

Ricci-Jane Adams (School of Creative Arts, University of Melbourne)
Where does magical realism reside? [Paper]

In this paper, I intend to explore the question, where does magical realism reside? Magical realism in both form and content is overtly concerned with notions of space, especially in regard to belonging and not belonging.

Of particular investigation is the paradoxical double positioning of magical realist theatre - both inside and outside, interior and exterior, margin and centre, the seen and the unseen. Ontology and epistemology clash and converge in the space of magical realism, a space often generated in response to the hybridity of the postcolonial condition. The synthesis of theatre and magical realism also addresses this question of space, and the requirements of translating a literary genre to the theatrical space, especially in regard to making the unseen seen.

This is further related to the unique Australian condition of clinging to the edges of the country, rarely venturing to the interior of the vast unknown land and the ideas of exile and diaspora; the creation of the interior, mind's eye view of the place you belong or don't belong. As part of this I will be addressing, why magical realism in Australia, especially as it relates to the presentation of space, in plays by Ben Ellis, Lally Katz and Kit Lazaroo.

Keywords: Ben Ellis ; Lally Katz ; Kit Lazaroo ; magical realism ; postcolonial ; literary genre ; theatrical space ; Australia

Gillian Arrighi

Society through the looking-glass circus: reflected or distorted images in the ring? [Paper]

In a semiotic analysis of the circus form, *Circus and Culture* (1976), Paul Bouissac advances the hypothesis that "it is appropriate to suspect that a particular sociocultural system and "its" circus are linked in an essential wayÉsince many societies do not seem to have the circus while others have it, there must be a systematic relationship between the circus and certain types of social structure."

Using Bouissac's suggestion as a point of departure, this paper considers the FitzGerald Brothers' Circus which travelled Australasia from the mid-1880s until 1908. The FitzGeralds achieved national prominence in 1892 during a twenty six week Melbourne season and reinforced this metropolitan success with a lengthy Sydney season in 1893. The Bulletin characterised the phenomenal success of the FitzGeralds at this time as being due to their "Australian native ticket". Formerly, the circus personnel had collectively developed their promotional, managerial and performance skills through playing a constant round of smaller towns, regularly journeying to such interior regions of the continent as Bourke, Broken Hill, and the West Australian goldfields. Between recurrent city seasons and tours of New Zealand, the FitzGeralds maintained a reciprocal relationship with these interior zones.

Focussing on the period 1891-92 immediately prior to their early metropolitan success, this paper seeks to explore the resonances between the FitzGerald Brothers' Circus and its society, informed by Bouissac's suggestion that circus "is a kind of mirror in which the culture is reflected, condensed and at the same time transcended; perhaps the circus seems to stand outside the culture only because it is at its very centre."

Keywords: Paul Bouissac ; FitzGerald Brothers' Circus ; circus ; social structure ; Australia ; 1880s ; 1890s ; 1900s ; Broken Hill ; West Australian goldfields ; New

Jonathan Bollen (University of New England)

Between the sea and the sky: fishing for masculinity in recent Australian theatre [Paper]

In the Australian literary tradition, the outback has long been a distinctive setting for dramatising the actions of white men. Representing the expanse of this landscape on stage was once a necessary challenge for an emerging national drama. Yet in recent Australian theatre this may no longer be so. To countenance and critique theatrical projections of white masculinity into the future, we must look to the horizon of sea and sky and to elemental exposures of masculinity in such practices as swimming, surfing, fishing, boating and flying.

In John Misto's monodrama *Sky* (1992), for instance, a father mourns the loss of his son who disappeared whilst flying solo over the sea. An explanation for the disappearance is that the pilot suffered from 'the twilight syndrome' where sea and sky look so alike that a pilot becomes disorientated and loses control of the plane. A similar kind of confusion about sea and sky is evident in the stage adaptation of Tim Winton's novel *Cloudstreet* (Enright & Monjo 1998) where dreams about water, sky and stars and images of boats, beds and bathtubs create a fluid world for brothers Quick and Fish Lamb.

In other plays such as *Half Safe* (Hodda 1990), *Thieving Boy* (Conigrave 1997), *Certified Male* (Nicholas and Rankin 1999), *Alive At Williamstown Pier* (Cole 1999), *Life After George* (Rayson 2000), *Half and Half* (Keene 2003) and *James and Johnno* (Forde and Forde 2004) images of flying, fishing and swimming act as a solvent on troubled relations between fathers and sons, brothers and mates. In these plays, an exposure to the sea and the sky may have a restorative effect on men who are incapacitated, incompetent or somehow incomplete. But in projecting a future for white masculinity onto horizons at sea these plays may also inevitably turn their back on the land.

Keywords: John Misto ; Tim Winton ; Nick Enright ; Justin Monjo ; Noel Hodda ; Tim Conigrave ; Glyn Nicholas ; Scott Rankin ; Neil Cole ; Hannie Rayson ; Daniel Keene ; Margery Forde ; Michael Forde ; Sky ; Cloudstreet ; Half Safe ; Thieving Boy ; Certified Male ; Alive at Williamstown Pier ; Life After George ; Half and Half ; masculinity ; Australia ; literary tradition ; outback ; national drama ; white ; future ; sea ; sky ; swimming ; surfing ; fishing ; boating ; flying ; fathers ; sons ; brothers ; mates

Jaclyn Booton (Department of Performance Studies, University of Sydney)

The inner workings of Mardi Gras: creating community, performing pride [Paper]

Since 2003, the annual Sydney Gay and Lesbian Mardi Gras Parade has run with an official by-line which states its agenda: "celebrating Gay Lesbian Transgender Bisexual and Queer culture". Parade entrants such as floats and marching groups are commonly understood to represent the diversity of the GLTBQ community while spectators and participants alike are encouraged to celebrate the array of fabulous identities on display in the overall parade.

In this paper, I present Mardi Gras as a case study that suggests the connection between identity and community—our individual sense of self and our collective being with others—is readily, perhaps most evidently, found in a performance context. To do so, I explore three issues: how the Parade's organising body engages with the discourse of a diverse yet unified GLTBQ community; the practical aspect of producing a group-devised parade entry (with particular focus on the debates that can develop during this process); and how we might describe and account for the embodied experience of involvement in the event. My focus is the work of community: how

GLTBQ community, as an ongoing project, includes both practical effort and affective experiences. The Sydney Gay and Lesbian Mardi Gras Parade is, I suggest, an event that encourages individuals to understand pride not simply as an internal, emotional response to their personal identity but as a core element of the collective GLTBQ community.

Keywords: Sydney Gay and Lesbian Mardi Gras ; community ; gay ; lesbian ; transgender ; bisexual ; queer ; culture ; pride ; embodied experience ; parade

Georgie Boucher (School of Creative Arts, University of Melbourne)

The internal fragmentation of the 'unhomely body' in the plays of Adrienne Kennedy [Paper]

The surreal and frightening dramatic texts of Adrienne Kennedy will be investigated in this paper by applying the post-colonialist texts of Homi Bhabha and Frantz Fanon, as well as the performance analyses of Jeanie Forte and Elinor Fuchs, to recognise the transgressive nature of the works. I propose Kennedy's critical exploration of the embodied, fractured identity of the African-American woman, assigned to her by colonialist-patriarchal power, critiques the mental trauma of oppressive identity. The concept of internalised colonisation; the practice by which the African-American subject internalises an external racist construction of black identity, resulting in a traumatically fragmented psyche, informs the experiences of all Kennedy's protagonists. The psychic terrain of interior stasis in her characters may be linked to Bhabha's notion of the 'unhomely body' through which personal consciousness is expanded to historical parameters, in order to make intimate the abuse of colonised subjects. Most explicit is Kennedy's utilisation of the 'mullatta' identity, which functions as a disruptive dramatic device, the threat of miscegenation being precisely that it "Éproduces visible signs of the permeability of racial boundaries." (Gilbert & Tompkins, 1996:13) A political economy of hybridity, violence and blood is utilised across the flesh of bodies on Kennedy's stage, addressing the potent notion of situated subjectivity. The unhomely bodies of Kennedy's 'mullattas' historicise the internal colonisation of the African-American psyche through a powerful critique of racial demarcation.

Keywords: Adrienne Kennedy ; Homi Bhabha ; Frantz Fanon ; Jeanie Forte ; Elinor Fuchs ; Helen Gilbert ; Joanne Tompkins ; surreal ; frightening ; dramatic texts ; post-colonial ; transgressive ; African-American ; colonialist ; patriarchal ; mental trauma ; oppressive identity ; racist ; black identity ; unhomely body ; abuse ; racial demarcation

Tom Burvill (Department of Critical and Cultural Studies, Macquarie University)

Crossing cultures: Sidetrack's *Sawung Galing* in performance in Indonesia [Paper]

This paper follows up on the paper delivered to the 2004 ADSA conference at ACU Brisbane ,concerning Sidetrack Performance Group's international and intercultural project with Indonesian artists ,the 'music spectacle' *Sawung Galing-The Black Rooster*

The earlier paper ,'With Sidetrack In IndonesiaÉ'concerned the company's intentions and framing of the project, and raised some questions about possible political reception based on observations and participation in auditions and script discussions in Australia and Indonesia. This paper reports on the actual production, which toured five major Javanese cities in September 2004, attracting enthusiastic audiences in the thousands to free open-air performances. The paper will take up the issues of the ethics and politics of forms of cross-cultural and inter-cultural performance, especially as canvassed in Lo and Gilbert's magisterial paper in TDR 'Towards a Topography of Cross-Cultural performance'.

