

# Welcome

On behalf of The Western Australian Academy of Performing Arts, Edith Cowan University, Curtin University of Technology and Murdoch University, we welcome you to ADSA09.

When we first thought about hosting the conference the 'boom' side of the theme seemed to be the one that reverberated around us culturally, socially and of course economically, especially in the mineral rich state of WA. Since our initial planning, however, things have changed, and while the minerals are still there, the rush to access or extract them has slowed somewhat and the social displays of boom-dom (or is it boomedness?) have also slowed. As we face this changed landscape we reflect on the ways in which theatre, performance and culture might confront and challenge our responses to, and positioning within, the world around us.

From the abstracts for this year's conference it is clear to see that while the Western world at large may be facing or embracing its 'bust', this has not in any way diminished the depth, variety and richness of the kinds of work being done by scholars and practitioners, both nationally and internationally, in the disciplines of performance studies, theatre, drama and cultural studies. We are delighted to present what we think will be an engaging, provocative and diverse set of responses to the theme and we look forward to a flurry of discussion and exchange during and after the conference.

We would like to welcome you all to Perth and to note that the last ADSA conference to be held here was held at The University of Western Australia in November 1993, so it has been a long time between conferences. While some of the people at this conference were also at the last ADSA in Perth we are pleased to see a range of scholars who are coming to their first ADSA in Perth, and for some to their first ADSA ever. Our aim is to make your visit to Perth and your attendance at this conference as pleasant and rewarding as possible, so please let us know if you have any questions or concerns.

There are four keynote speakers attending the conference, Professor Susan Melrose, Professor Jane Goodall, Professor Tracy C. Davis and Associate Professor Sawada, Keiji-san. It is exciting to have them and we feel that their diverse and important responses to the theme will spark lively discussion and consideration. We look forward to their respective presentations and their participation in the conference more broadly.

We would like to take this opportunity to thank our valiant helpers and supporters. We are particularly grateful to Leigh Brennan, Amanda Gardiner, Raelene Carr, Bill Noble and Lelia Green. Without their assistance we would probably have run away by now! Thanks also to Ian Maxwell and the ADSA Executive for their support, and to previous conference conveners who helped us along the path. This event would not have been possible without the generous support received from CREATEC, WAAPA, and the Centre for Creative Industries at Edith Cowan University, as well as the RPI Committee, School of Media, Culture and Creative Arts at Curtin University of Technology, and the School of Social Sciences, Humanities and Education as well as the Faculty of Arts, at Murdoch University. It has been a rich experience collaborating across universities and the conveners have enjoyed the synergy and the sharing of resources.

We wish you a fun-filled and intellectually stimulating ADSA09.

Julie, Maggi, Leah, Helena & Jonathan

ADSA09 Convening Committee  
Dr Julie Robson & Dr Maggi Phillips (Edith Cowan University)  
Dr Leah Mercer (Curtin University of Technology)  
Dr Helena Grehan (Murdoch University)  
Dr Jonathan W. Marshall (University of Otago)

# General Information

## Registration

The registration desk will be at the Opening Reception of the conference at the Perth Institute of Contemporary Arts (PICA) on Tuesday 30<sup>th</sup> June from 5.30pm – 7:30pm, and then at the conference venue at the WAAPA foyer (Building 1) Edith Cowan University for the duration of the conference.

## Venues

Edith Cowan University  
2 Bradford Street  
Mt Lawley WA

All papers will be presented in Building 3 in the following venues:

### Keynotes & Panels:

Building 3 Level 1 Room 01 (3.101)

Building 3 Level 2 Room 01 (3.201)

### Sessions:

Building 3 Level 1 Room 08 (3.108)

Building 3 Level 1 Room 12 (3.112)

Building 3 Level 2 Room 08 (3.208)

Building 3 Level 2 Room 10 (3.210)

Media Lab 7, Building 3, Level 2 Room 36 (3.236)

Perth Institute of Contemporary Arts (PICA)  
Cultural Centre, James Street  
Northbridge WA

Spectrum Project Space  
221 Beaufort Street  
Northbridge WA  
(08)9328 2088

## Catering and Refreshments

Lunches, morning and afternoon teas will be served in the WAAPA foyer (Building 1) at the Conference venue throughout the conference.

## Conference Dinner

The Conference Dinner will be held on Friday 3<sup>rd</sup> July from 7:30pm in the Swan Valley. Buses to the venue will leave from Northbridge Hotel, 210 Lake Street in Northbridge at 6:00pm and the Main Entrance of ECU at 6:15pm for the 40 minute journey. If you're coming to the dinner please pay \$75 at the registration desk as soon as possible and let them know if you have any specific dietary requirements. The dinner will be held at *Taylor's Art & Coffee House*, 510 Great Northern Hwy, Middle Swan WA 6056. Phone: (08) 9250 8838.

## Help

Need help? Track down Volunteer Coordinator: Amanda Gardiner: 0400 236 769

Or one of the conference Co-Convenor/s: Leah Mercer: 0422 322 062 / Julie Robson 0410 643 773

## Parking

Any student or staff member who holds a current Murdoch or Curtin parking permit may park in the red parking areas at ECU. Visitor day parking is also available for an hourly fee.

## Buses, Trains and Ferries

Transperth, Ph: 13 62 13 Web: <http://www.transperth.wa.gov.au>

Buses from Perth to ECU are the 19 (departing Wellington Street Bus Station Stand C7) and 777, 886, 887, 889 departing Wellington Street Bus Station (Stand C 8). Bus timetables are available at the registration desk. Walking from Northbridge to ECU takes 30 – 45 minutes.

## **Taxis**

Swan Taxis Ph: 13 13 30

Black and White Taxis Ph: 13 10 08

## **Tourist Information**

Perth Tourist Centre Online: <http://www.perthtouristcentre.com.au>

Fremantle Visitor Centre, Kings Square High Street, Fremantle WA 6160

Ph: 9431 7878 Web: <http://www.fremantlewa.com.au>

## **Medical Clinics**

Central City Medical Centre

420 Wellington Street

Concourse Level, Perth Railway Station

Corner Wellington & Barracks Streets

Ph: 9221 4747

8am to 6pm - 7 days a week

Mount Lawley

Third Avenue Surgery

779 Beaufort Street (On the corner of Third Avenue)

Ph: 9272 5533 / A/H 132660

Mon-Fri: 8am to 7pm / Sat: 8am to 12noon

Edith Cowan University

Building 8, Room 109 (next to library)

Ph: 9370 6814

## **Chemists**

Mt Lawley Pharmacy, 777 Beaufort Street, Mt Lawley WA 6050. Ph: 9271 1956

Beaufort Street 24Hr Chemist, 647 Beaufort Street, Mt Lawley WA 6050. Ph: 9328 7775

Walcott Centre Pharmacy, 259 Walcott Street, Mt Lawley WA 6050. Ph: 9444 9550

Northbridge Chemist, William Street, Northbridge WA 6003. Ph: 9328 7885

Friendlies Chemist, 849 Hay St, Perth WA 6000. Ph: 9321 5391

## **Laundromats & Drycleaners**

Leederville Laundrobar, 114 Oxford Street, Leederville WA 6007. Ph: 0417 979 983

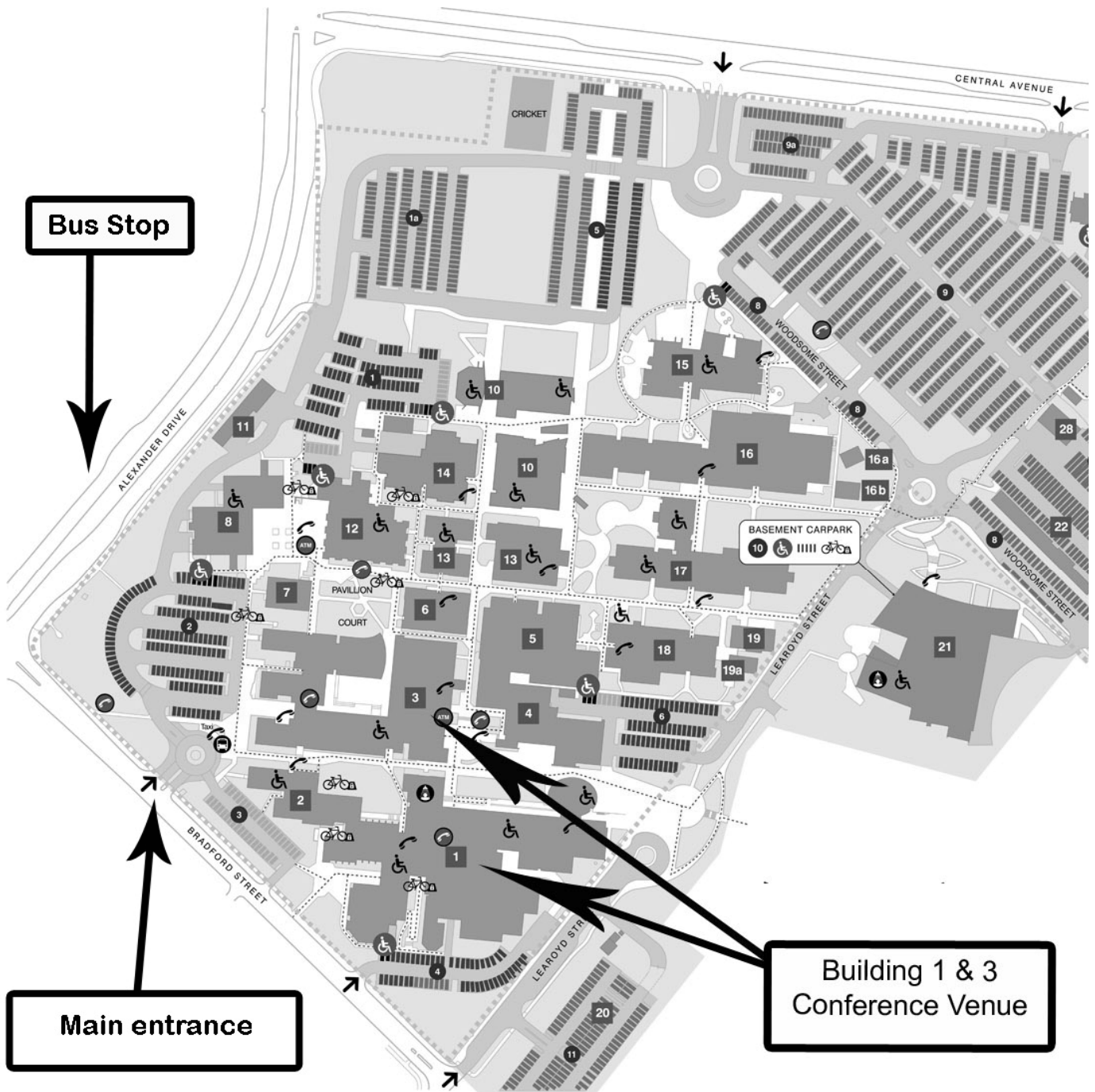
Jack's Wash House, Unit 1/74 Wellington Street, East Perth WA 6004. Ph: 9221 8255

Pressed For Time Drycleaning, 264 Walcott St, Menora WA 6050. Ph: 9371 2888

Purity Drycleaners, 1/5 Forbes Road, Perth WA 6000. Ph: 9328 7628

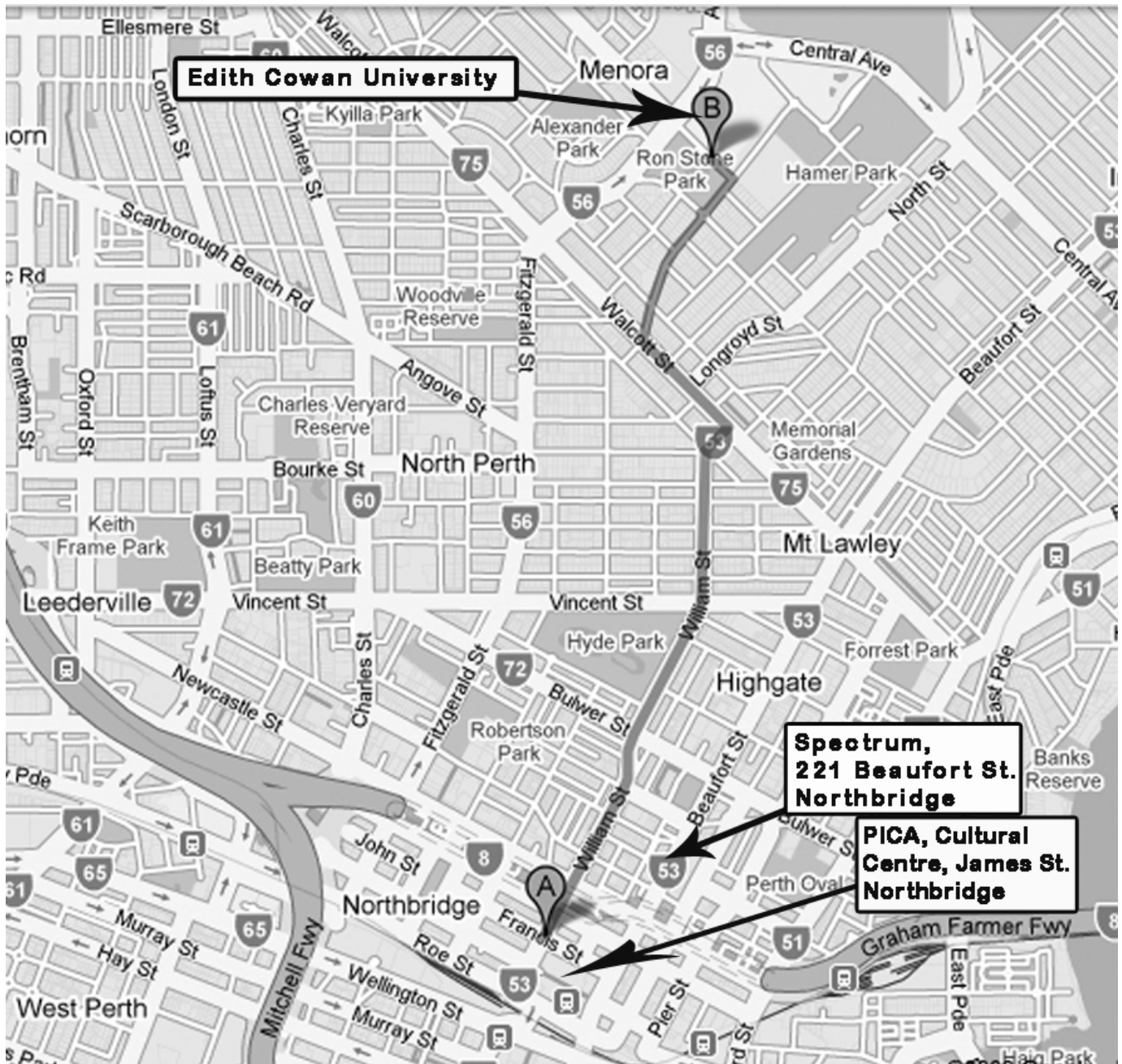
# Maps

Conference Venue: Edith Cowan University, 2 Bradford Street, Mt Lawley



## Maps (Cont.)

- \*To Edith Cowan University from Perth
- \*Spectrum Project Space
- \*PICA (Conference opening venue)



