being and direct connection to a level of creative information that surpasses intellect. Using this in performance communicates an electricity that is rich and mysterious to watch.

This workshop is an extension of the above experiences and draws from them stories, anecdotes, photographs, images, exercises and technique in a 90 minute movement setting. Christine Sang also draws from butoh images, visual thinking, Floor-Barre™, energywork and Laban to open participants to this work.

All levels are invited to participate or observe, although please dress to move comfortably.

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KC KELLY

Robbie WARWICK

*Toi Whakaari: NZ Drama School*

### **Reconstructing Hermione:**

#### **"Bard Boosting" at Toi Whakaari**

#### **(a PowerFUL Point presentation /workshop)**

- A step-by-step process to help lift Shakespeare's text off the page and on to the stage.
- A performer friendly approach to Text Analysis
- A journey into the embodied word

## ADSA '04 Performances (*alphabetical*)

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John DAVIES

*Department of Theatre Studies,  
University of Waikato*

### **Te Tupua – The Goblin: A Solo Performance**

*Te Tupua - The Goblin* is a theatrical investigation of the relationship between a contemporary New Zealander of European descent and his ancestor who came as an accidental colonist to these islands in the early 19<sup>th</sup> century. It begins as a swashbuckling rendition of early contact between Maori and European, but evolves into a confrontation between a man and his colonial heritage. This is simple and direct storytelling of the past in contemporary performance. The conclusion of the performance draws together intercultural and post-colonial images that resonate with current media headlines.

Scotland 1777; a young boy is forced into exile, the forces being the political phenomena we have come to know as The Land Clearances.

The child sails the world too quickly becoming a man. In 1809 this man is shipwrecked on the coast of New Zealand and walks into the pages of myth and history.

In a decade of living with tangata whenua he becomes:

Te Tupua, the Goblin

Te Tupua Taurekareka, slave goblin

Te Tupua Toa, the tattooed warrior goblin

Te Tupua Rangimarie, the goblin who lives for peace.

He returns to England.

His end is yet to be known.

*For it is true that on certain summer evenings, alongside where the grass*

*grows deep on the riverbank, a ghostly figure can be glimpsed paddling a small canoe.*

*Te Tupua the Goblin is still amongst us.*

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Jane PRENDERGAST

*Masterton, New Zealand*

### **The Tempest – Performing Images**

It is as if William Shakespeare wrote *The Tempest* as a play for our time in order to provide material for discourse in a post-colonial environment. Crossing boundaries socially, politically and culturally – translating gender, class, behaviours, personalities and even realities, displacement and otherness are key themes in the play. It is 'displacement' that opens the play up to the possibility of a variety of forms of critique – theoretically through discoursing meaning in the text and, practically, in the journey of performance.

In this solo performance lasting 1 \_ hours I aim to challenge the theme of displacement by holding up a mirror to the text – to view and challenge its 'otherness'; "to read back into and through the text"<sup>6</sup>, to reconstruct and take ownership of the text.

Using a creative approach to the spoken word, music, physical gesture and movement, I will endeavour to create an(other) imag(e)ination of the story from a 'colonialized' performer's perspective.

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<sup>6</sup> From '*The Tempest and Its Travels*' Edited by Peter Hulme and William H. Publ. Sherman, Reaktion Books 2000, pg 167.

Lyne PRINGLE

Kilda NORTHCOTT

Wellington, New Zealand

### **The Dancer Speaks: A performance/paper**

*"There is a crack, a crack in everything, that's where the light gets in" - Leonard Cohen*

After being a silent image for several years, a dancer wants to step out of the frame to take her voice, and become the sexy bitch, the ugly crone, and everything/anything in between.

What sort of voice does a tongue-tied goddess have?

"Look, you've been looking at me for years, you've looked at every part of me - this is what I've got to say."

Who is the person in the image?

How do we create interactive performance that questions the delicate construct, the unspoken consensus that informs the etiquette of the theatre?

How does a male from the audience take centre stage, so the process of watching is juxtaposed with the dancer being watched- watching him watching us watching you...?

*Fishnet* is a work in continuous progress, an organic beast that feeds on audience, shifting and changing with the different bodies that share the table with it.

In 2003 Kilda Northcott and I began work on *Fishnet*, a piece which explores our place within the gaze of contemporary dance practice. Between us our bodies contain nearly 50 years of being seen and creating work that has contributed to the canon of New Zealand contemporary dance.