More particularly, in line with the conference theme, it will also ask,' is the cross-cultural about the inside or the outside of another culture?'. Is this a journey to an

'interiority' of difference? .What is more, how does cultural difference work performatively in a globalised world where the circulation of cultural products problematises difference itself as young Indonesian performers who were up at 6 am practicing pencak silat watch Brad Pitt and Shrek on pirate DVD in the cast tour bus while travelling all night between cities ?

Keywords: Jacqueline Lo ; Helen Gilbert ; Brad Pitt ; Sidetrack Performance Group ; Sawung Galing - The Black Rooster ; Shrek ; TDR ; Indonesia ; reception ; politics ; Australia ; September 2004 ; ethics ; cross-cultural ; inter-cultural ; performance ; globalised world

Maryrose Casey ; Gillian Kehoul ; Delyse Ryan ; Paul Makeham (chair) (University of Queensland ; University of Queensland ; Australian Catholic University ; Queensland University of Technology)
Dramatic teaching: focussing on drama, theatre, and performance in higher education
[Panel]

This 90 minute panel session is designed to explore issues relating to the teaching of drama, performance studies, and theatre studies within Higher Education. Some of the issues that will be raised include: developing an understanding of the learning that students believe they are experiencing through performance; contemporary models for teaching; and the suggestion that the body can be an important site for acquiring a variety of different knowledges.

The aim of the session will be for all participants to have an opportunity to voice their opinions and concerns regarding tertiary learning in our disciplines. The speakers' papers will be used as catalysts for the discussion. Maryrose Casey, Gillian Kehoul, and Delyse Ryan will speak briefly (15 minutes) about certain aspects of their research into Higher Education teaching before opening the floor for a round-table discussion of issues affecting the teaching of these disciplines. The session will be facilitated by Paul Makeham who will provide some insights into the topic at the beginning of the session and who will chair the ensuing round table discussion.

Abstract 1: Maryrose Casey "What's Being Learned?"

The performing arts are acknowledged at all levels of education, at least theoretically, as providing a basis for acquiring and developing a range of important skills. Activity and interaction are recognized as key elements in promoting deeper learning. Though in theory, studying performance practice is by its nature student centred and based on problem solving it can still operate in a traditional transmission mode if the aim is merely to reproduce a particular knowledge or range of knowledges. The tools of experiential learning do not in themselves offer neutral or defined outcomes in terms of learning. It is the way in which the tools are utilised and framed that produces the potential for deeper learning. The challenge is to provide opportunities for students to actively discover and learn new knowledges for themselves in a way that develops reflective and critical awareness through experiential learning and the acquiring of practical skills. This paper discusses the results of an action research project in theatre studies.

Abstract 2: Gillian Kehoul, "The Study of Performance in Higher Education"

This paper will briefly raise and address ethical and epistemic issues relating to the adoption of Performance Studies within courses dedicated to the study of theatrical performance practices. Schechner has noted that: "There is no finality to performance studies, either theoretically or operationally" but he has added that: "behaviour is the 'object of study' of performance studies" (1, 2001). Since the study of human behaviour and human character has long been established as an 'object of study' in ethics, I will suggest that removing this object from its ethical environment actually privileges pragmatic epistemologies and reinforces Platonic ideals.

Abstract 3: Delyse Ryan "Putting on a Show in the Ol' Barn?: Understanding Student Learning Through Practical Drama Performance"

One of the problems confronting lecturers working with University Drama students is that the students see the practical performance component of their studies as nothing more than 'putting on a show in the ol' barn'. There is so much 'fun' and raucous behaviour taking place in rehearsals that it is difficult to see whether any serious tertiary level learning can be taking place. This paper will present some of the key findings from a qualitative study of students' perceptions of their own learning through performance. Several key themes emerged from this research including the idea that if something is fun then it is more likely to sustain a student's interest and the benefits of learning from peers who are a part of the group. The students identified that the primary aid to learning was the experience gained by physically embodying something.

Keywords: Richard Schechner ; drama ; theatre ; performance ; teaching ; higher education ; students ; teaching modes ; learning ; different knowledges

Khairul Chowdhury (School of Media, Film and Theatre, University of New South Wales)
Journey into Aboriginal history [Paper]

Play writing on the representation of Aboriginal people has provided a powerful intervention into the dominant discourses of Australia. Many playwrights whose theme is the effect of destruction and genocide of colonisation on indigenous people are able to take up issues of memory and history.

Playwrights like Jack Davis, Bill Reed, Andrew Bovell Ray Moony, Wesley Enoch and Deborah Mailman have used this interventions to unlock the past. This paper charts the ways in which the playwrights have rewritten the history of indigenous people.

Jack Davis's *Kullark* inscribes the lost history and constructs the lost subject for a representation. Bill Reed in *Truganinni Trilogy* has presented the Aboriginal body as a spectacle on his stage. This is to say that he placed the Aboriginal body on the centre stage as a powerful theatrical sign and reveals a critical juncture of the Australian history. Like Truganinni, Andrew Bovell's *Holy Day* is concerned with massacres and sexual violence done to indigenous people during the initial physical colonisation of Australia. By staging the brutal treatment of the female characters, particularly that of black women the play indicates how white masculine power worked in the context of the play. Ray Mooney's *Black Rabbit* explores a different aspect of colonisation, the initial aggressive acts of the colonisers. An examination of the acts of aggression used by Mooney to highlight these issues indicates the play's structure and reveals many issues that remain contested in the contemporary Australia. Considering the importance of grieving in the performance of Aboriginality, this paper will show the essential nature of decolonising process as it reveals today. Here, the paper will focus on *The 7 Stages of Grieving* by Wesley Enoch and Deborah Mailman.

Keywords: Jack Davis ; Bill Reed ; Andrew Bovell ; Ray Moony ; Wesley Enoch ; Deborah Mailman ; Kullark ; Truganinni Trilogy ; Holy Day ; Black Rabbit ; The 7 Stages of Grieving ; Aboriginal ; history ; Australia ; dominant discourse ; genocide ; colonisation ; indigenous people ; memory ; playwrights

Glenn D'Cruz (Deakin University)
'Class' and political theatre [Paper]

Traditionally, class has been an important category of identity for political theatre. However, in recent years the concept has fallen out of favour partially because of changes in the forces and relations of capitalist production. The conventional Marxist

use of the term, which defined an individual's class position with reference to the position they occupy in relation to the means of capitalist reproduction, appears an anachronism in the era of globalisation. Moreover, the rise of identity politics, queer theory, feminism and post-colonialism have proffered alternative categories of identity that have displaced class as the primary marker of self.

This paper reconsiders the role of class in the cultural life of Australia by examining the recent work of Melbourne Workers Theatre, a theatre company devoted to promoting class-consciousness, in relation to John Frow's more recent re-conceptualisation of class. More specifically, it reads two of the company's plays, the award-winning *Who's Afraid of the Working Class*, and the *Waiting Room* with reference to Frow's work on class, arguing that these productions articulate a more complicated and sophisticated understanding of class, and its relation to politics of race and gender in Australia today.

Keywords: John Frow ; Melbourne Workers Theatre ; Who's Afraid of the Working Class ; Waiting Room ; class ; political theatre ; identity politics ; feminism ; post-colonialism ; Australia ; race ; gender

Paul Dwyer ; Lowell Lewis ; David Williams (University of Sydney ; University of Sydney ; University of New South Wales)

Performance/Ethnography: The Bougainville Photoplay Project - A paper by Lowell Lewis and a work-in-progress performance by Paul Dwyer (directed by David Williams) [Paper ; Performance]

The "ethnographic turn" in theatre/performance studies has been in full swing for over two decades. Its effects are readily apparent not only in the sheer range of genres of social and cultural behaviour that are being studied but also in the research methodologies being adopted. Less clear, however, are the implications of what some sociologists, anthropologists and communication theorists are calling the "performative turn" in ethnography.

What are scholars in the field of theatre/performance studies to make, for instance, of a "call to performance" in which ethnographers are urged to stage "reflexive ethnographic performances, using their field notes and autoethnographic observations", to rethink performance itself in an era when "everything ... is already performative, when the dividing line between performativity and performance disappears", and to practise performance (auto)ethnography as "militant utopianism ... an oppositional performative social science" (Norman Denzin, *Performance Ethnography: Critical Pedagogy and the Politics of Culture*. Thousand Oaks: Sage Publications, 2003)?

In this session, we will examine the claims being advanced by Denzin (and, before him, by scholars such as Dwight Conquergood and Victor Turner) under the rubrics of performance and ethnography, as well as alternative ways of construing the relationship between these practices. The session begins with a paper by Lowell Lewis problematising key epistemological and methodological issues in the participant-observation model of anthropological fieldwork. Paul Dwyer will then present material from his work-in-progress performance, *Bougainville Photoplay*.

Through spoken word, slides, Super-8 film and the display of various artifacts, the photoplay project weaves together three strands of narrative. The first of these documents a series of trips to Bougainville (PNG) by an eminent Australian orthopaedic surgeon during the 1960s, just as the era of Australia's colonial mandate in PNG was drawing to a close. The doctor is presented with dozens of crippled children and lepers; his operations allow many of these people to walk for the first time. The second narrative strand documents the establishment of the giant Panguna copper mine against the wishes of Bougainville's traditional landowners, the environmental destruction caused by the mine, the struggle for Bougainville to become independent of

PNG and the spiraling chaos of a brutal civil war during which roughly one in ten of the island's inhabitants dies. The third strand of the photoplay project centres on the efforts of an Australian academic, Paul Dwyer, to begin a fieldwork study of reconciliation ceremonies on Bougainville in the current period of post-war reconstruction.