# Conference schedule

**Day 1** Tuesday 30<sup>th</sup> June

5:30pm – 7:00pm

---

Registration (with light refreshments)  
**Venue: Perth Institute of Contemporary Arts (PICA),  
Perth Cultural Centre, James Street, Northbridge**

6.30pm – 7.30pm

---

Opening Address and Reception (with light refreshments)  
**Venue: PICA, Perth Cultural Centre, James Street, Northbridge**

8.00pm

---

Performance of *The Duel*. Directed by Matthew Lutton and produced by Thin Ice in association with PICA and the Sydney Theatre Company  
Cost: \$10  
*Bookings essential.*  
Phone: 9228 6300 or [www.pica.org.au](http://www.pica.org.au)  
**Venue: PICA, Perth Cultural Centre, James Street, Northbridge**

8.30am-9am:

---

Registration (WAAPA foyer, Building 1, ECU Campus)

9am-10.30am:

**Keynote Address:**

**Speaker:** Tracy C. Davis  
**Title:** "Performative Time"  
**Venue:** 3.201

10.30am-11am:

---

Morning tea (WAAPA foyer, Building 1, ECU Campus)

11am-12.30pm

**Panel 1**

**Venue: 3.101**

**PUBLISHING PANEL**

Chair: Helena Grehan

Panelists:

Joanne Tompkins 'Publishing from your PhD'

Geoffrey Milne 'Preparing journal articles and approaching journals'

Jane Goodall 'Planning and preparing a book proposal'

Ian Maxwell 'Writing and publishing book chapters'

Veronica Kelly 'What editors of a series might look for'

**Session 1**

**Venue: Media Lab 7, 3.236**

Barbara Bell - "The E-learning boom: breaking down studio walls"

Kim Flintoff - "There is no virtual experience: immersive strategies for learning through online Drama"

**Session 2**

**Venue: 3.108**

Gillian Arrighi & Victor Emeljanow - "Entertaining Children: Aspects of the employment of children in the entertainment industry in Britain and Australia 1879-1921"

Bill Dunstone - "'Boom' and 'bust' in a penal colony: performance, collective memory, and convictism"

Rosemary Farrell - "Assimilation in the circus"

12.30pm-1.30pm:

---

Lunch (WAAPA foyer, Building 1, ECU Campus)

1.30pm-3pm:

---

**Panel 2**

**Venue: 3.101**

**ARC CENTRE OF EXCELLENCE FOR CREATIVE INDUSTRIES PANEL:**

*Boom and bust in the Creative Industries: Artists, Creatives & Innovators ... where to now?*

Chair: Maggi Phillips

Participants: Lelia Green, Julie Robson, Robyn Torney

**Session 1**

**Venue: 3.201**

Rob Giblett - *"Terrifying prospects and resources of hope minescapes, timescapes and the aesthetics of the future"*

Jonathan W. Marshall - *"Sublime Annihilation: The Performance of Subjective Disappearance & Capitalism in the Photography of Edward Burtynsky"*

Alexa Taylor - *"The Art of Localisation; performing the personal in landscapes of boom and bust"*

**Session 2**

**Venue: 3.112**

Hsiao-Mei Hsieh – *"Opela in Taiwan: Commercial Theatre, Grassroots Theatre, and Intellectual Theatre"*

Diane Looser - *"Economies of the Exotic: Travel, Tourism, and the Re-Production of Hawai'i in the Performance Art of Leilani Chan"*

William Peterson - *"Boom and Bust at Ati-Athihan: Inventing and Reimagining Tradition at the Filipino Mardi Gras"*

**Session 3**

**Venue: 3.108**

Michael Beh - *"'Isininity' and The Magus: The Actor as 'Universal Boom' or Numinous Starburst on the Contemporary Stage"*

Adrian Guthrie – *"Inflated expectations, a global oil crisis, funding reform: Laboratory theatres in a time of national and international crisis; or, the impact of oil, LSD and other chemical agents of change in 1970s experimental theatre in Australia"*

Meredith Rogers - *"An Adaptable Aesthetic: Performing the Happy Accident and the Everyday"*

3pm-3.30pm:

---

*Afternoon Tea (WAAPA foyer, Building 1, ECU Campus)*

**Book Launch**

*Performance, Ethics and Spectatorship in a Global Age* by Helena Grehan

Launched by Jane Goodall

3.30pm-5pm:

---

**Session 1**

**Venue: 3.201**

Yana Taylor - *"When too much is never enough and a tiny glimpse is way too much: Australian media and violence between intimates"*

Jo Loth - *"Mind Games and the cabaret persona: The challenges of manipulating persona within an intimate space"*

Rebecca Clifford - *"Boom or Bust: Creativity and Depression – an exploration of the Artist's Psychological Experience"*

**Session 2**

**Venue: 3.208**

Jerry Jaffe - *"Theatre is a strange loop: Feedback loops on stage and in the mind"*

Joshua Schwebel - *"Giving the Lie: The escape acts of the fictive document"*

John C. Ryan - *"Plants that perform for us. An Aesthetics of South-west Australian Flora"*

**Session 3**

**Venue: 3.210**

Denise Varney - *"Postwar boomers: Australian theatre's generation of 1968"*

Jasna Novakovic - *"Boom or Bust, or just Survival Times?"*

Julian Meyrick - *"Anatomy of Failure: Australian Nouveau Theatre and the Australia Council"*

**Session 4**

**Venue: 3.108 – Performative Papers**

Jennifer De Leon - *"My house burned down: A performance/paper about using; using, ravaging and the emergence of hope, relinquishment but not fatalism, a giving over but not a giving up"*

Dawn Albinger - *"Resisting romantic love - Turning the wound of amputation into a caress"*

Greg Burley - *"Third space of the male/female binary. The Ballad of Hercule Barbin"*

6.00pm

---

Drinks and launch of the exhibition

**"boom"**

**Venue: Spectrum Project Space, 221 Beaufort Street, Northbridge, Perth WA, 6000 (08)9328 2088 [www.boom09.com.au/press](http://www.boom09.com.au/press)**

In this multi-disciplinary exhibition, artists consider how Perth's famed mining boom and its resulting economic prosperity has impacted their lives, their practices, and their approach to being an artist in WA. **"boom"** will explore the artists' response through fashion, sculpture, video works, striking architectural imaginings, photographs, large scale drawings and a series of performances.

7.00pm

---

ADSA Executive dinner

**Venue: Dusit Thai Restaurant, 249 James Street, Northbridge**

8.30am-9am:

---

Registration (WAAPA foyer, Building 1, ECU Campus)

9am-10.30am

**Keynote Address:**

**Speaker:** Susan Melrose

**Title:** "Signs of Life, Signs of the Times: and if all artists are semioticians?"

**Venue:** 3.201

10.30am-11am:

---

Morning tea (WAAPA foyer, Building 1, ECU Campus)

11-12.30pm:

**Panel 3**

**Venue: 3.101**

**PRACTICE-LED RESEARCH PANEL:** Resourcing practice-led research: institutions, supervisors and examiners for a booming/busted industry

Co-chairs: Leah Mercer & Julie Robson

Panelists: Ian Maxwell, Julian Merrick, Alison Richards & Denise Varney

**Session 1**

**Venue: 3.108**

Dominic Hong Duc Golding - "Have You Ever Wanted to See a Viet-French Spaghetti Western?"

Megan Evans - "An Olympic Opening Ceremony, a Major Motion Picture, A Rush Hour Broadcast in Times Square: Three Busted Opportunities for Jingju (Beijing opera) on the International Scene"

Robyn McCarron - "What boom? What bust? Initiative and resilience in regional community performing arts"

**Session 2**

**Venue: 3.112 – Performative Papers**

Suzanne Ingelbrecht – "Quiet country: killing the dream"

Julia Perkins & Ian Bolis - "The Web"

ROCKface: Marnie Orr & Rachel Sweeney - "Surface Tensions"

12.30pm-1.30pm:

---

Lunch (WAAPA foyer, Building 1, ECU Campus)

1.30pm-3pm

**Keynote Address:**

**Speaker:** Keiji Sawada

**Title:** "The Presentation of Australian Indigenous plays in Japan"

**Venue:** 3.201

3pm-3.30pm:

---

Afternoon Tea (WAAPA foyer, Building 1, ECU Campus)

3.30pm-5pm:

---

**Session 1**

**Venue: 3.108**

Maggi Philips - *“Artistic epistemology: Investing in the high stakes of legitimisation”*

Leah Mercer & Julie Robson – *“Mining for Methods: digging down with nine practice-led researchers”*

Lekkie Hopkins, Danielle Brady & Julie Robson – *“From practice to the page: Multi-disciplinary understandings of the written component of practice-led studies in academia”*

**Session 2**

**Venue: 3.208**

Matthew Lockitt - *“Popular: The Art of Playing it Safe”*

David O'Donnell - *“The Politics of Avarice: Re-visiting Roger Hall's Sharemarket Comedies”*

Richard Fotheringham - *“Diggers as Drag Queens: Australian variety theatre in the 1920s”*

**Session 3**

**Venue: 3.210**

Maryrose Casey - *“Economies of colonial exchanges: Cross-cultural Performances on Stradbroke and Palm Islands in the late 1800s and early 1900s”*

Stephen Carleton - *“1940s Boom...then Bust?: Women Bush Realists of the 1940s vs Women Bush Fantasists of the 2000s. Uncovering the theatre of Gail Evans, Kathryn Ash, Mary Anne Butler and Ann Baranovski”*

Angela Campbell - *“Yandy: Walking the lie of a mining boom”*

5.00pm-6pm:

---

*Excellence in Research Australia Initiative (ERA) Discussion*

**Venue: 3.101**

8.30am-9am:

---

Registration (WAAPA foyer, Building 1, ECU Campus)

9am-10.30am:

---

ADSA Annual General Meeting

**Venue: 3.201**

10.30am-11am:

---

Morning tea (WAAPA foyer, Building 1, ECU Campus)

**Performance:** Abe Sada: ECU Music Composition Lecturer Cat Hope presents a performance of her bass-noise

**Venue: TBA**

11-12.30pm

**Keynote Address:**

**Speaker:** Jane Goodall

**Title:** "Fullness and Emptiness"

**Venue:** 3.201

12.30pm-1.30pm:

---

Lunch (WAAPA foyer, Building 1, ECU Campus)

1.30pm-3pm

**Session 1**

**Venue: 3.108**

**Assessing Performed Knowledge/s Roundtable**

Chair: Maggi Phillips

**Session 2**

**Venue: 3.112**

Marc Maufort - "Western dramatic tradition going bust? Voices of cultural memory in native Canadian drama in English"

Khairul H. Chowdhury – "The Theme of 'loss and gain' in Aboriginal drama: a tale of destruction and consumption of Indigenous other"

Janys Hayes - "Wounding Song: acting together for opera's sake!"

**Session 3**

**Venue: 3.208**

Kim Durban - "Brome or Bust? An examination of the uncertainty factor in the theatre of 1638 and beyond"

Glen McGillivray – "Theatrum Mundi: the Booming Metaphor"

Adrian Kiernander – "Richard of Gloucester – master of space: the control of geography in the rise and fall of Richard III"

**Session 4**

**Venue: 3.210**

Michael Coe - "Booming or busted voices: what voices do they sustain or smother?"

Cat Hope - "Ka-boom - experiencing music through vibration in the work of bass project Abe Sada"

Suzanne Little - "Documentary Theatre/Performance – Boom or Bust"

3pm-3.30pm:

---

*Afternoon Tea (WAAPA foyer, Building 1, ECU Campus)*

3.30pm-5pm

**Session 1**

**Venue: 3.108**

Ian Maxwell - *"Reflecting on Failure: Rex Cramphorn's 1988 Measure for Measure"*

Cate Clelland - *"Tennessee Williams and the see-saw of fame in mid C20th American theatre: the artist's life as boom-or-bust-exemplar"*

Veronica Kelly - *"Australia's Napoleon on Stage and Street"*

**Session 2**

**Venue: 3.112**

Bree Hadley - *"The moment of exchange: Risk, vulnerability, responsibility"*

Catherine Fargher – *"Boom or Bust – 'Sensational and Highly Irresponsible' – How an Australian Puppet Theatre Show Posed A Threat to the Stem Cell Research Debate in the USA – A 2008 Chicago Case Study"*

David Williams - *"Public bust ups and deeply personal national traumas"*

**Session 3**

**Venue: 3.208**

Gene Bawden - *"When size really does matter: Scale and the domestic aesthetic"*

Lisa Warrington – *"Big and little – sweeping away the traces"*

Anjali Gera Roy – *"Asian Kool or Punjabi Kool? Bhangra in Britain and Bhangrapop in India"*

**Session 4**

**Venue: 3.210**

Ryan Hartigan - *"Performance of the Haka in world rugby"*

Julia Perkins - *"Boom and bust in Indonesia: a radical theatre tradition survives"*

Adriann Smith - *"Seeing Ourselves on Stage: Myth and the Boom or Bust of Being Human"*

6.00pm-6.30pm:

---

6:00pm: Bus arrives at Northbridge Hotel to go to Conference dinner

6:15pm: Bus arrives at ECU (Main entrance) to go to Conference dinner

7.30pm:

---

**Conference Dinner** – *Taylor's Art & Coffee House*  
510 Great Northern Hwy, Middle Swan WA 6056  
Phone: (08) 9250 8838

**Tracy C. Davis****Performative Time**

I pose an explanation for how theatre exists in time, but extend the implications to an array of problems for theatre history. This is approached not as a periodization problem (definition by epoch and succession), or an issue about rate or type of change (definition by units and perception), but rather how the historical specialty of theatre studies addresses the phenomenology of time and contingency.