We offer a performance/paper that will open the space for question and debate around performance, research, and possibilities for disrupting the passivity embedded in being audience and performer.

In *Fishnet* we turn the gaze of the audience upon itself-

Fishing for compliments-

Fishing for attention-

Watching you watching us...

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Alison RICHARDS

*School of Creative Arts, The University of Melbourne*

### **The Bride Stripped Bare: Performance Demonstration and Academic Paper**

Pleasure and pain, appearance and disappearance, intertwine in performance, electrifying both performer and audience.

The image of the stripped bride also reappears and disappears. An icon, an object of desire, a precious commodity, potentially or already violated. By whom, and to what end? The performance component of this presentation traces her outline, from the Mahabharata's *Draupadi* through Marcel Duchamp's *Large Glass* to the coy self-revelations of the recent novel by 'Anonymous'. The pursuit is increasingly mechanical, increasingly breathless, the bride stripped by an endless procession of gazes, eviscerations, substitutions, metaphors.

The academic paper considers how feminist theorists such as Laura Mulvey, Elaine Scarry, Peggy Phelan, Susan Stewart and Angela Carter have theorised the link between pain, pleasure and performance. Once stripped of the idea of free exchange, sexuality is pure cruelty. Pleasure becomes pain, desire breeds disgust. If we strip the bride, what then? In the space between sensation and representation the gap is infinite, the pressure intense. What is left between the heat of anticipation and the coldness, the shame, the need of the moments before and after? If performance is both a work of art and a moment of bodily exchange, how can

the performer's intervention affect the pleasure/pain economy of the spectacle?

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Bronwyn TWEDDLE

*School of English, Theatre and Film,  
Victoria University of Wellington*

**The Carpe Project: How does confrontation with death feel? (Performance Demonstration and**

"One death is a tragedy, a million deaths a statistic."  
Josef Stalin

This session will be a work-in-progress showing of material generated for *The Carpe Project*, an original theatre work which is a meditation on individual vs collective death. One strand of the piece draws parallels between contemporary terrorism and the period of The Terror after the French Revolution. The performance, which is to utilise physical theatre methodologies in its staging, currently exists as a series of interconnected monologues presenting the human face of catastrophic events. How do we feel when facing death? What happens to us physiologically? Design elements of the work will incorporate art motifs of the *danse macabre* friezes and the *momento mori*.

"Imagine someone in a skeleton costume. The costume is innocuous inasmuch as it is mere fantasy of dead bones over a living body of flesh. But, of course, there is a skeleton beneath that living flesh. Just as the skeleton is the costume over

the flesh, the flesh is a costume over the skeleton. Flesh dies and reveals the skeleton, as if the skeleton is the death to come that is already living inside the living flesh. The skeleton costume is both innocuous – the person is not really dead – and tellingly macabre – death is already there inside and someday it will be revealed behind the façade of the flesh." [Mark Fortier, *Theory/Theatre*, p.76]

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Peter FALKENBERG

George PARKER

Marian MCCURDY

*Department of Theatre and Film  
Studies, University of Canterbury*

**The Achternbusch Plays – *Ella* and *Susn***

In these two 'duologues', Achternbusch gives voice to society's untouchables. In *Ella* a man, dressed in his mother's clothes (à la Hitchcock's *Psycho*), tells the story of his mother, abused and institutionalised. In *Susn* a young woman confesses to a priest how her first sexual experiences have caused her to want to leave the church. Sequences from two films by Werner Herzog, who was an Achternbusch collaborator, are used in *Ella*. In *Susn*, images of Achternbusch's paintings provide the backdrop.

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## ADSA '04 Programme

*Please note that this programme was correct at time of printing. It may be subject to change.*