The session will conclude with an open forum on the issues raised, both in Lowell's paper and in Paul's performance, concerning future directions in performance/ethnography.

Keywords: Norman Denzin ; Dwight Conquergood ; Victor Turner ; Performance Ethnography; Critical Pedagogy and the Politics of Culture ; Bougainville Photoplay ; ethnography ; theatre ; performance studies ; anthropology ; sociology ; communication theory ; performative ; Papua New Guinea ; Bougainville ; participant-observation ; anthropological fieldwork ; reconciliation ceremonies ; post-war reconstruction

Peter Eckersall (University of Melbourne)

Towards an expanded dramaturgical practice: a report on The Dramaturgy and Cultural Intervention Project

This paper is a report on 'The Dramaturgy and Cultural Intervention Project' (Dramaturgies), a forum for the investigation of issues in professional dramaturgical practice in Australia. The paper reviews the textual orientation of historical theatre practice before describing a series of events aiming to promote a wider and more culturally interactive understanding of dramaturgy. New forms of dramaturgy arising in response to the post-dramatic turn in theatre (Lehmann 1999) are discussed as a basis for exploring an expanded dramaturgical practice. Proposals for a new poetics for dramaturgy that revive theatre as a forum for social critique conclude the paper.

Keywords: Hans-Thies Lehmann ; dramaturgy ; cultural intervention ; textual orientation ; post-dramatic ; poetics ; social critique

Rosemary Farrell (La Trobe University)

'Inventing tradition' in Australian new circus [Paper]

In 1983, seven Chinese acrobats from the Nanjing Acrobatic Troupe came to Albury Wodonga to train Australian child and adult new circus performers in 'traditional' Chinese acrobatics and circus acts. Oral histories, from some of the participants of the Nanjing training project, inform this cross cultural discussion. In this paper, the theories of 'inventing tradition', from the perspective of an historical authenticity of Chinese acrobatics, are superimposed on Australian new circus training at the Flying Fruit Fly Circus.

Keywords: Nanjing Acrobatic Troupe ; Flying Fruit Fly Circus ; circus ; Nanjing ; Albury Wodonga ; China ; acrobatics ; Australia ; inventing tradition ; historical authenticity

William Farrimond

From *Kolkhoz* to *Iwi*: old stories for new needs [Paper]

This paper considers the benefits of adaptation in a rewriting for performance of the *Prelude* to Bertolt Brecht's *Caucasian Chalk Circle*, arguing a case for the contemporising of original contexts to enhance access for a local audience.

The dramaturgical structure of the original is identified and the processes of 'translation'

to adapted text and thence to performative stage imagery are traced through the detail of themes, characterisation, language, and mis-en-scene.

Central to Brecht's parable are the universal themes of land use and ownership and, by extension, identity. In parallel to the specific time and place of the original setting, the adaptation locates the people and the issues of the play in the current land use and ownership debate, defined by recent legislation by the New Zealand Government, in the framework of the Treaty of Waitangi Tribunal hearings of land claims by Maori.

Central to Maori identity is *whakapapa*, a knowledge of place in and through which individual and collective identity can be defined. Interiorisation, the recalling of cultural and ancestral roots, is a key to this knowledge, and Brecht's *Prelude* is a structural mirror to the many hui where this debate is nurtured.

Keywords: Bertolt Brecht ; Caucasian Chalk Circle ; dramaturgy ; translation ; adaptation ; performance ; imagery ; text ; land use ; land ownership ; New Zealand ; Treaty of Waitangi ; Maori ; whakapapa ; interiorisation

Rachel Fensham (Monash University)

What would a non-white aesthetic look like in Australian theatre [Paper]

This paper seeks to respond to the challenge of rethinking whiteness, as a way of seeing and representing the nation. This discussion has begun in relation to indigenous art practices through the writings of indigenous artists, art critics and scholars but it needs to extend from the visual to the theatre. The question is provoked in part by the recent production of *Black Medea*, directed by Wesley Enoch, that was presented at both Sydney Theatre Company and Malthouse Theatre in 2005. This play concerned with the foreigner, gender relations and the politics of the polis demands a radical revisioning of the mise en scene if it is to represent a racially fractured and violent society, such as Australia. The paper will consider how the production reframes the norms and values asserted by the classics in white consciousness in order to overturn the conventions of an inherited colonial tradition in Australian theatre. Is it possible for the imperialising power of the white spectator to be displaced?

Keywords: Wesley Enoch ; Sydney Theatre Company ; Malthouse Theatre ; Black Medea ; nation ; indigenous art practices ; indigenous artists ; theatre ; Australia ; race ; violence ; white consciousness ; colonial tradition ; aesthetic

Andrew Filmer (Department of Performance Studies, University of Sydney)

Within and without: containing the 'Heart of PQ' [Paper]

This paper will question understandings of the relationship between theatrical performance and the places in which it occurs. Taking the 'Heart of PQ' installation at the 2003 Prague Quadrennial as a case study, I will examine the discourse which designer Dorita Hannah has utilised to represent the installation and compare it with my own experience as a visitor during the installation's two-week existence.

Reflecting on the 'Heart of PQ', Hannah has stated that, "The project sought, by means of a site-specific installation, to challenge, disrupt and eliminate the borders that traditionally exist in theatre." In this paper I will argue that the containment of the 'Heart of PQ' within the interior of Prague's Industrial Palace quietly subverted Hannah's stated intentions.

Indeed, the extent to which the 'Heart of PQ' found itself contained raises questions about our understanding of how theatrical performance is contained within various structures, both built and thought. Through this paper I will argue that practitioners and theorists alike need to remain alert to how theatrical performance, and theatre space, are

located within a wider social space.

Keywords: Dorita Hannah ; Prague Quadrennial ; Industrial Palace, Prague ; Heart of PQ ; theatrical performance ; place ; installation ; containment ; theatre space ; social space

Ray Goodlass (Charles Sturt University, Wagga Wagga)
'Fairy Music' [Demonstration ; Paper]

In this paper I shall elaborate on one specific aspect of a creative project, namely the addition of music to my original play script *Teaching the Fairy to Swim*. *Teaching the Fairy to Swim* is a play for both general and gay audiences. Essentially a love story, it is the fictitious account of the life of one gay man, whose life was dramatically and irrevocably altered by the real-life homophobic drowning of Dr. George Duncan in Adelaide in 1972. This event was a defining moment in Australia's queer history, and as the play tracks its impact on the life of Alistair Symes, QC, it also takes the audience on a journey that shows how the drowning was a catalyst for trail-blazing homosexual law reform. Paralleling and at times interconnecting with that story are the inconclusive attempts to bring Duncan's murderers to justice. Though the play is to a degree character-driven text-based drama I have also employed mixed methodologies and, for example, at times use stylizations such as fantasy, burlesque, and Brechtian techniques. In the courtroom scenes I have taken the literal transcripts and then burlesque them, whereas in the parliamentary scenes I have made the homophobic politicians grotesques. All these scenes have been set to music by my composer Natasha Moszenin, and in this presentation I shall demonstrate the transformation of the text, the process of adding music, and the end results through playing a CD of a recent workshop in which the music was added.

Keywords: George Duncan ; Alistair Symes ; Natasha Moszenin ; Teaching the Fairy to Swim ; creative project ; play script ; music ; Adelaide ; 1972 ; homosexual law reform ; homophobia ; gay audience ; fantasy ; burlesque ; Brechtian techniques ; grotesque

Ray Goodlass (Charles Sturt University)
The recognition of creative arts practice as research at Charles Sturt University [Paper]

In this paper I shall explore the recognition of creative arts practice as a form of practitioner research. My observations are based largely on our practice at Charles Sturt University that recognises arts practice as research, which I wrote on behalf of the university. I shall primarily discuss the University's recently adopted policy document recognising creative arts practice activity by staff as research, which is to be used as a key indicator of a staff member's eligibility for consideration as being research active. In this policy publication is widely defined and includes exhibition, performance, books, film, video, CD, DVD, the world wide web, hybrid arts events, and other forms of new media. I shall also show how CSU recognises creative arts practice as the research component in its visual and performing arts Bachelors Honours courses, professional postgraduate courses such as the Master of Visual and Performing Arts and Doctor of Visual and Performing Arts, and the researched based Master of Arts (Honours) and PhD programs

Keywords: Charles Sturt University ; creative arts ; practice ; research ; postgraduate ; academic

Ariana Grabrovaz (Department of Performance Studies, University of Sydney)
Refracting silences in *Holy Day* [Paper]

May-Brit Akerholt begins an interview with playwright Andrew Bovell by quoting Shostakovich in what was once the long-held motto of the Australian National Playwrights' Conference - 'Art Destroys Silence'. Akerholt is alluding to the way in which Bovell's recently published and performed play, *Holy Day*, addresses the wide scale cultural silence surrounding an Aboriginal-centred history. In a play that speaks strongly to postcolonial themes of race relations, *Holy Day* braves a crossing into Australia's national psyche. Taking the figure of the lost child in the landscape as central to our cultural imaginary, Bovell shifts and redirects our focus toward the stolen black child. Set at a remote travellers rest, Australia's mythologised interior - a space of absence and silence fertile for projection - might be seen as an apt site at which to unlock a repository of past terrors.

Combining both literary and performance analysis, this paper will examine the way in which play-text and production employ silence as a dramaturgical device on a variety of levels. The script's stage directions are replete with pauses, silences and gaps. Sparse, curtailed dialogue and a strong narrative momentum paint character's interiors and interrelationships with broad brushstrokes, enabling the action to take on symbolic functions. The style is epic and classical. On stage, both lucid statements and ambiguous tensions are caught in silence or embodied by the unnerving presence of a silent party. Thematically, silence comes to be associated with suicide, subjugation, alienation, autonomy, defiance, stoicism, purity and asceticism. When the play shifts from a naturalistic mode, with the audience summoned to bear witness to one character/actor's testimonial, silence is at work in the auditorium as a highly theatrical and political tool.