Theatre overlays time-as-experienced with time-as-enacted. Like poetry and fiction, which depict time other than their readers' calendrical moment and temporal gauge (even "transporting" imaginative readers to another time) theatre deploys a fictive "otherness" of time, place, and sensibility. However, I argue that theatre's mimetic burden is not merely a failure in fidelity (or schism) between real and representation (such as polysynchronicity), or a superannuation of liveness (such as multi-synchronicity), but a different relationship entirely which is based on asynchronicity. Citationality is ghosted with pasts and futures, never securely or wholly presentist. Theatre citationally shows us this time-out-of-time, making temporal doubleness inherent to the enactment along with its citational instability, and expects audiences to understand the simultaneity, difference, separation, overlap, and pretences of citation through time. How do theatre (and theatre history) account for the transitivity of enacting or witnessing, and how might the ostensible representation differ from the experience of reception?

**Tracy C. Davis  
Northwestern University**

Professor of Performing Arts, Professor of English & Theatre, Northwestern University. She specializes in 19C British theatre history, gender and theatre, economics and business history of theatre, performance theory, research methodology, museum studies, and Cold War studies. She is President, American Society for Theatre Research. Her most recent books include: *Stages of Emergency: Cold War Nuclear Civil Defense* (Duke University Press, 2007). *Considering Calamity: Methods for Performance Research*, co-edited with Linda Ben-Zvi, Assaph (Tel Aviv: Assaph Books, 2007). *The Performing Century: Nineteenth-Century Theatres History* (Palgrave Macmillan, 2007). *The Cambridge Companion to Performance Studies* (Cambridge University Press, 2008).

## Susan Melrose

### Signs of Life, Signs of the Times: and if all artists are semioticians?

This presentation wilfully uses the term – apparently still contentious in some parts of the university - “artists”. It adds the term “expert practitioner”, in part because the notion of practitioner expertise has rarely figured in published Performance Studies writing over the past three decades, and the term “disciplinary specificity”, for rather similar reasons. It notes – signs of the times - the historically-specific and externally-funded “knowledge-political” entry of expert or professional artist/performance-practitioners into the research “economy” of the university over the past decade in the UK and elsewhere, and asks a number of questions, some of which are – once again – wilfully objectifying: 1. “what do and what should artist-researchers know”, and “how do they know it”? 2. what might artists or expert performance-practitioners show some of us in the university about knowledge? 3. what might established “academics” offer/ask of artists or expert-practitioners, when they enter the university economy/ies (of production), characterised by de Certeau, as many of you are undoubtedly aware, as “scriptural”?

I’ve been asking what constitutes my fourth question for some years now, and – because I am very patient, even dogged – I want to ask it again, wearily, today. It comes indirectly from that area of philosophical writing called “speculative pragmatics”, and it is this: if many of the modes of knowledge and models of intelligibility that many of us bring to performance in the research “economy” of the university are actually specific to spectating and its ways of seeing and making sense, what might expert performance practitioner modes of knowledge and models of intelligibility “look like” or “do”? Where and how can “we” find them, and what might “we” do with them – not least when the research funding dries up?

## Susan Melrose Middlesex University

Susan Melrose, Professor in Performance Arts, Middlesex University, is an advocate of the ‘expert mastery’ of practitioner researchers, seeking ways through various projects with artists such as Rosemary Butcher, Shobana Jeyasingh, Forced Entertainment and Emio Greco to articulate how such mastery can be valued and documented within the limitations of current institutionalised knowledge and language systems. Articles range from “‘Constitutive Ambiguities’: Writing Professional or Expert Performance Practices, and the Théâtre du Soleil, Paris”, in J. Kelleher & N. Rideout’s *Contemporary Theatres in Europe* (2006) to “Finding -- and owning -- a voice: Kate Flatt and Susan Melrose discuss ownership in collaborative theatre practices” in *Dance Theatre Journal* (2007).

**Keiji Sawada****The presentation of Australian indigenous plays in Japan**

In the 1960s, Japan saw the emergence of an alternative theatre movement called “Angura”, which produced many prominent talents such as Tadashi Suzuki and Shuji Terayama. The “bubble economy” during the 1980s and the early 90s encouraged Japanese enterprises to invest in alternative theatre companies. As a result, Japanese theatre concentrated on mass entertainment while avoiding political issues. After the bubble burst, however, some Japanese playwrights and directors are getting political again.

Since 2000, many Australian indigenous plays have been translated and staged in Japan. Since indigenous issues have been regarded as a taboo in the Japanese society for a long time, even political Angura theatre of the 1960s did not bother to deal with Japanese indigenous people in their plays. That is why there is not a close equivalent of Australian indigenous theatre in Japan so far. The Japanese theatre practitioners who have produced Australian indigenous plays are considering Australian indigenous theatre to be a model for Japan’s own indigenous theatre of the future. Surveying Japan-Australia theatrical exchanges since the 1990s, I will discuss how important the Japanese productions of Australian indigenous plays are in the context of Japanese cultural and theatrical contexts.

**Keiji Sawada**  
**Waseda University**

Professor Keiji Sawada teaches Australian Studies, postcolonial theatre and Film Studies at Waseda University in Tokyo. He was a research fellow in Australia, in 1995, during which time he acted as the translator for a Japanese version of John Romeril’s play *This Floating World*, as part of the Japan-Australia Cultural Exchange Program jointly produced by the Tokyo International Festival of Performing Arts and the Melbourne Festival. In 2004 he was the translator for *Up the Ladder*—a play about indigenous Australian carnival boxers which was performed at the Ancient Futures Festival and directed by Wesley Enoch.

## Jane Goodall

### Fullness and Emptiness

The dynamics of bi-polarism dictate that for every boom, there is a bust; every bust must crash harder than the last, and every boom reach a new zenith, so the energies in the cycle are perpetually shooting towards unprecedented levels, at one end of the spectrum then the other. This generates a certain cultural excitement. There's urgency in the air. Yet after a while, even urgency palls when it's constantly talked up, and there's a creeping risk of crisis fatigue in the public domain. Though the consequences of the crisis may be real enough, there's something fake about the catastrophe talk being disseminated: the vocabulary pot is being stirred for its most lurid ingredients, as if in a bid to scare the cycle itself into its next reversal.

For the performing arts, the challenge of times that declare themselves in crisis may be deceptive. The stage is traditionally a place for storms and the furies, and if there is widespread cultural hunger for the dramatic, this could be taken as a call for some theatrical response, but what's to be gained from buying into the pumped up psychodramas of bi-polarism?

My concern in this paper is with another kind of polarity, expressed through the images of fullness and emptiness that govern some of the most stringent forms of performance practice. Disciplines of emptying out are central to the work of influential directors and performers from widely different cultural traditions, who have in common a conviction that fullness of presence on stage begins with the stripping away of energies that are not sourced in any vital connection with the living moment. What do these disciplines have to offer as a response to the compulsive dynamics of boom and bust?

## Jane Goodall University of Western Sydney

Jane Goodall, Professor, writing and society, University of Western Sydney. Jane has written extensively on arts in the modern era, with a special interest in the relationship between the arts and sciences. She has taught undergraduate courses and supervised research projects in relevant areas of arts history, and has conducted local history research on the Parramatta Road. Her academic publications include *Artaud and the Gnostic Drama, Performance and Evolution in the Age of Darwin* (winner of the Australasian Drama Studies Association's Robert Jordan Prize), and, with Christa Knellwolf, the collection *Frankenstein's Science* (Ashgate, 2008), which contextualises Mary Shelley's work in contemporary scientific and literary debates. She is the author of the popular and award winning novels *The Walker* (2004), *The Visitor* (2005) and *The Calling* (2007). Jane's book on *Stage Presence* was published by Routledge in May 2008.

### **Publishing Panel**

Publishing is a crucial part of what we do as scholars and practitioners, but thinking about publishing work can also be a daunting experience particularly for ECRs and postgraduate students. This panel aims to provide clear and helpful suggestions on topics such as: how to approach publishers, how to find the right forum for your work and how to think about the transition from PhD to publication. It will be of use and of interest to many scholars in the field and there will be time for questions and discussion so that we can assist with specific publishing related questions.

**Chair:** Helena Grehan

**Panelists:** Joanne Tompkins, Geoffrey Milne, Jane Goodall, Ian Maxwell & Veronica Kelly

### **Resourcing Practice-led Research Panel**

With the rise in Honours, Masters and PhD artist-scholars working across Drama, Theatre and Performance Studies in Australian universities, this panel focuses on the areas of institutional support, supervision and examination and their crucial relationship to the experience of creativity and candidature. ADSA has been a pioneer in developing and promoting the policies and practices of this research field. With many first-generation practice-led researchers now taking up early career teaching and research positions, the resources, processes and criteria that enable and assess 'scholarly' outputs continue to evolve and deepen. This ADSA panel reflects on the achievements as much as the ongoing challenges to provide frameworks and infrastructure for practice-led researchers.

**Co-Chairs:** Leah Mercer & Julie Robson

**Panelists:** Ian Maxwell, Julian Merrick, Denise Varney & Alison Richards

### **ARC Centre of Excellence for Creative Industries Panel**

With a growing political interest in an 'innovation agenda' and the government's recent white paper on Powering Ideas, this panel seeks to find points of contact between the new focus on innovation, and the more established perspectives of Richard Florida's 'creative class'. It asks whether the innovation agenda has continuing traction in a time of recession, and includes a 'what about the workers?' theme in seeking to find a place for the creative and performing arts within these creative, innovative, industry-focused discourses. The panel will each present for 10 minutes, but expect that much of the creativity and innovation will emerge from the discussants on the floor. Professor Lelia Green is a Chief Investigator with the ARC Centre of Excellence, Dr Julie Robson is a member of the Management Committee of the ECU node of the ARC Centre and Ms Robyn Torney is a PhD stipend holder with the Centre, investigating the paths for transition from training in the Performing Arts and entry into relevant creative professions.

**Chair:** Maggi Phillips

**Panelists:** Lelia Green, Julie Robson & Robyn Torney

### **Assessing Performed Knowledge/s Roundtable**

Roundtable with Tracy C. Davis, Susan Melrose, Jane Goodall, Keiji Sawada, Bree Hadley, Serge Tampolini and performative presenters to grapple with the challenges of assessing alternative manifestations of thought, particularly when couched in or delivered through artistic practice/s. Is evaluation itself a dynamic process which can support and, at the same time, interrogate the 'statement/s' of knowledge/s? How might feedback for such knowledge/s transfers be developed for the benefit of the discipline/s involved?

**Chair:** Maggi Phillips

## Resisting Romantic Love: Turning the Wound of Amputation into a Caress

This performative paper is part of a larger practice-led investigation of the Diva icon and how it can usefully (or not) inform a feminist theatre praxis. Taking a medieval story of amputation, *The Handless Maiden*, as a dramaturgical springboard, the performer-researcher has been tracing cycles of growth and contraction, release and constraint, falling and flying, calling and crying as she unpacks four possible answers to her question. The richness and complexity encountered through the research methodology suggests that the Diva icon may indeed be useful in her insistence on mastery of instrument and claiming space, her permission to inhabit the full divinity spectrum with an unbridled tongue (from goddess Athene to gorgon Medousa), and her cautionary role (divas often end up alone and/or dead).

This performative paper introduces the narrative framework of cyclical sacrifice, descent and regeneration of the Handless Maiden story, which offers an alternative to the romantic conception of love between two people that endures in Western literature, opera, and the cultural psyche. Falling in and out of love, killing and dying for/of love, the Diva is leading the performer-researcher to examine western notions of romance, and to conclude that Resisting Romantic Love is a political act.

While the larger project brings together The Diva, Handless Maiden and questions of a woman's vocal expression and voicelessness, the focus of this paper will be to unpack the notion of Resisting Romantic Love. Drawing on Jungian psychology, feminist theories of eros, *écriture féminine*, and a studio practice of devising solo performance, the performer-researcher utilises breath and voice, choice and agency, as she executes this manoeuvre of resistance. Taking her cue from Cixous, and without losing integrity or form, she will allow the exterior to enter and the interior to open out, in order to make a gesture of love that turns the Handless Maiden's wound of amputation into a caress.

### Dawn Albinger WA Academy of Performing Arts

Dawn Albinger is a performer, vocalist, song/writer, producer and one half of creative partnership *The Pink Cheeks*. Her solo work is semi-autobiographical: *using the unusable* she explores the edges between personal and cultural voices, and works to shift personal and cultural perceptions. Solo and group works have been produced by La Boite Theatre, Metro Arts, and the Brisbane Powerhouse in Brisbane, the Adelaide Fringe Festival, the Woodford Folk Festival, Magdalena Pacificali (Colombia), Magdalena Australia (Brisbane), Transit 4, 5 & 6 Festivals (Denmark), Theatreworks and La Mama in Melbourne, and the Perth Institute of Contemporary Art in Perth. In 2003 she was the artistic director of the inaugural Magdalena Australia festival. Between 2000 and 2007 she was a founding member *sacredCOW*, an ensemble devoted to original performance. She is currently undertaking a PhD project through WAAPA, exploring the diva icon and its usefulness to her contemporary feminist theatre praxis. She also teaches voice, movement and devising in the School of Communication and Contemporary Arts at Edith Cowan University.

## Entertaining Children: Aspects of the employment of children in the entertainment industry in Britain and Australia 1879-1921

The period from 1870 was a boom period in British theatre. In London, speculators clambered over each other to invest in theatre building, hoping to capitalise on the massive suburbanisation that was occurring, or to profit from short-term ventures fuelled by the relentless drive for modernisation. Speculators were also profiting from social changes, in particular the increased leisure time of an upwardly mobile middle class whose taste for spectatorship was insatiable. By 1879 Henry James could write: "It sometimes seems to an observer of English customs that this interest in histrionic matters almost reaches the proportion of a mania. It pervades society – it beats down barriers...It is as if the great gate which formerly divided theatre from the world has been lifted off its hinges."