<b>WEDNESDAY 30 JUNE</b>				
8.30	<b>REGISTRATION (Studio 77 Foyer)</b>			
9.30	<b>Te Herenga Waka Marae POWHIRI/OPENING</b>			
10.30	<b>Te Herenga Waka Marae MORNING TEA</b>			
11.00	<b>Kirk Lecture Theatre 301</b> <b>KEYNOTE: <i>Seeing Sound: Visuality in Contemporary German Music Theatre</i></b> <b>Professor Chris BALME, Department of Theatre Studies, Amsterdam</b> <i>Chair: Bronwyn Twedde</i> Supported by the Goethe-Institut Wellington			
12.30	<b>Studio 77 LUNCH</b>			
	Lecture Theatre 306 <b>Panel: <i>Monstrous Masculinities</i></b> <i>Chair: Ray Goodlass</i>	Seminar Room 305 <b>Papers: <i>Re-evaluating the Heroine</i></b> <i>Chair: Lisa Warrington</i>	93 Kelburn Parade <b>Papers: <i>Performing in the City</i></b> <i>Chair: Glen D'Cruz</i>	Studio 77 <b>Workshop</b>
1.30	<i>'New Adventures in Cosmetics': Race Men and Makeup in Four Theatrical Productions from Outback Australia, 1947-1963</i> Jonathan BOLLEN University of New England	<i>Picturing Performance: Images of Heroinism on the Late Nineteenth-Century Stage</i> Kate NEWHEY Lancaster University	<i>City in the Sky: Auckland as scenography from within Sky City</i> Jerry C. JAFFE Otago University	<i>Movement in the Realm of Vulnerability</i>
2.00	<i>"Sittin' on the ground, lyin' on the dirt": the Place of Indigenous Masculinity in Plays by White Australian Playwrights</i> Adrian KIERNANDER University of New England	<i>An Australian Idol of Modernist Consumerism: Minnie Tittell Brune and the Australian Gallery Girls</i> Veronica KELLY University of Queensland	<i>21st Century Enjoyment Plaza: Theatre and Mori's World</i> Peter ECKERSALL University of Melbourne	Workshop with Christine SANG United States of America Supported by the American Embassy
2.30	<i>The Misfit Male Body in Adelaide Theatre, 1959</i> Bruce PARR University of New England at Shafston		<i>The Image of the Galley-Foist</i> David CARNEGIE Victoria University of Wellington	
3.00	<b>Studio 77 AFTERNOON TEA</b>			

<b>WEDNESDAY 30 JUNE</b>				
	Lecture Theatre 306 <b>Papers: <i>Alternative Theatrical Voices</i></b> <i>Chair: Peter Snow</i>	Seminar Room 305 <b>Papers: <i>Transformative Spaces</i></b> <i>Chair: Jerry C Jaffe</i>	93 Kelburn Parade <b>Performance</b>	Aro Street Studio <b>Workshop</b>
3.30	<i>The Saga of Sawung Galing: With Sidetrack in Indonesia</i> Tom BURVILL Macquarie University	<i>Hearing the Spaces in the Image</i> Derek NICHOLSON University of New South Wales	<i>The Tempest – Performing Images</i>  Performance by  Jane PRENDERGAST New Zealand	<i>Bodydialogue – a physical approach to performance</i>  Workshop with  Mark RADVAN Queensland University of Technology
4.00	<i>Brave "New World": Asian Voices in Aotearoa</i> Lisa WARRINGTON University of Otago	<i>"Somewhere between the dressing room and the stage": Wrestling with the Wings.</i> Andrew FILMER University of Sydney		
4.30	<i>Asylum-seeker and Refugee Drama in Australia Since 2001</i> Geoffrey MILNE La Trobe University	<i>Is the Thing Seen or the Thing Heard the Thing That Makes the Most of Its Impression Upon You at the Theatre: Gertrude Stein Lights the Lights in "Doctor Faustus Lights The Lights"</i> Murray EDMOND University of Auckland		
5.00	<b>Studio 77</b> <b>BOOK LAUNCHES</b> 'Playing Australia' ed. Liz Schafer and Susan Bradley Smith 'Theatre Australia (Un)limited' by Geoffrey Milne <i>Publisher: Rodopi</i> 'Creating Frames: contemporary indigenous theatre' by Maryrose Casey <i>Publisher: UQP</i>			
6.30	<b>BREAK</b>			
7.30 on	<b>Various Wellington Theatres</b> <b>THEATRE SHOWS</b> <i>Cloud 9 (Circa Theatre), Muldoon (Downstage Theatre), Great Expectations (Te Whaea Theatre), Young and Hungry (Bats Theatre)</i>			