Keywords: May-Brit Akerholt ; Andrew Bovell ; ; Australian National Playwrights Conference ; *Holy Day* ; lost child ; stolen child ; national psyche ; Australia ; silence ; stage directions ; characters ; suicide ; subjugation ; alienation ; autonomy ; defiance ; stoicism ; purity ; esceticism ; theatrical ; political

Helena Grehan (School of Social Sciences and Humanities, Murdoch University)
The career highlights of the MAMU: the triumph of an invisible people [Paper]

MAMU recounts the story of the Spinifex people of the Great Victoria Desert who were exposed to the British-led nuclear tests at Maralinga in the 1950s. It combines documentary footage of the elders in their country, with a musical style performance to chart the journey taken by the Spinifex people as they fought for land and compensation. The documentary scenes are rich and emotive and share with us both the devastating impact of the testing on actual bodies, and the importance of cultural stories and sites to the people.

I argue that this footage, when juxtaposed with the live performance (with all of its elements of slapstick, musical numbers, traditional song and dance), creates a layered and reflexive performance that involves the spectator in an engagement that is emotional and visceral as well as intellectual. This is an engagement that invites the spectator in to an Aboriginal cultural world view, while simultaneously challenging them to reflect on issues of politics, representation, and (the limits of) history.

Keywords: Spinifex people ; Great Victoria Desert ; Maralinga ; nuclear tests ; 1950s ; documentary footage ; musical ; performance ; reflexive performance ; Aboriginal culture ; world view ; politics ; representation ; history

Janys Hayes (Faculty of Creative Arts, University of Wollongong)
The Chiasm and performance [Paper]

Luce Irigaray in her rereading of Merleau-Ponty's *The Visible and The Invisible* calls for an end to mind/body dualism and the recognition of embodied subjectivity. Irigaray

searches for a change in the foundations of language to reposition women in their own terms. For the performer, embodiment is problematised through the constructionist vision of the body as a surface for contesting discourses. Placed in Merleau-Ponty's chiasm of being both the seer and the seen, the performer is aware of her multifarious constructed subject positions as well as being aware of her own corporeal experience; "the two maps are complete and yet they do not merge into one." Judith Butler, whilst critical of Merleau-Ponty's essentialism, uses phenomenological embodiment to maintain that all gendered identity is performative, a set of repeated bodily acts. How implicated is the female performer in her own disappearance? Is it possible to radically shift the languages of performance through considerations of the embodied experiences of the female performer?

Looking at the author's latest work, *Surface Tension*, produced by Critical Mass Theatre, addressing the intertwining of politics, the environment and theatre, the question of finding new languages of performance is viewed in the light of the author's lived experience.

Keywords: Luce Irigaray ; Maurice Merleau-Ponty ; Judith Butler ; Critical Mass Theatre ; *The Visible and the Invisible* ; *Surface Tension* ; mind/body dualism ; embodied subjectivity ; women ; language ; performer ; body ; discourse ; phenomenology ; essentialism ; constructivism ; performative ; female ; lived experience

Julie Holledge (Flinders University)

A cross cultural study of emotional interiority [Paper]

This paper is a case study comparing techniques used by Australian and Korean actors to represent and communicate the emotional content of Lee Yoon-Taeks play *Ogu*. It is predicated on the assumption that emotions are among the prime means for the transmission of socially shared meanings, and cultural differences in emotion are a result of cultural differences in the perception and interpretation of events (Kitayama & Marcus 1994:75) It asserts that theatre is an ideal laboratory for a social study of culturally determined emotional expression, because actors embody in their performances the social rules governing emotional expression within their cultures, and elicit emotional responses from their audiences through the process of emotional contagion (Hatfield et al:1994).

The methodology for this study employed rehearsal room practices to gather raw data for subsequent analysis. Two workshops were held, one with Australian actors in Adelaide, and the other with Korean actors in Seoul. The material gathered in these workshops was interrogated for cultural differences.

The key findings of this project are condensed, for the purposes of this paper, into spatial and kinetic models revealing contrasting definitions of emotional interiority.

Keywords: Lee Yoon-Taeks ; Kitayama ; Marcus ; Hatfield ; *Ogu* ; Australia ; Korea ; actors ; emotion ; transmission ; socially shared meanings ; cultural differences ; perception ; interpretation ; Adelaide ; Seoul ; emotional interiority ; spatial ; kinetic ; models

Alina Hoyne (University of Melbourne)

The mediatisation of heritage: performing the past without bodies [Paper]

This paper provides a critical analysis of the dusk sound and light spectacular *Blood on the Southern Cross: The Story of Eureka* as an example of mediatised heritage. Staged at Sovereign Hill Pioneer Village, Ballarat, *Blood on the Southern Cross* utilises sound & light technology to assist in the narration of the 1854 Eureka Rebellion. This

presentation is almost completely devoid of performers, with only one live actor appearing towards the end of the show. According to the program this lack of live bodies "on stage" is the magic of the sound and light experience, suggesting that without the need to represent historical figures via a live body in the theatrical space visitors can make the historical events presented (via special effects, sound and light, that re-enact the spectacle of historical events) "really live" in their imaginations. This claim raises the conundrum: Can a representation of the past be less problematic and more "real" by excluding the human body from a phantasmagorical, fully automated, technological spectacle? Touching on the debate regarding the implications of mediatisation to live performance (Phelan 1993; Auslander 2001), this paper explores this conundrum through an analysis of *Blood on the Southern Cross*.

Keywords: Peggy Phelan ; Phillip Auslander ; Sovereign Hill Pioneer Village, Ballarat ; *Blood on the Southern Cross: The Story of Eureka* ; sound ; light ; bodies ; 1854 Eureka rebellion ; history ; live ; technology ; spectacle ; mediatisation

Jerry Jaffe (University of Otago)

Theatrical pedagogy: Boal in the maths class [Paper]

In the writings of Paulo Freire, one finds a call for democratising the classroom with indications of paths to pursue and ideals to embrace. Fellow Brazilian Augusto Boal follows a parallel analysis of theatre in his *THEATRE OF THE OPPRESSED*. In Boal's tools for the *THEATRE OF OPRESSED* many activities present suggestions for how one may develop a radical pedagogy to any classroom setting. Some disciplines within the Arts and Humanities, such as English, History, and Language studies, have a closer kinship with the performing arts and so may readily present ways to incorporate a Theatre of the Oppressed methodology to a Pedagogy of the Oppressed classroom.

However, rather than stopping where intersections may seem most obvious, Boalian techniques also have application in the classrooms of the Sciences and Mathematics as well. In this presentation I will outline some of my thoughts and work on how one might apply the theatrical techniques of Boal to a Maths classroom. I will explicate three general areas: a theoretical orientation with review of Freire and Boal; curricular activities and specific classroom activities; and also an introduction to a performance piece developed with students on the theme of mathematics.

Keywords: Paulo Freire ; Augusto Boal ; Theatre of the Oppressed ; classroom ; radical pedagogy ; mathematics ; students

Veronica Kelly (University of Queensland)

'National theatre' and mass modernity: the possible agencies of the J. C. Williamson organisations within Australian theatrical historiography [Paper]

The importance of understanding theatre history in the light of economic developments has been demonstrated in Tracy C. Davis's path-breaking study *The Economics of the British Stage 1800-1914* (CUP 2000), which positions theatrical management within historically specific practices of business entrepreneurship and company structures. Davis comprehensively analyses the interactions of international finance, entrepreneurial personalities and managerial combinations which circulated British theatrical product throughout the world. The extent of this circulation peaked from the 1890s to the Great War, resulting in theatre's maximum expanse of global penetration as a live form, to be challenged post-war by film's superior capitalist efficiency in manufacture, distribution and marketing.

My study of the various powerful managerial initiatives located in Australia during this period throws new light on the specific operations of what Davis sees as a 'unidirectional exchange'. It considerably complicates and even reverses Davis's picture

of a prevailing centre-marginal flow of cultural images, texts, technologies and entrepreneurial initiatives. These contestations emerge from my research in, and consequent theorising of, a major cultural and economic phenomenon: the commercial firm of J C Williamson Ltd between 1880 and 1920. Furthermore, much research in the mechanisms and structures of the various modes of the mass entertainment industry challenges the nationalist readings of Australian theatre history dominant in the last quarter of the twentieth century, which tend to designate 'national' performance culture as that which expresses topical locality and which originates inside the nation's boundaries. I argue rather for a re-visioning of the nationalist paradigm by situating Australia within the discourses and practices of international mass modernity, and invite speculation of the changed narratives of Australian culture presented through the exercise of reading J C Williamson Ltd as an originary 'national' theatre.

Keywords: Tracy C. Davis ; J. C. Williamson Ltd ; theatrical management ; business entrepreneurship ; unidirectional exchange ; 1880-1920 ; entertainment industry ; nationalist readings ; Australia ; theatre history ; national theatre

Adrian Kiernander (University of New England)

'Waddarya!': theatrical violence and bullying as charivari and the policing of gender [Paper]

This paper will focus on the enactment of masculine violence in Australian (and, briefly, New Zealand) theatre, especially those instances of violence that can be categorized as bullying. In particular it will look at bullying not only as pathological aggression but also as a kind of policing of gender, especially of masculinity, akin to the charivaris of late medieval Europe described by Natalie Zemon Davis in *Society and Culture in Early Modern France*. In these instances, bullying takes the form of public humiliation and punishment of members of society who transgress accepted norms, especially boys or men who are perceived as deficient in terms of their enactment of conventional masculinity. The effect of the bullying, in some cases, is the internalising by the victims of the values of the bullies, and the perpetuation of those values.