One of the most significant aspects of social change within the period encompasses attitudes towards children; attitudes that were complex and often paradoxical. From 1880 the child was transformed into a citizen with clear rights yet at the same time, this quasi-independence accentuated the significance of children as consumers: juvenile plays, illustrated magazines and books as examples, and children as a commodity: performers and indeed role models both for other children and for adults. The period 1879-1921 was a cycle of high visibility for children in circus, drama, variety, burlesque and opera entertainments. "It is the age of child worship," wrote Charlotte Mason in Murray's Magazine in 1888. In 1890, just after the passing of the Prevention of Cruelty to Children Act, the Lady's Pictorial could note: "whether artistic or inartistic, and boding good or evil to the stage, the craze for child actors is a widespread one and must be reckoned with."

The British theatre boom was mirrored in Australia from the 1880s onwards, as was the prevalence of children on the stage. In Australia, variety and burlesque troupes comprised largely of juvenile performers flourished alongside children's opera companies, a trend that was not so surprising considering the demographics of the country. In the 1890s 45 per cent of the population of New South Wales was under 20 and "by the end of century, in all the eastern mainland colonies, the largest cohort was that aged between 10 and 14 years." This paper explores aspects of the employment of children in England and Australia. Utilising the major legislative decisions relating to the education, employment and treatment of children in the period 1879 to 1921 (during which the legal formulation of childhood took place), we mark the evolving concerns about the employment of children in the entertainment industry and correlate such official attitudes to children with case studies drawn from our research.

**Gillian Arrighi & Victor Emeljanow**  
**School of Drama, Fine Art and Music**  
**University of Newcastle**

Gillian Arrighi is a lecturer in Drama in the School of Drama, Fine Art and Music at the University of Newcastle. Her current research interests include children on the stage, circus, popular entertainments of the Victorian and Edwardian eras, and animals in performance. She has recently published on amusement parks as sites of performance in Veronica Kelly and Robert Dixon, eds., *Impact of the Modern: everyday modernities in Australia 1890-1960* (Sydney: SUP, 2008); on animals in performance in *Theatre Journal* (Dec 2008); and on circus entertainments during the depression of the 1890s in *Australasian Drama Studies* (Apr 2009). She has recently co-convoked the 'A World of Popular Entertainments International Conference', hosted by the University of Newcastle in June this year.

Victor Emeljanow, has been Professor of Drama (since 1985) attached to the School of Drama, Fine Art and Music at the University of Newcastle. He is an internationally recognised theatre historian and has directed professionally for the stage for the last 35 years in the UK, Canada and Australia. In the Hunter Region his work has been recognised by the awards of 5 City of Newcastle Dramatic Awards (CONDA) for professional directorial excellence. His book, *Reflecting the Audience: London theatregoing 1840-1880*, written in collaboration with Jim Davis and published by the University of Iowa Press, received the 2002 Annual Book Award of the British Society for Theatre Research.

## **When size really does matter: Scale and the domestic aesthetic**

Two days prior to his historic sweep to victory in November 2008, Barack Obama was introduced to a rally of 80 000 supporters in Ohio by the rock icon Bruce Springsteen. His introduction of the hopeful president-elect read as such:

“ ... I continue to find... that wherever I go, America remains a repository for people’s hopes; their desires. It remains a house of dreams. So Senator Obama, help us rebuild our house, big enough for the dreams of all our citizens...”

There is perhaps no more current evidence that the “house” retains its strength as the protector of all familial and civic virtues. The importance of its physical size is equalled only by its grand metaphoric meaning: a cocoon; a safe haven; a “bastion against the horrors of the world outside”.

This paper will investigate the process of time and its impact on the physicality and psychology of domestic spaces. Why is it that so many scoff at the ownership of outer suburban home dismissively termed “McMansions”; yet so readily accept the soaring values of tiny inner-city terraces, now valued at close to a million dollars, but not 50 years ago were cheap working class homes? How do we negotiate domestic scale as we physically get larger? Petite Victorian parlour chairs are less likely to accommodate our Twenty-first Century bulk than a velour covered home cinema recliner resplendent with built-in bottle cooler designed to minimise too many movements from the seat. Can we be entirely convinced of the ecological validity of small living spaces when our desire for large and multiple domestic objects appears to be ever increasing?

Domestic interior spaces are an intriguing and at times contradictory mix of closely guarded privacy and lavish public presentations of self and worth. The anonymous space; its scale, its surfaces, its contents and its location; will continue to embody a wealth of meaning both personal and public.

**Gene Bawden**  
**Faculty of Art & Design**  
**Monash University**

Gene Bawden has worked as an editorial designer for both Melbourne’s major metropolitan daily newspapers. However, since 1997 he has lectured full-time in graphic design, typography and illustration at Monash University, Faculty of Art & Design. He is currently undertaking a PhD that intends to investigate the political, historical, cultural and personal impacts of interiors constructed for display rather than use: the good room.

## **'Isininity' and The Magus: The Actor as 'Universal Boom' or Numinous Starburst on the Contemporary Stage**

Numinous starburst evocatively describes that transcendental moment of theatrical presence when the actor has seemingly “squeezed the universe into a ball” (TS Elliot) – announcing a fleeting and stark magnificence of performance. This event is both temporal and phenomenological. It occurs during the kinetic and dynamic intersection between the actor's ‘creatas’ and the imaginative, hermeneutic discourse that manifests within each audience's self. This phenomenological paradigm allows the audience to endow the moment with an acute consciousness regarding what is special about the actor's performance at this intersection between time and space. The numenic experience of this temporal, theatrical moment depends on how the actor chooses to “is” within the active scenographic performance. The performance meaning is constructed and endowed through the fetishized reading of director, actor and audience. This paper uses Jane Goodall's provocative text *Stage Presence* as a point of departure, and Cate Blanchett's performance as Richard II in STC's *War of the Roses* (January 2009) as exemplars of this discourse, focusing on the ability of some actors to seemingly “arrest time” in the theatre. Through this analysis it will then remember the constructivist, Russian theatre director, Evgeny Vakhtangov's understanding of the dualistic actor and his thesis of how dualistic presence, presents itself on stage through the manifestation of the acted, hybridised and temporal concept of Fantastic Realism. This framing of Vakhtangov's legacy to actors and directors is rediscovered country. It discombobulates the philosophical and temporal notion of ‘being’ on stage, reframing it as a more dynamic understanding of how the actor ‘is’ in performance. This is the starting point for the identification of the concept of “isininity” as a temporal, active and constructed mechanism for how the actor “is” the character, but is also something more; the actor is numinous, the actor is magus.

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

Since returning from his Fulbright Fellowship in Graduate Directing Studies within the MFA Program at Carnegie Mellon University (USA), where he also interned as director with the Moscow Art Theatre School, Michael has worked as a director and theatre educator within drama programs at a tertiary and secondary level for the last 12 years. He has also worked within the private training sector. He was the Founding and Principal Editor of the Queensland Theatre Journal *Ignite* (1996 – 2000) as well as having directed almost 50 productions within independent and mainstream professional Theatre (QTC and La Boite Theatre) and theatre in education/youth theatre. Michael was founding Artistic Director of Gyre (later City) Theatre in Brisbane during the mid to late 1990s. He has served on a number of management committees, advisory committees and boards for peak bodies in Youth Theatre and Professional Independent Theatre at a state and national level. He holds a First Class Honours Degree in Drama Studies from University of Queensland, Post Graduate qualifications in Drama teaching (QUT) and is currently commencing his Phd enrolment process within EMSAH at the University of Queensland. Most recently he has been contributing author to the new national textbook for drama in secondary schools *Dramatexts* (Jacaranda Wiley, 2009). He has presented papers at a number of national and international conferences in the past, most recently at the Conference for Australian Theatre Directors (ANU Oct 2007) and Drama Qld State Conference (March 09). Currently Michael is Director of the Arts Excellence Program and Head of The Arts Department at St Thomas More College.

## **The E-learning boom: breaking down studio walls**

This study emerges out of the challenge to design an undergraduate drama programme, to be networked across colleges hundreds of miles apart, whose small individual cohorts can meet in the flesh perhaps no more than once or twice a year.

If we seek to engage with the challenge of geographically isolated cohorts by riding the current wave of interest in and exploration of new techniques for blended and online education, how can we be sure to create something both rigorous and flexible?

How can we create a foundation combining strong pedagogy with opportunity for artistic endeavour and get it to float?

What can online performers, gamers and games designers, bloggers and scholars tell us about performance in immersive environments?

Finally, in the relationship between drama student and avatar, where does the meaning that can help shape the experience reside?

The presentation will combine a paper available to delegates in advance with an encounter in SecondLife, repeated as suits the conference schedule, where delegates and their avatars become part of the ongoing process of enquiry.

### **Barbara Bell University of the Highlands & Islands**

Barbara Bell is UHI Millenium Programme Leader: Drama, developing a networked BA Drama programme to be delivered in locations several hundred miles apart through a mix of f2f and blended/online techniques. After working as an actor/teacher in TIE, her Ph.D. in theatre history utilised Glasgow University's mainframe computer (ICL3980) to deconstruct the nineteenth Scottish repertoire. Since then, whilst working as a drama lecturer Barbara Bell has researched and published on a range of topics including Scottish theatre history, contemporary playwriting, drama pedagogy and Victorian Medievalism. She is a distance-learning student (MSc.Blended & Online Education, Napier University) and an aca-fan studying the links between the fannish maker and the body of the working actor, and now the relationship between players and avatars in SecondLife.

### **Third Space of the male/female binary. The Ballad of Hercule Barbin**

The core of my thesis is the investigation of gender, in particular the so-called third space of the male/female binary. My proposed performance for the conference is a text-based work that could be described as bush poetry. An issue I wish to raise is the cyclic nature of art forms and practice and how these practices morph into slightly different forms each time their 'boom' period comes around. Bush poetry, as a genre, was initially popularised by the likes of Banjo Patterson and Henry Lawson in the late 19th/early 20th century. However its popularity waned as Australia's became increasingly city-centric. The 1950s saw bush poetry's popularity increase, only this time it came with guitars, featuring the likes of Slim Dusty and Chad Morgan. Though achieving popularity in regional Australia, it was, on the whole dismissed by the, frankly, snobbish city folk. However at the turn of the century and the advent of artists such as Casey Chambers and John Williams, with their slightly more sophisticated use of melody and narrative, saw the rise in popularity, both in the country areas and the metropolises, of the 'voice of regional Australia' (bush poetry).

I have chosen this format because of the connotations the late 19th century brings. The men who lived in regional Australia at this time were hard working, no-nonsense, unpretentious toilers of the land. A myth for sure, but one which no doubt contains a substantial element of truth. The text itself borrows heavily from the genre. It is a straight narrative, literal, mythical, and bawdy. Interspersed throughout the text is another form of poetry, one which is in a period of boom, rap. The story is about the trials and tribulations of Herc; a character loosely based on Herculine Barbin, a 19th century hermaphrodite whose journals were published by Michel Foucault. It is a 19th century poem with 21st century concerns.

#### **Greg Burley Curtin University of Technology**

Greg is currently enrolled at Curtin University of Technology pursuing a Doctorate of Creative Arts, where he graduated with First Class Honours in Bachelor of Arts (Art) in 2005. He has tutored and lectured Performance Art at Curtin University. He has performed his own works in a variety of group shows and events, including the Raw Cooking Show (with Chris Floyd) as part of the 2007 Artrage Festival. He has been the recipient of two ArtsWA grants; for the aforementioned Raw Cooking Show and for the creation and production of a series of semi-biographical monologues based on male gender issues.

### **Yandy: Walking the lie of a mining boom**

If any boom is dependent on a flow of matter and ideas across borders, how do the performing arts reflect and/or resist current economic patterns, exchanges, blocks, ruptures and cycles?

*Yandy*, directed by Rachel Maza, and written by Jolly Read for Black Swan Theatre Company (2004) tells the story of the first Indigenous industrial action in Australia. This action began on the vast pastoral stations in the Pilbara, in Western Australia, in 1946, when unpaid workers contested for wages, conditions and access to territory. These issues are still active in the context of the extended mining boom (and sudden bust) occurring in Western Australia. In this paper, I consider the on-going construction of social space between Indigenous and non-Indigenous Australia and the ways in which social space might connect with theatre-made places. I argue that *Yandy* provides a theatrical representation of an historical episode of resistance by Indigenous Australians and also offers an 'in-place' opportunity to investigate the dynamic qualities of social space shared between the two cultures in the changing circumstances of contemporary Australia.

Following Henri Lefebvre's blueprint in *The Production of Space* (1991), I consider the meanings that occur 'extra' to the text in this production, including the lived experience of the audience and performers as they negotiate this shared social space during rehearsal and particularly on opening night.

**Angela Campbell**  
**University of Ballarat**

## **1940s Boom...then Bust?: Women Bush Realists of the 1940s vs Women Bush Fantasists of the 2000s. Uncovering the theatre of Gail Evans, Kathryn Ash, Mary Anne Butler and Ann Baranovski**

The 1940s are widely regarded as a boom time for Bush Realist playwrights and for Australian women playwrights. Frequently these categories overlap. Women playwrights like Henrietta Drake-Brockman and Katharine Susannah Prichard pioneered female perspectives of contested racial and gendered depictions of space in the Australian north-west. The North was then surrendered to men and masculinist troping until the end of the 20th. Stephen Carleton draws upon the extended study he has undertaken into depictions of the Australian North in theatre from Federation to the present to argue that there is a new boom cycle in women's writing for performance taking place in the Top End and Far North Queensland. This new tranche of uncompromising women playwrights owe a thematic and stylistic (if unconscious) debt to the Bush Realists of the 1940s. They also occupy an elided space in terms of recognition from within the academy. They fall into the gaps between important recent investigations that have taken place into (mostly women's) intercultural performance in the North on the one hand, and Carleton's own investigations into the North as a racialised frontier space between Australia and Asia on the other. This paper explores the work of what Carleton refers to as the White Women Bush Fantasists (Gail Evans, Mary Anne Butler, Kathryn Ash and Ann Baranovski) of the 'Noughties', placing it alongside the work of Prichard and Drake-Brockman and within a broader intercultural boom cycle taking place in theatre of the Australian Deep North.