<b>THURSDAY 1 JULY</b>				
8.30	<b>REGISTRATION (Studio 77 Foyer)</b>			
9.00	<b>Kirk Lecture Theatre 301</b> <b>KEYNOTE: <i>Re-Viewing the Heart</i></b> <b>Dorita HANNAH, Massey University, Wellington, New Zealand</b> <i>Chair: David O'Donnell</i>			
10.20	<b>Kirk Lecture Theatre 301</b> <b>PRESENTATION: <i>AusStage</i></b> <b>Adrian KIERNANDER</b>			
10.30	<b>Studio 77</b> <b>MORNING TEA</b>			
	Lecture Theatre 306 <b>Papers: <i>Facing the Music</i></b> <i>Chair: John Downie</i>	Seminar Room 305 <b>Papers: <i>Spectatorship and Sensation</i></b> <i>Chair: Tom Burvill</i>	93 Kelburn Parade <b>Papers: <i>Post-colonial Shakespeares</i></b> <i>Chair: Joanne Tompkins</i>	Aro Street Studio <b>Workshop</b>
11.00	<i>Musical Mise-en-scene</i> Michael COE Monash University	<i>'Cum Together': Spectatorship and La Fura Baus' XXX</i> Glen D'CRUZ Deakin University	<i>Localising Shakespeare in Aotearoa/New Zealand: Troilus and Cressida</i> Julie MCDUGALL Victoria University of Wellington	<i>Listening to the Image: The Actor in Gesture</i>
11.30	<i>Aber Etwas Fehlt' ---- ("But Something's Missing..."):</i> <i>Music as Anaesthetic for the Surgery of the Text in the Weill/Brecht 'Rise And Fall Of The City Of Mahagonny'</i> Michael MORLEY Flinders University	<i>Accent as Sign System in Frank McGuinness' 'Observe the Sons of Ulster Marching Towards the Somme'</i> David GRANT Queen's University	<i>Negotiating Cultural Narratives: All-Aboriginal Shakespearean Dreaming</i> Emma COX University of Queensland	Workshop with  Jane PRENDERGAST New Zealand
12.00	<i>Hearing The Picture: A meditation on music theatre complete with tap dancing</i> Kim DURBAN David WYNEN University of Ballarat	<i>Excess and Automutilation: Clocking Bodies for George Romero's 'Dawn of the Dead'</i> Sharon MEE University of New South Wales		
12.30	<b>Studio 77</b> <b>LUNCH</b>			
	<b>Lecture Theatre 306</b> <b>Panel: <i>Early Career Research</i></b> <i>Chair: Christopher Balme</i>			
1.30	<i>The Myth of Maori Privilege in Theatre</i> Ruth Ngatai GLASSEY Victoria University of Wellington			
2.00	<i>The Laws of the Senses / The Sense of the Law: Performing Sensorial Bodies in Cases of False Memory</i> Bryoni TREZISE University of New South Wales			

2.30	<i>Listening to Images from Internal Spaces</i> Matthew EMOND The University of Sydney, Actors Centre Australia, Actors College of Theatre and Television			
<b>THURSDAY 1 JULY</b>				
3.00	<b>Studio 77</b> <b>AFTERNOON TEA</b>			
	Lecture Theatre 306 <b>Papers: <i>Performing Gender Identity</i></b> <i>Chair: Veronica Kelly</i>	Seminar Room 305 <b>Papers: <i>Brecht – our contemporary?</i></b> <i>Chair: Bronwyn Tweddle</i>	93 Kelburn Parade <b>Performance</b>	Aro Street Studio <b>Workshop</b>
3.30	<i>Images of Ambidextrous Sexing in Trapeze performance</i> Peta TAIT La Trobe University	<i>(Not) Sitting Down On Stage: The Chair in Contemporary Theatre/Performance Practice</i> Meredith ROGERS La Trobe University	<i>Te Tupua-The Goblin</i>	<i>Playing the Narrative</i>
4.00	<i>Empowering Filipinas: PETA's Women's Theatre Program</i> William PETERSON California State University San Bernardino	<i>Comedy as critique: images of Hitler and Stalin in recent productions of the Berliner Ensemble</i> Denise VARNEY University of Melbourne	Performance by John DAVIES University of Waikato	Workshop with Bill BLAIKIE Charles Sturt University
4.30	<i>The Performative Imagery of Gay Theatre, with Reference Works in Progress</i> Ray GOODLASS Charles Sturt University	<i>An Epic Encounter: The Pornography of Faith</i> William FARRIMOND University of Waikato		
5.00	<b>Lecture Theatre 306</b> <b>ADSA AGM</b>			
6.30	<b>BREAK</b>			
7.30 on	<b>Studio 77</b> <b>PERFORMANCE: <i>Achternbusch Plays – Ella and Susn</i></b> Directed and translated by Peter FALKENBERG Performed by George PARKER and Marian MCCURDY University of Canterbury			