The paper will look primarily at Anthony Coburn's *The Bastard Country* (1959). Set on a remote property in rural Victoria, it tells the story of a farmer who initially looks like the traditional Aussie battler making good against the odds through sheer brute force, hard work, grim doggedness and determination. These normally admirable qualities are problematised by the action of the play and this paper focuses on his role as bully, especially the use of violence towards his two sons who are not yet adequate, in his mind, in terms of masculinity. It will refer to other bullying father-son relationships such as that in Barry Pree's *A Fox in the Night* (also 1959).

The paper will also make reference to more recent plays, especially Jack Hibberd's *Slam Dunk* (1995), as well as his *White With Wire Wheels* (1967), Alex Buzo's *Norm and Ahmed* (1968), and David Williamson's *The Removalists* (1971), Gordon Graham's *The Boys* (1991), Nick Enright's *Blackrock* (1995), Daniel Keene's *Untitled Monologue* (1998) and Ian Wilding's *Below* (2000). It will also make reference to the New Zealand play by Greg McGee, *Foreskin's Lament* (1981).

The paper will conclude with reference to the figures of the bully and the businessman and their convergence in John O'Donoghue's *Essington Lewis: I Am Work* (1981), David Williamson's *Sons of Cain* (1986), and Tony McNamara's *The John Wayne Principle* (1996).

Keywords: Natalie Zemon Davis ; Anthony Coburn ; Barry Pree ; Jack Hibberd ; Alex Buzo ; David Williamson ; Gordon Graham ; Nick Enright ; Daniel Keene ; Ian Wilding ; Greg McGee ; John O'Donoghue ; Tony McNamara ; Society and Culture in Early Modern France ; The Bastard Country ; A Fox in the Night ; Slam Dunk ; White With Wire Wheels ; Norm and Ahmed ; The Removalists ; The Boys ; Blackrock ; Untitled Monologue ; Below ; Foreskin's Lament ; Essington Lewis: I am Work ; Sons of Cain ;

The John Wayne Principle ; masculinity ; violence ; bullying ; policing of gender ; humiliation ; punishment ; father ; son ; businessman ; Australia ; New Zeland ; medieval Europe

Sarah Kurland Wise (Unviersity of New South Wales)

Koorioke [Paper]

As this conference calls us to journey to the interior of Australia, this paper follows that trail into the Aboriginal interior on a metonymical journey by entering the Redfern community during a Koorioke night. This trope is effectuated by looking at the condensed site of Redfern as a community of Aboriginal people gathered from around the country. My argument is that a complex aesthetic is generated at the Redfern RSL through Koorioke's collaboration and appropriation.

This paper uses hybridity, interactivity and performativity to explore the gaps and contingencies of Sydney's Aboriginal culture exposed through the transmogrification of Karaoke into Koorioke. There is an engagement with hybridity through the exploration of these wild Karaoke nights transmuting into Koorioke and these song nights metamorphosing into an expression of the Aboriginal community. Interactivity is explored in terms of the relationship that Koori performers create by interacting with the crowd; the audience is seduced by being known. Performativity is engaged as the night encounters flux, mutability and dubiety as competitive energy alters a casual night of song to one of a complex aesthetic.

Keywords: Redfern RSL ; Aboriginal people ; Redfern ; community ; Koorioke ; karaoke ; performativity ; interior ; Australia

Carol Langley (University of New South Wales)

Borrowed voice: the art of lip-synching in Sydney drag [Paper]

Fred Astaire, Audrey Hepburn and Sydney drag queen Claire de Lune. Three very different artists with one thing in common - they have all taken part in performances that involved lip-synchronisation. Accepted in the Hollywood musical, maligned in the music industry, and acknowledged as art for the marriage of voice and animated character in animation, lip-synching is a mainstay of Sydney drag. In that arena, it is not only a key element of the gender toolkit, but also a vehicle for enriching the drag act.

One aspect of drag performance is the layering that occurs between performer and persona, and persona and act - the physical layering (the strata of makeup, wigs upon natural hair, costuming that is often peeled off tier by tier, from number to number), the gender layering, and so on. For the theorist, the penetration of these layers may be, in effect, a particular kind of "journey to the interior". Lip-synching can also be viewed as another layering mechanism.

This paper presents drag lip-synching's colourful history, the skill and technique involved, the complexity of its usage on Sydney stages, and related video footage. It then goes on to discuss its effect on and significance in the drag act, and the associated gender- and non-gender-based theoretical implications.

Keywords: Fred Astaire ; Audrey Hepburn ; Claire de Lune ; lip syncing ; Sydney ; drag ; performance ; voice ; gender

Kathryn Leader (Department of Performance Studies, University of Western Sydney)

In camera vs on camera: liveness, performance and the media in the Michael Jackson trial [Paper]

The Michael Jackson trial has generated an enormous amount of public interest - so much so that, when the presiding Judge banned cameras from the courtroom, Sky News and E! Entertainment found an ingenious way to get around this ruling. Using the transcripts and hired actors (including a Michael Jackson impersonator) they faithfully recreate the events of the courtroom (down to the exact layout of the space and bizarre hair of the Defence Attorney) and broadcast it daily, including a highlights show on Sundays.

The issue of filming in a courtroom has long been contentious. Legally a trial is still meant to be primarily (if not exclusively) an in camera event: detractors of cameras in the courtroom have argued that a camera mediatises the proceedings, thereby interfering with the heart of the trial process: the live event. As early as the Nuremberg trials, however, it was argued that broadcasting allowed the courtroom to truly be a place of public justice and open to public scrutiny. Over the last 30 years the use of film has gained a foothold, particularly in the US where broadcasting of trials has also become a source of popular entertainment. This has been taken a step further in Michael Jackson's trial - when the court didn't 'deliver' the trial for television the broadcasters were forced to work around this to satisfy an enormous potential audience who expected to be able to watch the trial.

So why is it so important for an audience to be able to 'see' the live events of a courtroom? Philip Auslander speculates that the importance of 'liveness' is 'rooted in an unexamined belief that live confrontation can somehow give rise to the truth in ways that recorded representations cannot' (Liveness, 1999, p 128). For the audience in the Michael Jackson courtroom drama, seeing actors performing the transcripts gives the 'proceedings' a sense of 'liveness'. This allows them to journey to a place of interiority, authenticity and truth even though ultimately what they are seeing is not the live event at all - but instead a simulated liveness: a mediatised production of a past event that took place in camera

Keywords: Michael Jackson ; Philip Auslander ; Sky News ; E! Entertainment ; Liveness ; trial ; courtroom ; transcripts ; actors ; United States ; liveness ; performance ; mediatisation

Jenny Leong (Department of Performance Studies, University of Sydney)

Where the records are: a journey to find performance documentation [Paper]

In the children's book *Where the Wild Things Are*, Max discovers that his bedroom has been transformed into a fantastical forest, populated by magical monsters.

Many performance practitioners also find their bedrooms and homes transformed - not into fantastical forests, but rather into makeshift archives overflowing with documentation of their performances. Similarly, theatre companies lucky enough to have a permanent theatre space can find their props warehouses doubling as archives or their hallways lined with boxes of performance documentation.

The absence of a national initiative to document performance in Australia means that no organisation takes responsibility for creating, collecting and preserving performance documentation. By default, performance practitioners, scholars and companies are left to undertake this task.

The impetus driving practitioners and theatre companies to document performance is different to the aims of a performance archive. It is my position that a systematic approach to performance documentation allows for greater access to the performance event by increasing the number of people able to experience the work, the depth of engagement with the work and the influence the work can have on other work. In this paper I will take an imaginary journey, like Max, to the wild interiors 'Where The Records Are'. I will discuss how storing performance documentation under a bed or in a shed conflicts with what I consider to be a significant purpose of performance

documentation: increasing access to the performance event. Further, I will argue that the current system, or lack thereof, in Australia has significant ramifications for anyone who wishes to access this material, including performance scholars, practitioners and enthusiasts of the future.

Keywords: Where the Wild Things Are ; performance ; documentation ; archive ; Australia ; access

Alison Lyssa

Strategies for representing Australia's black and white history on stage: a comparative study of Tammy Anderson's *I don't wanna play house*, Richard J Frankland's *Conversations with the Dead*, Andrew Bovell's *Holy Day* and Katherine Thomson's *Wonderlands* [Keynote]

Drawing on post-colonial theories of theatre's language of resistance and Felman and Laub's psycho-analytic theory that bearing witness to trauma is a "performative act," this paper investigates contemporary onstage witness to crises in Australian black/white relations. Refusing empire's construction of itself as natural/ism, Indigenous playwrights Anderson and Frankland each create a unique multi-layered witness to trauma and its transcendence. The non-indigenous writers, despite billed intentions to repudiate Aboriginal suffering, trap Indigenous witness within a white-directed utopia (Thomson) or dystopia (Bovell). In *Holy Day*, colonial raced and gendered stereotypes control the narrative, perpetuating myths that the displaced Aborigine is 'lost' and traditional culture is dream or nightmare. Highly visible Aboriginal defiance turns on itself, co-opted into a Bovellian myth of Aboriginality as an agent of racism. *Holy Day's* one break in the frame offers ineffective witness to silenced Indigenous pain. In *Wonderlands*, despite robust and well-researched articulation of Indigenous lands rights, the Aboriginal characters serve the imaginary "good Australia" Rutherford identified. *Wonderlands* wounds white aggression and sends it offstage lest it have to be confronted, while the saintly Indigenous characters salve white pain and wait for the white gift of their white-recorded history. Indigenous playwrights subvert the silence that the coloniser mourns in passing.