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

Stephen Carleton is a playwright and academic. His play *Constance Drinkwater and the Final Days of Somerset* won the 2005 Patrick White Playwrights' Award, the New Dramatists' Award (New York exchange) in 2006, and was shortlisted for an AWGIE and the Queensland Premier's Award for Drama. It has been produced by QTC, Griffin Theatre Stabmates and Darwin Theatre Company. He completed his PhD ("Imagining and Performing an Australian Deep North") at UQ last year, where he also convenes the Drama major. His teaching focus centres on postcolonial and Australian theatre, dramaturgy and playwriting, and practices of performance. His scholarly and playwriting interests remained focussed on the North, and on Australian political and cultural engagement with the Asia and Pacific regions.

## **Economies of colonial exchanges: Cross-cultural Performances on Stradbroke and Palm Islands in the late 1800s and early 1900s**

Historically within Indigenous Australian cultures public performances were an important part of economic exchange, social prestige and political power. After colonization of Australia these practices of public performance expanded to incorporate European audiences and engage with the settler economy. This paper examines the historical practices of performance as an economic exchange between Indigenous communities and the nineteenth century practices of performance as economic exchange with Europeans focusing on Stradbroke and Palm Islands. Using the triennial Goori gatherings at Bunya mountains, the performances created by Billy Cassim in the 1880s and 1890s and accounts of early 20th century performances on Palm Island as case studies, the aim is firstly to identify changes, adaptations and continuing practices within the economies of exchange and power in the cross cultural context. Secondly, to examine the ways in which the performances are positioned and read by European and Euro-Australian audiences.

**Maryrose Casey**  
**Centre for Drama & Theatre Studies**  
**Monash University**

## **The theme of 'loss and gain' in Aboriginal drama: a tale of destruction and consumption of Indigenous other**

Andrew Bovell's 2001 play *Holy Day*; Ray Mooney's 1988 play *Black Rabbit* and Bill Reed's 1977 play *Truganinni* represent the theme of Aboriginal loss and white gain within the theatrical-temporal structure. All the physical and physic contestations are easily traceable or applicable to the confrontation between the Aboriginal and non-Aboriginal divide in the last two hundred years. In this paper, by considering the 'loss and gain' theory, I would show how the plays' representation of 'Australianness' relies upon the dynamics of consumption and destruction of the phenomenon known as indigenous.

Loss of lands and resources becomes a booming colony for the European settlement. Such an aggressive act is contained within the dramatic structure of the plays. Destruction of one for the boom and prosperity of the other is an ongoing war. Religious exploitation is not beyond the hegemonic rationalisation of colonisation, and religion is used as a tool for oppression. In addition, in *Holy Day* and *Black Rabbit* and *Truganinni*, exploitation of religion is meant to justify the colonisation, these discourses are very common in every act of colonial aggression used by the West against the non-West. However, not fully comic and not fully tear-invoking, the overall effect of plays selected in the paper is consolatory. Sometimes the laughter becomes highly subversive, but sometimes the tragic pathos becomes powerfully unsettling for the powerful.

The narratives of 'loss and gain' liberate Aboriginality from the authoritative discursivity. This role becomes more and more complex in the latest era of globalisation. In this era, oppression and cultural colonisation are becoming intricate and puzzling. More complicated and complicating is the discursive liberation. The liberated Aboriginality must be employed to contest the construction of Aboriginality in ways that are more convoluted. This may be due to the fact that the plays draw such a painfully grim picture of Aboriginal existence since colonisation which suggests the sheer magnitude of grief embedded in Aboriginal reality.

**Khairul H. Chowdhury**  
**School of English Literatures, Philosophy and Languages**  
**University of Wollongong**

## **Tennessee Williams and the see-saw of fame in mid C20th American theatre: the artist's life as boom-or-bust-exemplar**

Ever watchful for the next "Great" we praise too soon and too much. We do it to our theatre and film practitioners and, famously, to our sportspeople. Lauded and applauded, adored and adulated, they are placed in impossible situations and on impossible pedestals from which they are bound to topple.

The need for recognition is part of the make-up of the artistic psyche insofar as all art creation implies some kind of audience engagement. In the theatre, this engagement is made concrete by the physical presence of an audience in tandem with the disembodied theatre critic. In an industry that definitively requires the physical presence of audience, success is measured in terms of audience numbers and reaction, as well as by critical approval. For Tennessee Williams, the relationship between playwright and audience, (and theatre critic), was intensely personal. In him the hunger for recognition and approval frequently collided with his artistic aims, so that the 'artist' was often at odds with the public figure. After the remarkable success of Williams' first plays - a success impossible to sustain - Williams' response to the inevitable decline in public approval was as to a fickle friend or, perhaps, an uncomprehending pupil. He was provoked into extremes of response, into constant public attempts to justify and defend his work. Throughout his career, his personal and artistic life soared and plummeted in relation to changes in the critical and popular reception to his plays. An analysis of the process of writing and staging the first production of the problematic play, *Camino Real* demonstrates the importance of William's relationship with his audience and the conflict between his desire for control over his artistic self-identity and his need for audience approval.

### **Cate Clelland Australian National University**

Cathie Clelland is a lecturer in the Drama Department of The Australian National University where she teaches in most of the courses offered, but has special interests in the theory and practice of directing and design and in Australian and American drama. As a practitioner, she works as director and designer for 'papermoon', the production arm of the ANU Drama Department, as well as for many companies in Canberra and beyond. She is currently working on a PhD exploring the implications of Tennessee Williams' idea of 'plastic theatre' for the practice of set design.

## Boom or Bust: Creativity and Depression – an exploration of the Artist’s Psychological Experience

“I’ve only ever written to escape from hell – and it’s never worked – but at the end of it when you sit there and watch something and think that’s the most perfect expression of hell that I felt then maybe it was worth it” Sarah Kane, 3 Nov 1998.

This paper examines the “boom or bust” phenomenon in relation to the psychological experience of the artist. Drawing on past and present examples, I discuss how, historically, many great artists have experienced periods of depression and other mental illnesses. Vincent Van Gough, Ernest Hemingway, Henrik Ibsen and Dmitri Shostakovich are just a few of the long list of artists who have suffered from depression, and are frequently mentioned in literary and scientific debates on the link between creativity and madness. These ongoing debates can be traced back as far as Aristotle who, in his *Problemata*, offered the first explicit documentation of the relationship between genius and depression. Aristotle argued that eminent philosophers, politicians and artists typically suffered from an imbalance of black bile. This, he contended, was a physiological condition linked to “the atrabilious temperament” - otherwise known as melancholia. More recently psychologists have explored the link between the creative temperament and mental illness with studies investigating rates of depression and suicide among artists. In this paper I will ask how psychological “bust” times have informed the work of a number of artists, with a focus on Sarah Kane and her posthumously produced final play *4.48 Psychosis*. Poet Sylvia Plath and contemporary actors, including Gary McDonald and Steven Fry, will also be considered as examples of artists whose periods of depression have informed their creativity.

**Rebecca Clifford**  
**Australian National University**

Bec is an Associate Lecturer in Drama at the Australian National University (ANU). In 2001 she graduated with an MA in Text and Performance Studies from the Royal Academy of Dramatic Art and King’s College London, where she studied under scholarships from the Queen’s Trust and English Speaking Union. She also has degrees in Science and Arts (Hons) from the ANU. Before lecturing at the ANU Bec worked in London and Sydney as a theatre director and assistant director. Directing works include: Shakespeare’s *Much Ado about Nothing*; Ionesco’s *The Lesson*; Sophokles’ *Antigone*; Van Badham’s *An Organic Response to the Ideological State Apparatus*; Jim Cartwright’s *Two*, Rohini Sharma’s *Duckshove* and Pierre Marivaux’s *The Will*. Assistant directing works include *The Seven Year Itch*, *Electronic City*, David Mamet’s *Edmond*, David Rabe’s *Hurly Burly*, Tim Crouch’s *My Arm*, Alexander Ostrovky’s *A Family Affair* and Vassily Sigarev’s *Black Milk*.

## **Booming or busted voices: what voices do they sustain or smother?**

In 2008, as a part of the Melbourne festival 'Music in the Round' I performed *Eight Songs for a Mad King*, with Peter Snow. Mine was the only vocalised performance, subsuming and reissuing multiple voices from a range of historic periods to articulate the madness of King George the third.

In this vocal interplay with a chamber ensemble there are 'dialogues', cadenzas and soliloquies exploring both the world of the play 'madness'; and the transgressions of normative operatic modes. Instruments and voices 'boom and bust' musically and in some instances, literally, to create an audio environment that assails the audience and attempts to make them complicit in the performance. This piece provides such latitudes for musicians and the vocal performer with the use of 'extended voice' that,

the work is one of the most immediate representations of madness in the entire repertoire of music. This work is in turn extravagant, disturbing and poignant - a classic of contemporary musical theatre, presenting major challenges for both performers and audiences alike.

How does this/these voice(s) sustain the notion of madness; and, what is smothered by it/them? This paper investigates the production from a scenographic and performative stance in both the making and performance.

**Michael Coe**  
**Monash University**

## **'Boom' and 'bust' in a penal colony: performance, collective memory, and convictism**

This paper examines notions of 'boom' and 'bust' in relation to the transportation of British convicts to Western Australia during its period as a penal colony from 1850 to 1868, and the transmission of British theatre culture to the colony in the same period. The intertwined processes of transportation and cultural transmission demonstrate colonial dependence on injections of labour, funds, and cultural capital from Britain during prolonged economic depression. Together, these processes involved the re-location of significant numbers of voluntary settlers and prisoners to the Swan River. Experiences of trauma were at the heart of these migrations and the cultural transmissions associated with them, even taking into account the different status of voluntary settlers and convicts.

My paper examines the transportation system as a traumatic underside to both economic recovery and the emergence of performance as a form of displaced cultural transmission in the colony. With a focus on population centres at Fremantle and Perth, I consider the interplay between convictism, economic survival, collective memory, and cultural amnesia in the adaptation of colonial performance to survival in local conditions. More broadly, I examine the degree to which the emergence of a colonial performance culture depended on the wider exclusion and oppression of others. I examine the effects of performance and penal transportation on colonial subjectivity in relation to Edward S. Casey's concept of the dyslocated modern subject who, not knowing 'the difference between place and space,' is confined to a 'pseudo-voluntarism that thinks that such a subject can go any place.' This historically delimited study of cultural and economic survival suggests that the primary relationship between 'bust' and 'boom' was generative rather than cyclical.

### **Bill Dunstone Murdoch University**

Bill is a postgraduate student at Murdoch, and he helps out with AusStage at Flinders. He has taught theatre and drama studies at the University of Western Australia, at Curtin University of Technology, and at Nanyang Technological University, Singapore. He has published articles and chapters on Australian theatre, and contributed to the Currency-Cambridge *Companion to Theatre in Australia*. He is a contributor on theatre and drama to the forthcoming *Historical Encyclopedia of Western Australia*, and is co-writing a chapter for the centennial history of the University of Western Australia. Bill has worked as an actor and director with UWA, Curtin, the Hole-in-the-Wall Theatre Company, and on tour in India, Singapore, and Indonesia. He is a life member of ADSA.

## Brome or Bust?

### An examination of the uncertainty factor in the theatre of 1638 and beyond

Anthony Crowley's play *The Frail Man* (2004) hinges upon the fate of a highly successful businessman who is struck by a mysterious illness. As both his physical and business health begins to unravel, he is plunged into an inverted universe where he can speak to voices from the past, and is forced to confront his world view. We live in uncertain times. Crowley's script was admired for its zeitgeist, focussed on a set of questions regarding the true meaning of monetary profit. This can be seen as a strong response to the commercial obsessions of our current age. But we have been here before. In 1626 Richard Brome wrote *The City Wit*, a savage indictment of the 'greed is good' mentality of Caroline society. A bunch of fraudsters are tricked out of their ill-gotten gains by a lowly jeweller, named Crasy. Brome followed this up with his comedy *The Antipodes*, in which Peregrine Joyless undertakes a journey to the underworld in order to be cured of a mysterious malady. Peregrine's confusion over the nature of reality was written when England was on the brink of civil war: his madness is both comic and metaphoric. In this paper, I will examine what I believe to be the link between uncertain times and the prophetic voice of the contemporary playwright. *The Antipodes* has been recently redated by Matthew Steggle as having been written in 1636, which places it at a mature point in Brome's career as a playwright, and at a period of political 'bust' for England. To an Australian audience, the Caroline world is likely to be indistinct, yet it has much to offer us if we meditate upon Brome's interest, like that of Crowley and his Australian colleagues, in acting out a diagnosis for the ills of his age. As we contemplate the evaporation of support for contemporary playwrights, it is illuminating to remember that Brome's last play was produced as the theatres were being closed.

**Kim Durban**  
**Arts Academy**  
**University of Ballarat**

Kim Durban initially trained as a teacher in South Australia, then as a director at the Victorian College of the Arts in Melbourne. As a freelance director, she has built a strong reputation for productions of both new work and classic texts. In 1990, Kim was awarded the *Ewa Czajor Memorial Award*, for study in Europe. She was the recipient of an *Australia Council Training Artistic Directors* grant, working as Artistic Associate at Playbox 1994-5. During her Masters studies, she received the *Yvonne Taylor Award for Directors*. In 2001, Associate Professor Durban was appointed Program Co-ordinator in Performing Arts at the University of Ballarat, where her productions have included *The Antipodes*, *The City Wit*, *Anything Goes*, *The White Rose*, *Sweet Charity*, *42<sup>nd</sup> Street*, *Chekhov in Black and White*, *A Midsummer Night's Dream*, *The Night Before The Day After Tomorrow*, *Kiss Me Kate*, *All's Well That Ends Well*, *Richard the Third* and *On the Town*.

***My House Burned Down: A performance/paper about using; using, ravaging and the emergence of hope, relinquishment but not fatalism, a giving over but not a giving up***

The dance work is about using... using... *using* the body - the life of the self, until, it seems, nothing is left.

Then, in the pause, in the hysteresis between realization and despair, something emerges that offers hope, even hope against all odds.

There is relinquishment but not fatalism, a giving over but not a giving up.

The dancer's body is a metaphor for both the land and for the way(s) we use the land – it contracts in loss of hope but from deep within the contraction there is an energy that surfaces to open the contraction and allow for hitherto unperceived opportunity.

This is an exploration of what matters.