<b>FRIDAY 2 JULY</b>				
8.00	<b>Toi Whakaari (Te Whaea Plaza)</b> <b>REGISTRATION</b>			
8.30	<b>Toi Whakaari (Te Whaea Plaza)</b> <b>POWHIRI/OPENING</b>			
9.30	<b>Te Whaea Theatre</b> <b>KEYNOTE: <i>Te Whare Tapere: Towards a new Model for Maori Performing Arts</i></b> <b>Te Ahukaramu Charles ROYAL, Wellington, New Zealand</b> <i>Chair: Karl Kite Rangī</i>			
11.00	<b>Te Whaea Common Room</b> <b>MORNING TEA</b>			
	Drama 3 <b>Papers: <i>Memory, Body and Identity</i></b> <i>Chair: Peta Tait</i>	Drama 4 <b>Papers: <i>Questioning Biculturalism</i></b> <i>Chair: Murray Edmond</i>	Dance 1 <b>Papers: <i>Indigenous Encounters</i></b> <i>Chair: Paul Makeham</i>	Dance 2 <b>Presentation/ Workshop</b>
11.30	<i>See and Feel: the Body Memory</i> Magno ASSIS University of Brasilia	<i>Why does the Samoan boy die?</i> David O'DONNELL Victoria University of Wellington	<i>Seeing the Yarn</i> Maryrose CASEY University of Queensland	<i>Reconstructing Hermione: "Bard Boosting" at Toi Whakaari (a PowerFUL Point Presentation)</i>
12.00	<i>Mapping Ourselves in this Space</i> Jade ERIKSEN New Zealand	<i>"Kilimogo? That's not a Māori word": Bicultural Theatre Practice in Te Waka O Aoraki</i> Hilary HALBA Rangimoana TAYLOR University of Otago (40 minutes)	<i>Resistant Images: Official Amnesias and Performances of Memory in the Top End</i> Lesley DELMENICO Grinnell College	KC KELLY Robbie WARWICK Toi Whakaari: NZ Drama School
12.30			<i>Ovid in the Torres Strait</i> Peter SNOW Monash University	
1.00	<b>Te Whaea Common Room</b> <b>LUNCH</b>			

<b>FRIDAY 2 JULY</b>				
2.00	<b>Drama 3 Demonstration</b>			
	<i>Training Demonstration</i>  Tom MCCRORY Toi Whakaari: NZ Drama School (2 hours)			
4.00	<b>Te Whaea Common Room AFTERNOON TEA</b>			
	Drama 3 <b>Papers: <i>Site and Circus</i></b> <i>Chair: Mark Radvan</i>	Drama 4 <b>Papers: <i>Ethics of Listening</i></b> <i>Chair: Delyse Ryan</i>	Dance 1 <b>Papers: <i>Media and Performance</i></b> <i>Chair: Adrian Kiernander</i>	Dance 2 <b>Workshop</b>
4.30	<i>The Call of the Circus</i> Jane MULLETT La Trobe University	<i>Listening to the Spoken Word as World of Meaning: A Reminiscence Theatre Project</i>  Gaye POOLE University of Waikato	<i>Same Humour but More Liberal Classification</i> Stephen CRONK Australian Catholic University	
5.00	<i>Playing the Narrative</i> Bill BLAIKIE Charles Sturt University	<i>The Sonorous Reverberations of Virtue</i> Gillian KEHOUL University of Queensland	<i>Would You Like Ear Plugs With That? Arena Theatre's 'Play Dirty'</i> Clare IRVINE University of Newcastle	<i>From the Inside Outside: Playmaking Through the Senses</i>
5.30	<i>'This is my country! This is my country?'</i> <i>Stalker Theatre Company's Incognita and senses of place in site-specific performance</i> Kerrie SCHAEFER University of Newcastle	<i>Resisting State Stupidity and its Theatre of Nonsense: the 'Senate Select Committee on a Certain Maritime Incident' (2002) and version 1.0's' CMI (A Certain Maritime Incident)' (2004)</i> David WILLIAMS University of New South Wales	<i>The Stage On Screen Study</i> Jeremy GADD Mary WALSH University of New England	Angie FARROW Massey University
6.00	<b>BREAK</b>			
7.00 - late	<b>The Boatshed, Taranaki Street Wharf CONFERENCE DINNER</b> <i>Pre-dinner drinks at 7pm</i>			