Keywords: Tammy Anderson ; Richard J. Frankland ; Andrew Bovell ; Katherine Thomson ; Felman ; Laub ; I don't wanna play house ; Conversations with the Dead ; Holy Day ; Wonderlands ; post-colonial ; theatre ; resistance ; psychoanalytic theory ; empire ; naturalism ; Indigenous ; trauma ; transcendence ; utopia ; dystopia ; white ; Aboriginality ; racism ; colonisation

Pauline Manley ; Stuart Grant (Department of Performance Studies, University of Sydney)
Immanent description: journeys from the interior [Performance]

The phenomenologist describes phenomena from within. This has traditionally been figured as the reduction - intentional analysis, sovereign consciousness turning its tyrannic beam back upon itself to expose its own processes, with evocations of impossible tail-chasing, and the quick, furtive glance from the corner of the eye.

Emmanuel Levinas turns intentionality around, conceiving it as living fromÉ, living from nourishing elements: "'good soup", air, light, spectacles, work, ideas, sleep etcÉ."(Levinas, 1969, p. 111). In this orientation, phenomenological research becomes a description from, writing from the experience of the phenomena rather than about them. Site-specific performance, likewise, becomes performing from a place.

The consciousness of a dancer is spat out from within the felt good soup of motion to a world of reflective surfaces - the teacher, the other dancers, the mirror, the audition panel, the anatomical illustration, the dancer's own envisioned version of the movements - looping it back to itself.

This looping, this interplay, this incorporation of outside brought in and sent out again,

whether danced or written, reveals the reversibility of the reduction, continually feeding back on itself, nourishing itself. Each successive reflection altering, adding, shifting, changing, expanding, enriching the soup.

The proposal is for a joint site-specific performance of dance and academe, enacting the theme of immanent description, describing being-in from within phenomena, dancing and speaking from somewhere in the conference ground, developing the concept of performing and researching from.

Keywords: Emmanuel Levinas ; phenomenology ; intentionality ; experience ; site-specific performance ; immanent description ; performing ; researching

Eileen Mary Hoare (Macquarie University)

The new woman and the new world: Ibsen in Australia 1889-1891 [Paper]

In 1889, when Janet Achurch brought A Doll's House by Henrik Ibsen to Australian and New Zealand audiences for the first time, there was an expectation that this play would send shock waves throughout the Antipodes as it had in Europe and England. Initially the reviewers were highly critical of Ibsen for writing such a play, and for constructing characters with no redeeming features, in particular the "Old Man", as Torvald Helmer was increasingly referred to by contrast with Nora, who was seen as a model for the "New Woman."

Achurch introduced her signature role of Nora and the controversial play A Doll's House to audiences in all the capitals of the colonies and major country towns of Australia and major cities and towns of New Zealand. That the play was performed in some of the remotest areas of Australia and New Zealand is testament to the remarkable energy and versatility of Achurch and her husband, Charles Charrington. Their experience in stock companies in England fuelled their ambitions.

The frequency of performances of this play in this two-year period allows for a comparative study between the emotional and antagonistic initial responses to the play mainly from critics looking to be entertained and a growing intelligence and understanding, even preference for this new drama.

Keywords: Henrik Ibsen ; Janet Achurch ; Charles Charrington ; A Doll's House ; 1889 ; 1891 ; Australia ; New Zealand ; audiences ; new woman ; responses ; emotional antagonistic ; new drama

Gay McAuley (Department of Performance Studies, University of Sydney)

Remembering and forgetting: place and performance in the memory process [Paper]

There is no doubt that places play an extremely important part in the memory process associated with events, and performative practices of many sorts also play a part in permitting such place-based memory to be articulated and in destabilising the present reality of a place sufficiently for intimations of the past to emerge. This paper is part of a larger research project in which I have been exploring the way we deal with places where traumatic events have occurred, and the way places themselves seem to "hold" the memories of events that occurred there. The larger project is concerned with massacre sites and places of incarceration, dating from the colonial period and from the present day, but for the purposes of this paper I shall discuss only two sites, both places of incarceration located in Sydney, one an official 'memory site', the Hyde Park Barracks, the other an 'island of vanishment', the Villawood Immigration Detention Centre.

Keywords: Hyde Park Barracks ; Villawood Immigration Detention Centre ; place ; performance ; memory ; massacre sites ; incarceration ; traumatic events

Glen McGillivray (University of Western Sydney)

Self fashioning and fashioning the self: the Renaissance crisis of interiority

The notion of interiority in Western acting practices is often associated with ideas of "truth" and "authenticity". Such interiority, as Colin Counsell (1996) writes, in relation to Method acting, often signifies "great psychological 'depth'"(56). The notion of an authentic self that dwells within reflects a theory of the self which, as Arjun Appadurai (1990) writes, is predicated on a "topography" of inner "reality" - the knowing and aware self - versus an outer surface which expresses that self or, importantly, can also hide it. According to Appadurai, the genealogy of such a view can be traced to the New Testament where "a major normative claim"(93) was made about the separation of outer action from inner intention. This, in turn, led to a certain ontological anxiety, expressed in the writings of the Church Fathers, over the outward manifestation of the self: did the outer truly express the inner or, conversely, did it dissemble in order to hide, and if so, why? In the 16th and 17th centuries, fixed and hierarchically ordered medieval theories of self were assaulted by a range of forces leading to a crisis of interiority. This paper will discuss the Renaissance crisis of interiority and reveal how the actor, with his capacity to persuasively counterfeit a range of selves other than his own, stood right at the point of crisis.

Keywords: Colin Counsell ; Arjun Appadurai ; interiority ; acting ; truth ; authenticity ; psychological depth ; method acting ; self ; inner ; outer ; action ; intention

Ailsa McPherson

Daydream believers and celluloid dreams? [Paper]

An inquiry into the response of Sydney audiences to the screening of early films. One specific line of inquiry will be the watchers' reaction to filmed material relating to the Boer war. The paper will explore the apparent intent of the films' messages and the reception of those messages in the colony. This will be discussed as influenced by time and international circumstance and by local screening conditions and response to technology as well as by dreams and hopes not captured on screen.

Keywords: Sydney ; Boer War ; film ; audience ; colony ; technology ; dreams ; hopes

Paul Monaghan (School of Creative Arts, University of Melbourne)

Nietzsche's Promethean nausea: the depth of Zeus and the birth of nothing [Paper]

In Section 9 of *The Birth of Tragedy*, Nietzsche suggests that the essence of the Prometheus myth is "the necessity of sacrilege imposed upon the titanically striving individual". What is 'sacrilegious' is to acknowledge that the "misfortune in the nature of things Éthe contradiction at the heart of the world", which is commonly revealed to humankind as a clash of the divine and human worlds, is in reality clash inside the human mind. By realising that the gods (or, at the end of the nineteenth century, the Christian God) do not exist outside of him, the "Titanically striving (modern) individual" "holds their existence and their limitations in his hands". The death of God is the birth of consciousness. Nietzsche further suggests, however, that the cost of a Promethean independence from the gods is suffering, and, at the birth of Modernism, the particular suffering we encounter is Nausea.

This paper explores Nietzsche's use of the Prometheus myth, with reference to my own recent production of Aeschylus' *Prometheus Bound* at the School of Creative Arts, University of Melbourne.

Keywords: Nietzsche ; Aeschylus ; School of Creative Arts, University of Melbourne ;

Jasna Novakovic (Centre for Drama and Theatre Studies, Monash University)

Who am I? Dorothy Hewett's ontological knowledge [Paper]

Between 1981 and 1983 Dorothy Hewett wrote two plays for the Magpie Company, Golden Valley and Song of the Seals, both in the genre of fairy tale and both containing a strong sense of moral values. They were part of the author's broader agenda to revisit the dominant social discourses in Australia and examine the myths that have shaped the collective consciousness of the nation. Hewett's counter-discourses are famous for their subversive thrust, and the liberation of the imagination from the straitjacket of pure reason is just one of her characteristic literary strategies. The epistemological critique of the Australian attitude to Nature, although perhaps less obvious, is nevertheless always there as a sub-text. In the above two plays it is raised to the status of the main theme.

This paper would focus on the latter of the two paradigms for Australia, Mystery Bay of Song of the Seals, which is Hewett's most comprehensive text specifically addressing the issue of conservation, while continuing the discourse of Nature. It opens with the ontological question, Where do I belong? or, rather, Who am I?, recognizing that the sense of Self is largely predicated on self-identification with a culture and an environment. To find out the answer, the teenage protagonist Willow has to bond with a person and a place: a mother surrogate since she is an orphan, a man to love and "a hearth, a home". After fulfilling these, other desires can proliferate. Yet, from the very start, the play triggers a sense of displacement reinforced by the girl's Christian name, of human apartness from the rest of nature and the need for reconciliation with it. Driven by a personal quest for ontological knowledge, Hewett gives primacy in Song of the Seals to "narrative or storytelling knowledge" over "the abstract, denotative, or logical and cognitive procedures generally associated with science or positivism." Willow is literally a character from the old tales. She comes "from across the sea" like the white settlers of Australia once did.