In the performing arts that which is ephemeral and that which is stable seem forces in opposition. And yet, it is that which is stable - bedrock / technique), unchanging vistas / practice, deep ocean / perseverance) is able to support the transience, the ephemeral nature of the ever-changing dance and dancer's body.

The awareness demonstrated is this, that the performing body as it ages contracts. And in this is the paradox: the opportunity for expansion of the inner self, the spirit.

If the land is used, ravaged, is that the end?

What opportunity might exist for life after?

**Jennifer De Leon  
POYEMA Dance Company**

Choreographer, performer, registered dance teacher (NZADT), Director of *POYEMA* Dance Company; also registered Psychotherapist and Dance Movement Therapist, trained in UK and USA. Jennifer is a member of NZAP and NZADT, is a certificated practitioner in Laban Movement Fundamentals (N.Y.), is a Master Practitioner in Neuro Linguistic Programming, holds a MHSc (1st Class Hons.) in Health Science and is presently completing her Doctorate. Her work in Dance Psychotherapy is called *THE HEALING DANCE* – specializing in discovering and working with the untapped potential and resources of the 'dancer within.'

## **An Olympic Opening Ceremony, a Major Motion Picture, A Rush Hour Broadcast in Times Square: Three Busted Opportunities for Jingju (Beijing opera) on the International Scene**

Jingju (Beijing opera) has received increased domestic support flowing from China's economic boom and increased international awareness riding the pre-Olympic wave of interest in all things Chinese. However, three important recent opportunities to raise jingju's international profile were bungled in ways that offer fascinating insight into jingju's perceived and actual value as cultural capital. I use traditional standards of jingju aesthetic success to analyse Olympics Opening Ceremony, Chen Kaige's film *Forever Enthralled* (about master jingju performer Mei Lanfang), and the broadcast of the jingju play *Red Cliff* on the giant LED screens in New York City's Times Square. I argue that failures to meet these traditional standards are symptomatic of wider disjunctures between China's self-perception and its international reputation.

**Megan Evans**  
**Victoria University of Wellington**

Megan Evans is a Lecturer in the Theatre Programme at Victoria University of Wellington, New Zealand. She received her MFA and PhD from University of Hawaii at Manoa. She has studied Chinese xiqu (Chinese opera) performance with members of the Jiangsu Province Jingju Company and at the National Academy of Chinese Theatre Arts in Beijing. Her research interests focus on continuing experiments by xiqu artists to maintain its artistic and commercial viability in contemporary China.

## **Boom or Bust - “Sensational and Highly Irresponsible” - How an Australian Puppet Theatre Show Posed a Threat to the Stem Cell Research Debate in the USA - A 2008 Chicago Case Study**

It started with an email from Redmoon theatre in Chicago, the theatre which was staging an Australian Production *Dr Egg and the Man with No Ear*, which I had authored. The email came on 10/21/2008 6:35 PM, about one week in from the Election that was to become a landslide victory for Barack Obama. And it went like this:

*Hi Catherine and Kyle,*

*I'm introducing the two of you.*

*Kyle, Catherine wrote the short story that she then adapted to become Dr. Egg. Catherine, Kyle is a patron of Redmoon and a doctor and had a number of questions about the play and the author's intention. Since you are a living artist and have encouraged such dialogue, I thought I'd bring you two together. Addresses above. May it be a productive dialogue...*

*I'm wishing you both well.*

Jim Lasko

And so a dialogue began, concerning the play developed by myself and Jessica Wilson, the director and Producer of the show, and Jim Lasko, the artistic director of REDMOON who had also co-directed the show. We discussed how we had interpreted and represented the themes of biotech research in relation to embryo stem cell research, and the implications in the US stem cell debate, which had raged for the 12 years of the Bush administration.

In this paper I will outline the play itself, what we attempted to do, and the debate that ensued in the US when the production was shown over two months from Sept – October 2008, shortly before the Obama election. I will also outline the background to the stem cell research debate in the US and its implications in Australia. One of Obama's election promises was to reverse the Bush Administration's position on stem cell research. That decision was made in March 2009, four months into his term, despite the financial crisis and other looming issues for the American administration. The debate which ensued between myself and Professor Kyle Henderson, a cardiovascular Medical Science researcher covered multiple issues. On his side, concerning responsible representation of scientific facts, and on my side of artistic freedom of expression and the use of metaphor in performance. In the light of the heated and very emotional debate in the US about stem cell research, which was polarized between the religious right and the entrepreneurial and research strong science community, the implications of a feminist take on embryo based stem cell research was seen as reactionary and damaging to a major cause. I will endeavor to illuminate the debate for the ADSA audience, and to represent both the aesthetic and ethical issues involved, as well as illustrate the power of the Aesopic tradition in creating stories that address issues of political and economic importance in boom or bust times.

**Catherine Fargher  
School of Journalism and Creative Writing  
Faculty of Creative Arts  
University of Wollongong**

## **Assimilation in the circus**

Chinese circus performers appeared as guest artists and impersonated special attractions in Australian circus in the nineteenth century. However, one Chinese Australian circus family of the nineteenth and early twentieth century did not publicly acknowledge or exploit their Chinese heritage for theatrical or financial gain, but seem to have consciously assimilated as Europeans. This paper traces, through new primary evidence, the Chinese Australian heritage of the Hyland Vice Regal Circus and proposes a surprising parallel between public attitudes towards Australian circus performers and residents with Chinese ancestry.

### **Rosemary Farrell**

Rosemary Farrell is a specialist academic in Chinese acrobatics and Australian circus and has three articles in the field published since 2007. She lectures in Theatre and Drama at La Trobe University, Wodonga; in Circus Culture at the National Institute of Circus Arts (NICA), Swinburne University, Melbourne; and is also one of the online lecturers in Australian Theatre History at University of New England. She is a freelance researcher and public speaker. She has taught voice and drama for thirty years.

## **There is no virtual experience: immersive strategies for learning through online Drama**

While concerned Drama teachers rue the possibility that online teaching and learning will bring about a loss of real experience, others are embracing the new contexts for exploration with the belief that all experience is real and the new contexts provide new platforms and new ways of working that will lead to hitherto unimagined creative expressions. Drawing together the established wisdom of educational drama, applied theatre and “situated role”, this session will examine the benefits of creating socially driven learning activities inside 3D MUVES. Role-played learning activities in 3D MUVES can be framed as an “active-inquiry process”. This session will propose and test some effective forms and conventions to frame inworld roleplay as purposeful collaborative learning.

**Kim Flintoff**  
**Curtin University of Technology**

## **Diggers as Drag Queens: Australian variety theatre in the 1920s**

At the end of the Great War Australian and New Zealand servicemen, who before enlisting had been professional performers, returned home to a changed industry and were themselves changed people. Others, whose first stage experiences had been in army concert parties, decided to see if they could make a living as paid entertainers. The paper will consider their contribution to the boom years for Australian stage variety, the ways they went about turning their war experiences into stage comedy including as cross-dressed female impersonators, and what happened to them when variety went bust in the 1930s. The paper will draw on research conducted by the presenter and Dr Clay Djubal for the AustLit “Australian Popular Theatre” database:

**Richard Fotheringham**  
**Faculty of Arts**  
**University of Queensland**

Richard Fotheringham is a theatre historian and Executive Dean of the Faculty of Arts at The University of Queensland.

## **Terrifying Prospects and Resources of Hope. Minescapes, Timescapes and the Aesthetics of the Future**

I begin in hope, and end in hope. In the middle I consider the way we look at the future as a time-scape that stretches before us, at how we regard the future in some ways like a landscape with various aesthetic possibilities as either, to cut a long story short and simplifying to the extreme, a pleasing prospect (with the double spatial and temporal meaning of 'prospect') or a terrifying prospect with also the same double meaning. Along the way, I draw on the past work of Walter Benjamin and Raymond Williams who both provide some resources for a journey of hope through the landscape of the future. These resources have a different spatial and temporal orientation than pleasing or terrifying prospects. The photographic minescapes of Edward Burtynsky, including his aerial photograph of 'the Super Pit', are terrifying prospects as they do not provide much by way of resources of hope as they aestheticise mining and its impacts on and in the earth, though they do demonstrate the monumental threat that the depths of mining pose to human habitation of the earth, not least in and for Kalgoorlie. The surface of landscape photography portrays and betrays the depths that mining goes to in its greedy lust for resources of ore. By contrast, resources of hope have a different bodily orientation in what Benjamin called a 'work of bodily presence of mind'. Despite the doom and gloom of Burtynsky's minescapes hope lives on - the note I end on.

**Rod Giblett**  
**Faculty of Education and Arts**  
**Edith Cowan University**

Director of CREATEC (Centre for Research in Entertainment, Arts, Technology, Education, and Communications) at Edith Cowan University. His conference paper is a chapter in a forthcoming book called *Landscapes of Culture and Nature* being published by Palgrave Macmillan. It has also been accepted for publication in *Continuum*. Both are due out later this year.

## **Inflated expectations, a global oil crisis, funding reform: Laboratory theatres in a time of national and international crisis; or, the impact of oil, LSD and other chemical agents of change in 1970s experimental theatre in Australia**

The short-lived nationalist Whitlam Labour government represented a convergence of national and international aspirations. Beyond Australian shores there was a heady mix of *youth culture* and the *counter culture*. Both were premised on an urgent sense of making a new order based on alternative choices, including the open use of drugs, sexual freedoms, outright opposition to oppression, the rejection of war and acceptance of minorities. When these elements met with the long-suspended aspirations of Australian nationalism, the reaction produced a flood of reforms and profound attitudinal changes. Australia accepted a vernacular identity and let go of a legacy that had Australians aping the British in all things. This was a utopian moment for youth: but it was savagely disrupted by several things, including the, so called, “Arab oil crisis” when OPEC countries (dominantly Middle Eastern) unexpectedly raised the price of oil and precipitated an international financial crisis which undermined the capacity of the Australian government to support the reform agenda that it had been elected to put in place. Claremont Theatre, the Magic Mushroom Mime Troupe, White Company, and Technical Smile made radical theatre experiments that confronted the times; as did the now (slightly) more recognised work of the APG and the Performance Syndicate. Opposition to the American war in Vietnam had been a widely shared view in this generation: on the election of the Whitlam government the almost immediate withdrawal of Australian forces supporting the Americans had alienated powerful elements in the USA. The later dismissal of the Australian Labour government tore the fabric of Australian democracy with this rare and divisive vice regal intervention in politics. The reactions and precipitates of this political chemistry left traces in the radical theatre of the day.

### **Adrian Guthrie University of South Australia**

Director and performance-maker, Adrian Guthrie is the Director of the Media Arts Program at the University of South Australia. As a director and playwright he has been testing the edges of performance and media since the period he speaks of in this paper: His PhD research (“When the Way Out was In”) mapped some to the avant-garde theatre that marked the watershed years from the mid-1960s to the mid-1980s.

## **Have You Ever Wanted to See a Viet-French Spaghetti Western?**

This paper will attempt to highlight the problems of sustaining links with the community audience and developing talent of artists of Asian background professionally. Being a Vietnamese-Australian playwright and performer and formerly a member of *Australian Vietnamese Youth Media*, I wanted to know how Asian-American companies and practitioners maintain and keep pushing their theatre form.

At present I believe Asian-Australian theatre is at the cross roads between the historical personal narrative and the need for innovation in form and content. How do we redesign and repackage multicultural theatre which is all too often placed in the community arts and ethnic folk arts funding tray? This eroticizes and makes exotic art by artists of a NESB by both the mainstream (state) theatre companies and the public at large, thus not professional and not worth exploring dramaturgically.

I went to the United States of America as part of my MA project to interview transracial adoptee artists, artists who have been adopted from Vietnam and Korea into white families. I was also on a personal/professional level on a mission to find out what is Asian American Theatre. This is paper will examine three key points raised from the interview with Mu Performing Arts.

What is Asian-America?

Who is creating Asian-American theatre?

What does a company need to do to develop creative voices in order to survive?

Rather than a comparative essay between Asian-American and Asian-Australian theatre performances, in this paper I want to provoke questions about Australia's identity construction in multicultural theatre art practice, and thus by doing ask if we bring NESB community issues into the professional (state) theatre space?

### **Dominic Hong Duc Golding Monash University**

Dominic adopted from Vietnam and grew up on a farm in Mount Gambier, South Australia. He moved to Adelaide to study an Advanced Diploma in Acting with the CPA in 1996. Completed his Honors in Directing and Politics in 1999 at Flinders University. In November 1999 he was awarded the R.A. Simpson International Traveling Scholarship to Vietnam. In May 2001 Dominic work's was part of an Exhibition called "Lost & Found" organized by the Immigration Museum of Victoria and Koorie Heritage Trust Inc. He performed for the Festival Center's "Memory Museum" at the Army Defense barracks in Adelaide for the Centenary of Federation 2001. Dominic has worked with Huu Tran and Tony Le Nguyen and Australian Vietnamese Youth Media from 2001-2004 on numerous youth projects. In 2005 he produced *Shrimp* for the Big West Festival and in 2007 *Shrimp* for the VCE drama syllabus in Victorian schools and *Mr. Saigon and Ms. Hanoi* a solo performance at La Mama.

## **The moment of exchange: Risk, vulnerability, responsibility**

Any cycle of production and exchange – be it economic, cultural or aesthetic – involves an element of risk. It involves uncertainty, unpredictability, and a potential for new insight and innovation (the boom) as well as blockages, crises and breakdown (the bust). In performance, the risks are plentiful – economic, political, social, physical and psychological. The risks people are willing to take depend on their position in the exchange (performer, producer, venue manager or spectator), and their aesthetic preferences. This paper considers the often uncertain, confronting or ‘risky’ moment of exchange between performer, spectator and culture in Live Art practices. Encompassing body art, autobiographical art, site-specific art and other sorts of performative intervention in the public sphere, Live Art eschews the artifice of theatre, breaking down barriers between art and life, artist and spectator, to speak back to the public sphere, and challenge assumptions about bodies, identities, memories, relationships and histories. In the process, Live Art frequently privileges an uncertain, confrontational or ‘risky’ mode of exchange between performer, spectator and culture, as a way of challenging power structures. This paper examines the moment of exchange in terms of risk, vulnerability, responsibility and ethics. Why the romance with ‘risky’ behaviours and exchanges? Who is really taking a risk? What risk? With whose permission (or lack thereof)? What potential does a ‘risky’ exchange hold to destabilise aesthetic, social or political norms? Where lies the fine line between subversive intervention in the public sphere and sheer self-indulgence? What are the social and ethical implications of a moment of exchange that puts bodies, beliefs or social boundaries at ‘risk’? In this paper, these questions are addressed with reference to historical and contemporary practices under the broadly defined banner of Live Art, from the early work of Abrovamic and Burden, through to contemporary Australian practitioners like Fiona McGregor.