<b>SATURDAY 3 JULY</b>				
9.30	<b>REGISTRATION (Studio 77 Foyer)</b>			
	Lecture Theatre 306 <b>Panel: <i>Theatrical Production of New Zealand Identity through Image and Voice</i></b> <i>Chair: Peter Falkenberg</i>	Seminar Room 305 <b>Papers: <i>Community and Performance</i></b> <i>Chair: William Peterson</i>	93 Kelburn Parade <b>Papers: <i>The Politics of Ritual</i></b> <i>Chair: David Carnegie</i>	Studio 77 <b>Paper/ Demonstration</b>
10.00	<i>Beached: The Construction of National Identity in Bruce Mason's The End of the Golden Weather</i> George PARKER University of Canterbury	<i>Shaping Cultural Identity-Community Artists in the Age of Economic Fundamentalism and the Global Community</i> Kevin POYNTER Charles Sturt University	<i>'A Sob Seemed to Shake the Community': Memorialising ANZAC Day</i> Delyse RYAN Australian Catholic University	<i>The Bride Stripped Bare Performance (Demonstration and Paper)</i>  Alison RICHARDS University of Melbourne
10.30	<i>Murdering Mother New Zealand: Creating Identity through its Denial</i> Marian MCCURDY University of Canterbury	<i>Reclaiming Spaces: Disability and the Body</i> Lalita MCHENRY University of Queensland	<i>Spectacular Politics: New Zealand/Aotearoa And The American Pacific</i> Margaret WERRY University of Minnesota	
11.00	<i>Once Were Warriors: Curing Maori through Song and Dance</i> Emma JOHNSTON University of Canterbury  <i>Bi-Cultural Man: Brian Tamaki Performs a New New Zealand Identity</i> Greta BOND University of Canterbury	<i>Performance Research in Rangeland Communities</i> Paul MAKEHAM Bill DUNSTONE Queensland University of Technology	<i>Theatre of Te Rakau</i> Alan SCOTT National Academy of Singing and Dramatic Arts	
11.30	<b>Studio 77 MORNING TEA</b>			

<b>SATURDAY 3 JULY</b>				
	Lecture Theatre 306 <b>Papers: <i>Media, Event Installation</i></b> <i>Chair: Peter Eckersall</i>	Seminar Room 305 <b>Papers: <i>Perception and the Playwright</i></b> <i>Chair: Geoffrey Milne</i>	93 Kelburn Parade <b>Performance/ Paper</b>	Studio 77 <b>Paper/ Demonstration</b>
12.00	<i>Online Theatres Project: Using Virtual Reality in Theatre Production</i> Joanne TOMPKINS University of Queensland	<i>Representing "Reality": Australian Playwriting and the Rise of the Right in the 1990s</i> Ben PAYNE University of Southern Queensland	<i>The Dancer Speaks</i> (Performance/ paper)  Lyne PRINGLE Kilda NORTHCOTT New Zealand	<i>Carpe</i> (Demonstration and Paper)  Bronwyn TWEDDLE Victoria University of Wellington
12.30	<i>The Audience as Sentient Being in Installation Art</i> Kathryn DUDDING Massey University	<i>Image as a Rune</i> Jasna NOVAKOVIC Monash University		
1.00		<i>Experiencing Kane: Sarah Kane's 'Experiential' Theatre in Performance</i> Alyson CAMPBELL University of Melbourne		
1.30	<b>Studio 77 LUNCH</b>			
2.30	<b>Kirk Lecture Theatre 301 KEYNOTE: <i>Space – Ritual - Body</i> Lemi PONIFASO, Auckland, New Zealand <i>Chair: John Downie</i></b>			
4.00	<b>Studio 77 POROPOROAKI/CLOSING</b>			
5.00	<b>Studio 77 PRIZEGIVING/CLOSING RECEPTION</b>			
7.30 on	<b>Various Wellington Theatres THEATRE SHOWS <i>Cloud 9 (Circa Theatre), Muldoon (Downstage Theatre), Great Expectations (Te Whaea Theatre), Young and Hungry (Bats Theatre)</i></b>			