Keywords: Dorothy Hewett ; Magpie Company ; Golden Valley ; Song of the Seals ; fairy tale ; moral values ; social discourses ; Australia ; nation ; counter-discourse ; nature ; conservation ; white settlers

Gaye Poole (University of Waikato)

Finding Coralie (or revisiting the ABC-TV Australian theatre seasons [Paper]

For the first time ever in June 2005 the Sydney Film Festival included a focus on television drama: a posthumous tribute to Michael Carson which included a screening of the first episode of his series Scales of Justice and a compilation of extracts to demonstrate the diversity of his work.

Michael Carson's body of work as an award-winning television drama director over 30 years includes seminal series such as *Scales of Justice*, *Phoenix* and *Janus*. We have been extremely close since we worked together in 1978. I am currently documenting and evaluating his contribution to Australian TV drama. My decision to tackle this project was a response to his diagnosis last year with pancreatic cancer. My paper will explore the shifting boundaries and perspectives of researcher-informant throughout his illness.

I will revisit the Australian theatre festival, produced and screened by the ABC in the early 1980s. Among the works such as *Rusty Bugles*, *Big Toys*, *The Department*, are two which Michael directed: Alex Buzo's *Coralie Lansdowne Says No* and Alma de Groen's *Going Home*. In various critical texts these televised theatre pieces are barely mentioned, if at all. The gaps, I believe, are due to the difficulty of acquiring this

material. Central to my research on these television plays is the search for surviving audiovisual documentation and then a reassessment of the season.

My paper will have two parts: one, a concentration on issues of the personal in research and two, a discussion of the constraints involved in researching televised theatre.

Keywords: Michael Carson ; Alex Buzo ; Alma de Groen ; Sydney Film Festival ; Scales of Justice ; Phoenix ; Janus ; Rusty Bugles ; Big Toys ; The Department ; Coralie Lansdowne Says No ; Going Home ; television drama ; Australia ; documentation

Meredith Rogers (La Trobe University)

Animal/vegetable/mineral: material transformation as performed event [Paper]

In pursuing my research regarding the transformational nature of the relationship between actors and chairs on stage, it is proving necessary to first examine what we mean more generally by the terms "transformation" and "transformational" before proceeding to a closer investigation of the particular relationship that is my study. Notions of transformation are presently employed routinely to describe cultural processes and disciplines at every level of discourse from the casual and conversational to the critical and scholarly.

In this paper I will discuss four works in different media and from different epochs. What links the works is the centrality of the idea of transformation to each and the fact that in each, material transformation is a performed event. I will compare and contrast the ways in which these transformations are enacted and begin to consider the relationship between the material of the work and its meanings.

The works I will discuss are:

- * Metamorphoses (c 8AD) - epic poem by Ovid
- * Apollo and Daphne (1622-5) - marble sculpture group by Gian Lorenzo Bernini
- * Antic Meet (1958) - dance composition by Merce Cunningham
- * The Third Hand (1998) and Split Body (1998) performances by Stelarc

Keywords: Ovid ; Gian Lorenzo Bernini ; Merce Cunningham ; Stelarc ; Metamorphoses ; Apollo and Daphne ; Antic Meet ; The Third Hand ; Split Body ; transformation ; actors ; chairs ; performed event ; material ; meanings

D Ross (Department of Performance Studies, University of Sydney)

Caught in the crossfire: "living" history and the problem with people in historical re-enactments [Paper]

'Audiences are surrounded by the action and, ultimately, caught in the crossfire', promises the website for Blood on the Southern Cross, an historical re-enactment at Sovereign Hill in Ballarat, Victoria. 'Living history' museums like Sovereign Hill invite tourists literally to 'walk into' an historical moment as it is performed around them. While costumed employees act out scenarios on the dusty streets and shopkeepers sell traditional wares made on site, paying visitors are meant to feel as though they are 'living' history. Visual realism asserts the 'life' of the moment, but the 21st century bodies of some employees and visitors are inevitably older, larger, or otherwise visibly different than would have been possible during the historical period being depicted. The stronger the insistence on visual detail, the more problematic bodies become.

Interestingly, Sovereign Hill's production of Blood on the Southern Cross, an 80-minute 'spectacular', re-enacting the Eureka Stockade sidesteps the 'crossfire' between historical realism and contemporary bodies by removing human figures altogether. This paper will explore the merits and disadvantages of the innovative

techniques used in Blood on the Southern Cross in the context of the special demands and expectations placed on living history institutions.

Keywords: Sovereign Hill, Ballarat ; Blood on the Southern Cross ; living history museums ; Eureka Stockade ; Ballarat ; visual realism ; bodies ; historical re-enactment

Mark Seton

In or between: locating the 'X' factor in the formation of trained actors [Paper]

The 'X' factor is no longer just that quality that directors or agents claim to recognise when scouting for new 'talent'. It has now even become a TV show! But is it really something that can be perceived as something that exists within some but not others? At a special forum of professional actors last year, it was expected that the actors would reveal at least some of their secrets - how they nurtured or produced the 'it' factor that gets recognised as great acting. But after hearing the actors struggle to articulate their experiences, the journalist covering the forum concluded: " These actors are at the top of the craft, but have no idea why." It is this notion of the interiority of talent or the 'X' factor that I have found is being propagated in places of actor training. However, I will argue that this is a misrecognition of what is actually happening between the actor and other stakeholders witnessing a performance. Therefore I will argue for a review of the assumptions of the 'X' factor as a possession of a particular interiority.

Keywords: talent ; actors ; secrets ; interiority ; training

Mark Seton

In-formation and ex-formation: InterPLAY forms for creative expression [Workshop]

Keywords: Phil Porter ; Cynthia Wynton-Henry ; InterPlay ; improvisation ; technique ; playful experience ; movement ; hand contact ; story telling ; San Francisco

Peta Tait (La Trobe University)

Femmes and aggressive acts in new circus [Keynote]

The female terrorist and thug in Archaos was a forerunner to the recent femme activity in physical theatre and new circus. It exposes the way that bodies are socially identified according to patterns of movement so that atypical action undermines gender demarcations. Accordingly, violet action can make a female body seem queer. In a broad pattern of comic gender reversals, femmes in Circus Oz demand submission from startled males in their appearances between 1998 and 2002. Violence may no longer be a straightforward topic for circus comedy in societies confronted with the complicated mesh of international political alliances. A more serious depiction of aggression delivered by female aerialists is found in the work of the all-female, award-winning New York based-group, Lava under the direction of Sarah Johnson who also worked with Circus Amok and Jennifer Miller.

Keywords: Sarah Johnson ; Jennifer Miller ; Circus Oz ; Lava ; Circus Amok ; female terrorist ; physical theatre ; new circus ; violent action ; female body ; queer ; comedy ; aggression ; aerialist

Jack Teiwes

[Cloudstreet] [Paper]

Tim Winton's *Cloudstreet* has been hailed as the most popular Australian novel of all time, and its stage adaptation was regarded as the most significant Australian play since

Summer of the Seventeenth Doll. Adapted by playwrights Justin Monjo and Nick Enright for a Company B and Black Swan Theatre co-production directed by Neil Armfield, *Cloudstreet* achieved immense popularity upon its opening in the 1998 Festival of Sydney and proceeded to tour Australia and overseas to great acclaim over the next three years.

Cloudstreet was an uncommon hit, especially given its great length and complexity, and its success with both critics and audiences alike. However, in the process of adaptation some subtle yet extremely important changes were made to the ideology of *Cloudstreet*, resulting in a play which expressed significantly different messages from the original novel.

This paper touches on the history of *Cloudstreet*, from conception to its final performances, demonstrating how minor aspects in Winton's book regarding a vision of Australia itself and Aboriginal issues were reinterpreted and vastly magnified by the play's writers and director in lieu of the period novel's predominant focus on a specific time and place. The stage adaptation redefined *Cloudstreet* as a contemporary 'state of the nation' address for Australia, including a politicised statement of Aboriginal Reconciliation.

The play's departures from Winton brought *Cloudstreet* into ideologically murky waters that open it up to accusations of an uncritical political conservatism that is both understated in the original novel and antithetical to the politics of the play's creators.

Keywords: Tim Winton ; Justin Monjo ; Nick Enright ; Neil Armfield ; Company B ; Black Swan Theatre ; Festival of Sydney ; Cloudstreet ; Summer of the Seventeenth Doll ; Australia ; Aboriginal issues ; reconciliation ; political conservatism ; ideology ; adaptation ; novel ; play

Ruth Thompson (University of New England)

Theatres of peace and protest: the continuing influence of Euripides' play *The Trojan Women* at the nexus of social justice and theatre practice [Paper]

This paper will pay particular attention to a contemporary adaptation of Euripides' *The Trojan Women* by Rosalba Clemente and Dawn Langman, produced by the State Theatre Company of South Australia in November 2004. Using this production as a focus, I intend to explore how the practice of theatre can interact with, and in some cases influence, community cultural awareness and public debate, as well as contribute to the enhancement of social capital. The paper will use information gathered in interviews from the writers, directors, designers and community choir members, as well as some audience responses to the production. The production information will be juxtaposed with some of the theories and practices current within the debates surrounding community cultural development and the building of social capital. This journey to the interior of the State Theatre Company's production of *The Trojan Women* will offer insights into how adaptations of ancient texts may still hold relevance for contemporary performers, audiences and debates.