**Bree Hadley (presenting),  
Genevieve Trace (non-presenting) & Sarah Winter (non-presenting)  
Queensland University of Technology**

Bree Hadley is Lecturer in Performance Studies, and Study Area Advisor for the Master of Creative Industries (Creative Production & arts Management) at Queensland University of Technology. Genevieve Trace is currently completing a Master of Creative Industries (Creative Production & Arts Management) at Queensland University of Technology. Sarah Winter is currently completing a Bachelor of Creative Industries (Drama) Honours at Queensland University of Technology. They share an interest in the structures and ethics of engagement between performer, spectator and culture in the moment of live performance, and this paper (presented by Hadley) examines the results of a recent QUT-funded research project on ‘Risk, Responsibility and Ethics in Live Arts Practice’ on which the papers co-authors collaborated.

## **Performance of the Haka in world rugby**

In *The Guardian* of 18 November 2008, Frank Keating made the traditional UK press pronouncement upon an All Black tour: 'It's time the haka posture was put out to pasture.' The performance of the haka by the All Blacks team of Aotearoa-New Zealand, one of the most recognizable moments in world rugby, is, in Keating's neocolonial discourse, 'a pre-match native rumba'. Yet responding with an overly optimistic account of the haka, attempting to stabilize national identity through the battlefield of sport, is to adjudge this crucial site of performance free of the politics of representation. Driven by the circulatory imperatives of cultural and economic capital, the performance of the haka within the frame of a rugby tour match in England places it in complex dialogue with its past, not just as a representational practice, but as a performative space where tensions and disagreements are, in Saidiya Hartman's words, hypervisible, and in this overflow of meanings, contradictions and misinterpretations are folded back into the performance and exceed its frame. I respond both to Keating's inflammatory rhetoric, and to postcolonial models of the haka as a bicultural utopic, by applying Dwight Conquergood's sense of performance as kinesis. I question whether the performance of the haka, rather than displaying unity, imports the colonial past into a present of productive disunity, and can better understood, to rearticulate Benedict Anderson, as a rehearsal of the imagined community that Aotearoa-New Zealand hopes to inhabit.

### **Ryan Hartigan Brown University**

Ryan Hartigan is an artist and scholar from Aotearoa-New Zealand, and PhD student in Theatre and Performance Studies at Brown University. He was Graduate School Fellow at the University of Minnesota 2007, and is a Chapman Tripp Award-winning director. His research interests include historiography, Alfred Jarry and French Symbolism, self-as-performance and everyday life, and the colonial, gendered, and intercultural legacies of the modernist avant-gardes. He became the first scholar from his country to win the Veronica Kelly Prize, with his ADSA conference debut in 2007, 'They Watch Me As They Watch This: Alfred Jarry, Symbolism and self-as-performance in fin-de-siècle Paris'. He most recently directed Avey Alexandres' *Sorting the Coats*, commissioned for Works in Progress 2008, Red Eye Theater, Minneapolis.

***Wounding Song: acting together for opera's sake!***

Agreeing to an ambitious theatrical project places the author, (director/acting trainer Janys Hayes) in a high-stakes boom or bust gamble. *Wounding Song*, a new opera composed in 2008 by Jeff Galea and with a libretto by Bonny Cassidy is set in medieval Malta at the time of the Ottoman wars (1565). Still in development throughout its fourteen weeks of rehearsals, *Wounding Song* was the final year showpiece produced by the School of Music and Drama for the 2008 Bachelor of Creative Arts classically trained Singing Performance students at the University of Wollongong. With eleven graduating students and eleven other undergraduates on stage, a professional orchestra of ten and eighteen compositional works telling a complex story of religious difference, political intrigue and loss, the production at the Illawarra Performing Arts Centre stretched the resources and abilities of a small university Performance unit. It required a level of interdisciplinary cooperation and commitment not as yet structured into the workloads or schedules of the staff and students. Links with the Maltese community in Western Sydney assisted the development of the piece, as did the application of Laban and Malmgren techniques to singing and acting, in order to heighten the physicality of the singers' performances. Taking a humorous glimpse at the problems associated with creating new theatrical works under a university governance, with limited resources, artistic input from overstretched professional staff and working with the still developing voices of student performers this paper looks at the perhaps fleeting satisfactions of artistically reaching beyond expectations. Rosemary Leonard's (1997) social psychology framework of agency and communion form a basis for investigating the functions of this particular experiment.

**Janys Hayes**  
**School of Music and Drama, Faculty of Creative Arts**  
**University of Wollongong**

## **Ka-boom – experiencing music through vibration in the work of bass project Abe Sada**

As music and sound art close together, there is a possibility for different sound experiences that provide an expanded concept of listening – the embodiment of sound and music through physiological responses. Music composition, installation and performance created by focusing on low frequency sound offers a broader spectrum of listening experience below that provided by the generally perceived audio frequency range. Listening with the body and the spaces we occupy – both constructed and naturally occurring - is extended to a music that does not rely on traditional techniques to form and evolve.

This paper studies the work of bass project *Abe Sada*, that bust apart ideas about music performance, sound art and installation by booming through them with works that use vibration to activate architecture, audience bodies and a range of objects. Inspired by the American experimentalists of the 1960s such as Tony Conrad, La Monte Young and others, but also by installation artists and rock music, *Abe Sada* are an internationally recognised project based in Perth that interrogate ideas around noise, rock performance, drone and sound art. They employ a unique combination of improvisation, performance technique and scoring to create works that range from warm and soothing to abrasive and extreme. Performing under stages, in open football fields, underground car parks and claustrophobic shop fronts – but never on stages – the groups work over the last three years, its successes and failures, will be examined in this paper.

**Cat Hope**  
**WA Academy of Performing Arts**  
**Edith Cowan University**

Cat Hope is a multidisciplinary artist based in Perth, Western Australia whose work is grounded in sound. Trained as a classical flautist she later moved to bass playing, noise, improvisation, rock, video art and installation and is currently the head of composition and music technology at WAAPA, ECU. She is a passionate performer and researcher with an active international publication and touring schedule, as a soloist, academic and in her groups *Abe Sada* and *Decibel*. She runs a small label, *Bloodstar Music*, and is a founding member of sound art collective *Metaphonica*. Her research interests include low frequency sound, film music and new music performance.

## **From practice to the page: Multi-disciplinary understandings of the written component of practice-led studies in academia**

While practice-led research is increasingly legitimised in academia, shared understandings of the processes of producing supporting written work are still developing. Drawing on the voice and experience of a variety of creative practitioners in Edith Cowan University's multi disciplinary arts faculty, we share the key issues arising out of a 2009 seminar series for staff and postgraduate students that was specifically designed to examine the relationship between the exegesis or dissertation and the creative work.

Given that one of the goals of practice-led research is to articulate embodied, temporal or tacit knowledge, an understanding of the role and characteristics of the supporting written work is a key area of scholarship in University-based creative practice. As the case studies from the performing arts, creative writing, film and the visual arts that we profiled reveal, candidates, supervisors and disciplines will often have different understandings of and approaches to defining, creating and disseminating the increasingly controversial text-based exegesis or dissertation. Highlighting the dynamism and tension still evident in the practice-led field, the study explores the interplay between creative-practice and the requirements for documentation driven by the institution and the need to produce transferable knowledge.

### **Lekkie Hopkins, Danielle Brady & Julie Robson Edith Cowan University**

Lekkie Hopkins has been the co-ordinator of the Women's Studies programme at Edith Cowan University since 1990. Her professional background is as an archivist, radio broadcaster, oral historian and teacher. Her research work is feminist, qualitative and poststructuralist. She is particularly interested in the history of social protest, and has recently worked with a team of researchers to write a lifestory of former Australian senator Patricia Giles. She has collaborated on research projects investigating services to people who experience interpersonal violence in Western Australia; workplace responses to domestic and family violence in Western Australia; the writing of collective biography; and the uses of narrative in qualitative research.

Danielle Brady is a Research Consultant based in the Faculty of Education and Arts at ECU. After an early career in research science and further postgraduate study in the arts, she has specialised in advising on research methods across a range of disciplines. Her focus is on strategies and tools which can be applied in different environments. Her academic interests include the social study of science and technology and the interplay of technology and culture.

Julie Robson is currently a postdoctoral research fellow at Edith Cowan University with CREATEC (Centre for Research in Entertainment, Arts, Technology, Education & Communications), and was previously the course coordinator of Contemporary Performance at ECU. A composer, singer, performer and deviser, Julie is an award winning artist and academic in music and theatre, and a pioneer of the practice-led research field. Her creative work is inspired by the sound of divas, lamenters, lullaby-makers and monsters. She is co-founder of Magdalena Australia, the regional chapter of the international network of women in theatre known as the Magdalena Project, and the creative partnership *The Pink Cheeks*. Julie currently serves on the board of the Perth Institute of Contemporary Art and the organic community garden, education & network centre Perth City Farm.

## **Opela in Taiwan: Commercial Theatre, Grassroots Theatre, and Intellectual Theatre**

“Tradition” has always been a slippery term. Opela, a sub-genre of Taiwanese classical opera, had been viewed as “o-be-pe-pe-le,” meaning doing perfunctorily, and dismissed from the mainstream discourse and aesthetics. Its mixture of pop and foreign cultural elements in the performance had long been criticized, and its performance style was denied in the name of “preserving the essence of tradition.” However, some controversial elements in opela, such as Japanese martial arts and costumes and the use of sunglasses, can be traced to the performance in the period of in-house Taiwanese opera, a boom time that has been glorified by both theatre historians and practitioners. Moreover, after the millennium, the performance of opela is recognized and included in the mainstream aesthetics in Taiwan. Some of its performance features are now consciously reworked in the Taiwanese theatre today. I argue that while many of the features of opela are the results of the experiments practiced by the grassroots practitioners to cope with modernity, the intellectuals/activists, asserting an agenda that celebrates local culture, seek to revive this once controversial genre. The paper examines the genealogy of opela, how it moves between cycles of boom and bust, and how some of its performance features are reconstructed in the contemporary theatre.

### **Hsiao-Mei Hsieh Northwestern University**

Hsiao-Mei Hsieh received her Ph.D. in Performance Studies at Northwestern University in the U.S.A., and is now an assistant professor in the English Department of Wenzao Ursuline College of Languages in Taiwan. Her research interests include Chinese theatre and its transformation in the face of multicultural (especially Western and Japanese) influences today, and cross-cultural adaptation.

## **Quiet country: killing the dream (A personal perspective on producing new work for theatre today)**

Using material from a recent creative development workshop of my play *The Quiet Country* (a dream play), this performative presentation with PhD colleague and actor Michelle Aslett will explore the boom/bust analogy through getting a show up from idea to production, looking at the stages of development this particular project has already gone through and what it may still need to go through to get to production.

If, as Randy Martin puts it, the “romantic trappings” of isolated craft production have been left behind and art is now an industry, how does the collaborative artform of producing theatre that has significant cultural impact at a local level “get on” in today’s financially strapped climate?

A freelance Australian producer sits with an actor in a dusty paddock, a kilometre or so from a dying country town. The producer needs money to put *The Quiet Country* on. She has already had some funding for ‘creative development’ but needs more funds now for the final push to production. The actor doesn’t care what happens so long as she gets paid. Can there be any meeting of minds between these different agendas?

In addition, can the producer hope to navigate a pathway between subjective and contradicting ‘feedback’ and advice? How can she keep abreast of the shifting requirements of government funding organizations; how can she and her company negotiate the ‘boom’ of the artist’s passion with the potential ‘bust’ of not getting the financial and in-kind support required to realise it. And most important of all, how can she maintain the emotional energy to keep on going when the going gets exceptionally tough?

### **Suzanne Ingelbrecht Edith Cowan University**

Suzanne’s plays include *Fragmented*, nominated for best new play by the WA Equity Guild in 2007, and *The Quiet Country* (a dream play). She has been a mentored playwright with *deckchair theatre* (2004/05) and a recipient of an Australia Council Literature Board grant (2004/05) to develop her playwriting. This year, she will take another of her plays, *Angel Dreaming*, to Sydney for a workshop/residency with director Iain Sinclair, as part of the new WA playwright’s initiative funded by the Australia Council and managed by the Department of Culture and the Arts. Suzanne is currently doing a PhD in writing at Edith Cowan University on the topic of shame.

***Theatre is a Strange Loop: feedback loops on stage and in the mind***

In his recent book *I am a Strange Loop* (2006), Douglas Hofstadter wrote provocatively of the role of feedback loops in one's developing sense of self-consciousness. Hofstadter posits that the subjective experience of the "I" is essentially the brain's interaction with the world via the feedback loop of senses in-taking stimuli and behaviors reacting to the environment. This process, of course, creates changes in both. And, as one id-entity established patterns of feedback loops, then the sense of self eventually emerges. One further point here, as individual selves interact with others each other's feedback loops can be impressed upon and within each other. Thus, one's own feedback loop is comprised of the impressions created by others. With a group of student actors in the new year of 2009, I began a production process to create a devised performance on the theme of feedback loops in performance activities. Naturally, there is a great history of theatre about theatre throughout the width and breadth of the canon and heritage of performance. But this production was not a simple exercise in metatheatre, rather an exploration of the sense of self an actor crafts while force feeding a new id-entity into themselves. The significance of this observation for the actor, then, is that as one learns a part, it could be argued that the actor is forcing themselves to adjust their usual feedback loop to reflect the inner and outer life of their character. This presentation presents the phenomenological implications of Hofstadter's ideas of feedback loops including a case study in exploring them in the form of my recent production, *Theatre is a Strange Loop*.