Keywords: Euripides ; Rosalba Clemente ; Dawn Langman ; State Theatre Company of South Australia ; *The Trojan Women* ; adaptation ; theatre ; community ; cultural awareness ; public debate ; social capital ; community cultural development

Joanne Tompkins (University of Queensland)

Mapping spatiality in contaminated land: Maralinga and contemporary Australian theatre [Paper]

This paper explores an Australian space that apparently doesn't really exist: Maralinga, is, according to Lynette Wallworth, "the one place in the country we have no picture of"

(qtd. in Archdall 27). Nevertheless, images of this space reappear in contemporary Australian theatre. My research considers the literal space of contamination in the case of Maralinga, and more figurative contamination in the context of another isolated and politically-laden location, Woomera. Maralinga and Woomera remain of critical interest in contemporary cultural politics—and in particular, in theatre—because they shift in meaning from utopia to ou-topia; the contamination that predicated this shift from utopia to a non-place moves it so far from the place of utopia that it can be considered a non-place. I address plays that deal with spatiality in such contaminated sites, including *The Career Highlights of the Mamu* by Scott Rankin and Trevor Jamieson, *Sunrise* by Louis Nowra, and *Tiger Country* by Andrea Lemon and Sarah Cathcart. By considering a range of responses to these contaminated locations, the plays demarcate ways that the anxiety about spatial settlement and 'unsettlement' have been staged in Australia. These plays illustrate a type of imagining that creates a metaphoric map of places that are frequently left off the map altogether.

Keywords: Lynette Wallworth ; Scott Rankin ; Trevor Jamieson ; Louis Nowra ; Andrea Lemon ; Sarah Cathcart ; *The Career Highlights of the Mamu* ; *Sunrise* ; *Tiger Country* ; Maralinga ; Woomera ; Australia ; space ; utopia ; ou-topia ; contamination ; settlement ; unsettlement ; map ; places

Bryoni Trezise (School of Media, Film and Theatre, University of New South Wales)
The archive, my house, my memory [Paper]

For Marc Auge, the significance of memory is borne through what is forgotten: 'Memories are crafted by oblivion as the outlines of the shore are created by the sea' (2004; 20). This paper will offer a musing on forgetting and the kinds of personal and cultural performances it provokes, through journeying into an institutional 'interior' - the archive - and offering the 'memory' story of one particular migrant that it holds.

Utilising the Oral Histories of the Ethnic Affairs Commission held at the State Library of NSW, this paper will seek to understand how the archive frames the 'internal' material that is oral history, memory, confession and testimony. It will also seek to understand how this material feeds back into frameworks of cultural identity that correlate the autobiographical mode with narratives of departure, arrival and survival, and configure the migrant identity as both internal to, and outside of, a greater national identity.

Gaston Bachelard argues that it is within the space of the 'house' that a 'great many of our memories are housed' (1964; 8). Jacques Derrida writes that the archive, as a house that organises memory, holds meaning that is 'in advance codetermined by the structure that archives' (1996;18). This paper will seek to navigate inside the archive's housing of memory and to understand how the force of its interior remnants works into external discourses of imagination, fiction and national narrative. The performances of these varied stories will co-mingle to perform yet another story again.

Keywords: Marc Auge ; Gaston Bachelard ; Jacques Derrida ; Ethnic Affairs Commission ; State Library of New South Wales ; oral history ; memory ; forgetting ; archive ; migration ; confession ; testimony ; cultural identity ; performance ; stories ; fiction ; national narrative

Caroline Wake (University of new South Wales)
On the interiority of trauma: narrating trauma in Sarah Kane's *Blasted* [Paper]

This paper addresses itself to the general interiority of trauma. More particularly, it traces the journey that occurs when the subject articulates and narrates the experience of trauma, and in so doing transforms trauma from an internal, isolating event to an external, public account. Through reading Sarah Kane's play *Blasted*, I establish and elucidate the concept of traumatised narrative. I argue that the violent force of trauma

does more than simply structure a narrative account of the event, it actually fractures that narrative, thereby causing a narrative about distress to become a narrative in distress. I contend that if we define a narrative of trauma as a narrative of a fractured narrative, then a narrative in trauma would be defined as a fractured narrative of a fractured narrative. That is, it would be performative since it would enact or produce that which it names. An example of a traumatised narrative appears in *Blasted*, which is not only about trauma, in the sense that it depicts both the perpetrators and victims of violence, but it also performs trauma, in the sense that it 'fails' to tell the story by eliding, repeating and fragmenting components of the story. In other words, Kane's traumatised narrative represents the effects of trauma as well as the events.

Keywords: Sarah Kane ; *Blasted* ; trauma ; interiority ; narrative ; structure ; violence ; perpetrators ; victims

Lisa Warrington (University of Otago)

Golden weather to daylight atheist - a climate of the mind [Paper]

"I invite you to join me in a voyage into the past . . ."

In 1959, Bruce Mason (playwright, critic) wrote and performed his iconic play *The End of the Golden Weather*, which looks back in an attempt to recapture the childhood innocence of a golden past and landscape. In 2001, Tom Scott (political cartoonist, columnist, author) wrote *The Daylight Atheist* as a memory of his Irish father - 'wit, raconteur, bon vivant and bastard'. Childhood innocence is a cruel joke, replaced by self-imposed isolation, alienation from family and landscape and identity sought from within rather than from national roots. This paper will examine the interior landscapes/journeys travelled in these two solo pieces, and their approach to identity, history and nationhood in a New Zealand context.

Keywords: Bruce Mason ; Tom Scott ; *The End of the Golden Weather* ; *The Daylight Atheist* ; childhood ; innocence ; alienation ; family ; landscape ; identity ; nation ; history ; New Zealand

David Wicks (Charles Sturt University)

Delsarte, Goya and Chekhov [Paper]

The twentieth and twenty-first centuries are not unique in offering an abundance of acting manuals. In the nineteenth and early twentieth centuries for example, there were possibly thousands of elocution and acting manuals available to the amateur and professional actor, public speaker or even household aspirant to social and moral improvement.

Many of these 'methods' were systematized into series of drawings and charts, illustrations depicting oratorical gestures, postures, and facial expressions corresponding to particular passions. The aim was to offer the actor/performer access to the correct emotional meaning for each dramatic situation.

Examples include Charles Aubert's *The Art of Pantomime - (L'Art Mimique 1901, Paris, first published in English in 1927 and still in print!)* based largely on a seventeenth-century source, Charles Le Brun's drawings from the *Conference on the Expressions of the Passions*, based on a lecture the painter gave in 1668.

Gustave Garcia's *The Actor's Art* (1888) also used illustrations from Le Brun to demonstrate 'correct' expression of the passions.

One of the most popular nineteenth century examples of acting methods was the work of Francois Delsarte, who did not write a treatise himself, but his work was recorded by

a variety of pupils, including Abby L. Alger (trans.), *Delsarte System of Oratory: Containing All the Literary Remains of Francois Delsarte (Given in His Own Words*, New York: Edgar S. Werner, 1893 . .

In adapting Anton Chekhov's short story *Ward 6* for the stage, working with final year Acting students, I also used pictures not as a prescription of emotional state, but as a means of inspiring students to new levels of physical and emotional expressivity.

The story is set in a remote rural nineteenth century Russian town. The action focuses on the story of Doctor Ragin, who comes to the town to practice at the local hospital. The 'ward' of the title refers to the wing where the 'lunatics' are housed. The story develops the relationship between the doctor and a patient who he believes to be at least special, at most a prophet. This relationship and the attendant disapproval it causes in the town leads to the doctors downfall.

The physical language of the patients described by Chekhov is melodramatic - this is the time before the *Major Tranquilizers*. I wanted to explore the world of melodrama, disorientation and nightmare. After a period of purely visual research, I chose the etchings of Francisco de Goya known as *Caprichos* as they satisfy all the above criteria for a suitable physical language.

My paper will demonstrate and explain how the actors and I merged these pictures with the Chekhov story, and how we brought the whole to life on the stage.

Keywords: Francois Delsarte ; Francisco de Goya ; Anton Chekhov ; Charles Aubert ; Charles Le Brun ; *The Art of Pantomime* ; *Conference on the Expression of the Passions* ; *The Actor's Art* ; *Delsart System of Oratory: Containing all the Literary Remains of Francois Delsarte* ; *Ward 6* ; acting ; elocution ; improvement ; social ; moral ; emotion ; expression ; physical

David Williams (University of New South Wales)
Resistant performance and the 'fog of war' [Paper]

According to evidence given to the Senate Select Committee into a Certain Maritime Incident (2002) , the 'fog of war' critically disrupted military and government reporting systems during the 'children overboard' affair of October 2001, a key feature of the federal election campaign. The Chief of the Navy, Vice Admiral Shackleton, described the 'fog of war' as:

"It is related to the reality that everything is real but it is not real. You are trying to pull threads and strands from many miscellaneous and sometimes disconnected information flows. You are trying to build a puzzle from many disconnected pieces. Sometimes the pieces fit accurately, sometimes they do not. [É] [Y]ou are dealing with millions of shades of grey and it is only as events start to get to a point of culmination that they start to form up into a real pattern, and then sometimes it disintegrates again as the events change. This is constantly moving and going up and down all the time. [...] It is never absolutely right; it is never absolutely wrong." (Committee Hansard 2002:57)

Admiral Shackleton was citing himself from the previous military inquiry into advice given to the Government during the 'children overboard' incident. His definition was then re-quoted repeatedly over the duration of the Senate Committee. Each repetition of this text is followed by a claim for the 'eloquence' or poetry of the description. Two key questions emerge from this testimony - what is this postmodern fog, conveniently both real and unreal? and how might resistant performance grapple with its targets in this fog?

This paper will examine the performative 'fogginess' of testimony given to Senate Committees, with reference to the recent performance work of version 1.0.

Keywords: Vice Admiral Shackleton ; version 1.0 ; Senate Select Committee into a Certain Maritime Incident ; Australian Navy ; war ; children overboard ; government ; poetry ; description ; postmodern ; real ; unreal ; resistance ; testimony ; performance

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