**Jerry Jaffe**  
**Lake Erie College**  
**Ohio USA**

## **Australia's Napoleon on Stage and Street**

On 14 May 1915 crowds mobbed the streets and suburbs of Sydney to witness an immense parade, with King Albert of the Belgians leading the Belgian infantry, followed by Napoleon and his generals. Also riding horses or floats were performers impersonating Joan of Arc, Britannia, the Grand Duke Nicholas of Russia, King Peter of Serbia, Nelson, Kitchener, and Australian troops. Nearly one hundred years after the Battle of Waterloo (18 June 1814) was fought on the same territory where Allied and German troops now held their trench positions, Europe's 'Great Shadow' and England's historical arch-enemy paraded in the streets of Sydney to admiring and affectionate cheers. The Napoleon was Julius Knight, whose performances in W. E. Wills' melodrama *A Royal Divorce* had stamped its authority on the imaginations of Australian and New Zealand popular audiences for nearly two decades.

Staged in the centre and suburbs of Sydney, this 1915 mass public interaction between popular representations and historical readings is an effect of many previous multiple interchanges between star performances, pictorial art, spectacular mass entertainment forms such as waxworks and dioramas, literature and historical writings. Over two decades the cultural significance Australia's Napoleon as a central historical icon altered markedly, and was distinguished by its uncanny longevity, semiotic flexibility and immense cultural power.

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

## **Richard of Gloucester--master of space: the control of geography in the rise and fall of Richard III**

Shakespeare's *Richard III* is unusual in the prominence it gives to the city of London as the location for much of the play's early action. Real local landmarks are referred to throughout the first three acts of the script--landmarks that would have been familiar to Shakespeare's audience--to the extent that the city becomes almost an extra character in the play. Richard's minutely detailed control of London is a key factor in his rise to power, and it is significant that once he becomes king and becomes preoccupied with national concerns outside his immediate knowledge, he begins to lose control.

As part of my work on the Internet Shakespeare Editions text of *Richard III*, I plan to create an electronic map of London at the time of Shakespeare in order to chart the journeys and errands that various characters undertake at Richard's command, and the significance of the places they visit, to show how he manipulates events to his personal advantage.

**Adrian Kiernander**  
**Theatre Studies, School of Arts**  
**University of New England**

## **Documentary Theatre/Performance – Boom or Bust**

Theodor Adorno maintains Schoenberg's *Survivor of Warsaw* (composer Schoenberg's attempt to capture the experiences of doomed Jewish prisoners through music, spoken word and sound) wounds the shame we feel in the presence of the victims; that the stylisation of the episode creates meaning where there was none and transfigures and removes some of its horror (in Bloch and Taylor 1980: 189). In this respect, despite its booming composition, it would seem Schoenberg's piece 'busts', breaks or exceeds its structures in its attempt to invoke and represent the 'real'. In trying to capture the experiences and circumstances of 'real' people and situations, documentary theatre/performance is a form and practice that can work to elucidate and elevate or to obfuscate and alienate. The quest for documentary objectivity and 'truth' in performance is a fraught activity. Attempts to avoid theatricalising and aestheticising the source material can result in strange presentations that strip and 'bust' the drama from the 'real' through the removal of original contexts and individuals. Other attempts to intervene and reconfigure testimony and circumstances can result in a heightened aestheticisation and sensationalism that pushes the performances to a 'boom' out of tune and proportion to the source material. This paper will explore some of these issues relating to performing the 'real', utilising the recent documentary theatre performance *Hush* as a starting point. *Hush* – a documentary play about family violence in Otago was researched, conceived and performed in Dunedin in 2009.

**Suzanne Little**  
**Theatre Studies**  
**University of Otago**

## “Popular” The Art of Playing it Safe

“For, like other forms of popular culture, the musical is first and foremost a product of the market place in which the aesthetic is always – and unpredictably – overdetermined by economic relations and interests.” David Savran, “Toward a Historiography of the Popular” (213/2004)

“The theatre on Broadway is no longer an arena for community discussion...I’m strictly talking musicals here. You just don’t find musicals providing catharsis anymore.” Michael John LaChiusa, “Interview with Michael John LaChiusa” Talkin’ Broadway.com

As an art form, the commercial theatre needs to be a financially responsible vehicle if it is to survive and continue to add to a cultural landscape. The Musical Theatre by its sheer nature, often with a reliance on grander resources to tell story, provides an even greater financial risk. However if the cards are played correctly, the very same art form could provide considerable financial reward. Boom or Bust, the stakes are high. If a show lands at the correct time, with the right ingredients, it may not only become a hit, but invite a plethora of imitations to follow in its wake; consider *Oklahoma!*, *Hair* and *Mamma Mia!* Musical Theatre author, Michael John LaChiusa, in a controversial article published in *Opera News* (Aug 2005), provocatively declares that ‘the American musical is dead!’ He forces the reader to consider that perhaps the majority of musicals playing on The Great White Way are ‘faux-musicals’; clever simulacra that convince us that they are musicals. The music he intones as a requiem? “Broadway is real estate”.

What are the costs in the art of playing it safe? Has the Musical Theatre’s development been stunted by its own desire to be popular and successful? Has this prevented the Musical from realising its actual potential as an art form? Could Broadway be considered a theme park, a tourist event, rather than a place of cultural communion? However, LaChiusa proposes that the real musical is ‘alive and well’, but it has gone underground. Closer to home, do Australian writers of musical theatre feel this same pressure of the ‘popular’, or are the bright lights of Broadway so distant it is a liberation? To what extent do Australian works, such as *Keating* and *Shane Warne*, or even less-well known pieces such as James Millar and Peter Rutherford’s *The Hatpin*, experience and express the pressures of the ‘popular’?

### **Matthew Lockett Monash University**

Matthew is currently undertaking a Masters at Monash University in Melbourne, where he completed his Honours (first class) degree in 2002. It is here he began his serious academic consideration of Musical Theatre in his thesis, “If I Sing; Moments of transition in the Musical Theatre”. Matthew has also worked within the Centre for Drama and Theatre Studies of Monash University as a director/acting tutor with both first year students, *Wolf Lullaby* (2003) and *Lion in the Streets* (2006) and third year students on *Solemn Mass for a Full Moon in Summer* (2008). In 2009, he moved over to the Musical Theatre unit and created a partially devised performance as research, “THE MUSICAL; The Musical”. The research Matthew is currently conducting has grown out of both the Honours thesis and “THE MUSICAL; The Musical”. Earlier this year he presented a paper for Performance Studies Melbourne titled, “Musical Theatre; an integrated art-form, or a battle between the Apollonian and the Dionysian?” This is Matthew’s first paper at the ADSA conference.

## Economies of the Exotic: Travel, Tourism, and the Re-Production of Hawai‘i in the Performance Art of Leilani Chan

Since the late 1990s Leilani Chan, Hawai‘i-born performance artist and artistic director of the Los Angeles-based TeAda Productions, has worked to “expand awareness of issues affecting underserved communities through the development and presentation of performances by people of color.” Of the many ethnic communities represented by this initiative, TeAda had its inception with, and remains centrally concerned with, work by diasporic Pacific Island populations on the West Coast. Many of Chan’s own performances treat Hawai‘i as a uniquely contested space within the US nation-state, interrogating the imbricated imperial and economic genealogies that structure relations between the Islands and the Mainland, from Hawai‘i’s commercially-driven US annexation in the nineteenth century, to the implications of the continued economic influx and cultural strip-mining of the Islands in Hawai‘i’s construction as America’s playground.

Drawing together theories in theatre/performance, postcolonial and diaspora studies, as well as field research in Hawai‘i, personal interviews with Chan, and experiences of seeing her perform, I discuss three of Chan’s Hawaiian works: the solo theatre piece, *E Nānā I Ke Kumu: Look to the Source* (1998); the self-reflexive comic sketch, *NOT Hawaiian* (2001); and the performance installation, *Life as a Dashboard Hula Dancer* (2002). I examine how her work consistently challenges and reconfigures the discourses of exclusion, displacement, and erasure operative in the United States’ production and consumption of Hawai‘i, unravelling the claims and modes of belonging implied by US citizenship, analyzing the complex processes of Islander outmigration and assimilation on the Mainland, and presenting a confrontational dismantling of tourist stereotypes. Traversing the disparities of power, culture, and language, I argue that Chan’s performances offer important insights into the “other” side of contemporary Hawai‘i, and function as salutary prompts that urge audiences to consider critically not only the United States’ imperial histories and ongoing responsibilities, but the broader status of ethnic minorities within the nation-state.

**Diana Looser**

**Cornell University/University of Queensland after June 2009**

Diana Looser holds doctoral degrees in English (University of Canterbury, New Zealand) and in Theatre Arts (Cornell University, United States). Her research interests include New Zealand and Pacific Island theatre and performance, postcolonial and inter/intracultural theatre, indigenous and critical race studies, dramatic literature, and popular entertainment traditions. She will be relocating from the US to Australia in June to take up a position as Lecturer in Drama at the University of Queensland.

## ***Mind Games* and the cabaret persona: The challenges of manipulating persona within an intimate space**

This presentation will discuss the challenges of developing a cabaret persona within the cabaret performance *Mind Games*. *Mind Games* is part of a practice-led PhD project investigating the ways cabaret can be used to explore and discuss issues of mental health.

Cabaret is characterised by performances of songs and dialogue in direct-address with the audience. Cabaret performances merge 'high' and 'low' art forms (often including satirical comedy), and are generally performed in small-scale venues. The intimate space of the cabaret offers unique opportunities for the discussion of mental health experiences. The *Mind Games* cabaret transforms personal stories into a performance, with the aim of raising community awareness of mental health. In the process, the research aims to explore innovations within the field of cabaret. This research is being informed by a literature review on the history of cabaret, and a contextual review on four contemporary cabaret artists (two from Australia and two from the United Kingdom). This paper will include discussions of historical and contemporary cabaret performers and outline the impact of these on the research project. To date, cabaret personas have included performative styles that can be described as: 'the provocateur', 'the conferencier', 'the vamp' and 'the avant-garde'.

The sensitivity of the *Mind Games* cabaret's subject matter adds to the challenge of developing an effective performance persona; and in managing that intimate moment of exchange that occurs within cabaret performance. Currently the researcher is exploring ways to shift between performance personas within the performance. One focus of the study is on finding the right balance between distance and intimacy. When can moments of intimacy enhance the performance? Are there moments that require the audience to be distanced from the subject matter? Further challenges in relation to the creation of a cabaret 'persona' within this project include: ethical considerations; and finding the balance between entertaining and confronting the audience.

**Jo Loth**  
**Queensland University of Technology**

## **Sublime Annihilation: The Performance of Subjective Disappearance & Capitalism in the Photography of Edward Burtynsky**

In 2008, Canadian environmental photographer Edward Burtynsky produced a series of large scale images of West Australia's mining operations and the vast, open pits they generate. These massive prints, often over 1 metre across, dwarf—indeed *humble*—the spectator not only in terms of the size of the reproductions, but also in their content. Burtynsky offers to the viewer's gaze a number of expansive arenas whose mega-theatrical scale engulfs one as one stands before it. Yet what is performed in these spaces, and what are their effects on the viewer? Burtynsky's work constitutes a gargantuan, high-resolution form of still-life. The near absence of human figures removes the image from any direct relationship to performance documentation, situating it closer to the aesthetics of still life. Indeed, the uncanny effects of Eugene Atget's iconography of the deserted Paris—often described in Surrealist terms, as allowing the object, landscape or urban space itself to dream—comes to mind. But a performance is nevertheless enacted, and it is one of subjective annihilation. Faced with the extraordinary detail of Burtynsky's prints, and when placed in the context of his larger oeuvre, these works exhibit a recurring motif in the form of smashing, atomisation and disarticulation. Like the piles of recycled aluminium seen in Burtynsky's China series or the jagged, violently textured surfaces of the mining pit walls, these images function in an aggressive Romantic fashion to elicit a sense of fragmentation in the viewer. As late monopoly capitalism itself tumbles into partial dissolution, one is left wondering if it is not so much the formal beauty and precision of these images but their evocation of a threatening annihilation of bounded line, mass, materiality and subjectivity wherein their true power lies. In this sense, Burtynsky's images endlessly perform not only the processes of capitalism (mining, extraction, recycling, building, consumption) but also the consequent alienation and destruction of the self within this regime.

**Jonathan W. Marshall**  
**University of Otago**

Jonathan W. Marshall recently relocated from his post as research fellow at the Western Australian Academy of Performing Arts, Edith Cowan University, Perth (2004-08), to take up the position of lecturer in Theatre & Performing Arts Studies at the University of Otago, New Zealand. Marshall is a contributor for the national arts magazine, *RealTime Australia* & *TheatreView NZ* (2000-present; <http://www.realttimearts.net/>; <http://www.theatreview.org.nz>). He has written academic & journalistic articles on all aspects of the arts, with a particular specialisation on issues of theatricality & how they interact with medical practice & its history. Marshall's research has appeared in such journals as *Australasian Drama Studies* (2001-03), *Forum for Modern Language Studies* (2007), *Art Bulletin of Victoria* (2007), *Sound Scripts* (2007, 2009), *Modernity/Modernism* (2008) & *About Performance* (2008). Marshall was a convener of the 2008 Fotofreo Conference & is a member of the organising committee of ADSA 09.

## **Western Dramatic Tradition Going Bust? Voices of Cultural Memory in Native Canadian Drama in English**

The dramatization of the painful history of colonization, oppression, genocide and its aftermath, constitutes a salient feature of recent Native dramaturgies on the English Canadian stage. Over the past three decades or so, Native Canadian playwrights such as Tomson Highway, Daniel David Moses, and Drew Hayden Taylor, to cite but a few examples, have consistently examined the legacy of history from their varied perspectives. In their historiographic projects, these playwrights have re-invented traditional Western stage idioms in highly imaginative ways. Their stage aesthetic has now become prominent in English Canada, perhaps even more than traditional Western dramaturgies, a phenomenon comparable to a kind of "boom" of Native theatre.

To illustrate the complexity of Native re-enactments of history on the stage, indeed the tricksterish evanescence of this process, this essay focuses on three significant case studies, especially selected for their contrasting aesthetics. Shirley Cheechoo's monologue play, *Path with No Moccasins*, addresses a specific historical problem, i.e. that of the residential schools and its concomitant oppression of Native children by White teachers. In his recent *Ernestine Shuswap gets her Trout*, Tomson Highway dramatizes a historical event which took place in British Columbia. On the occasion of his visit to Kamloops in 1910, fourteen chiefs of the Tompson River basin officially complained to Prime Minister Wilfrid Laurier about the confiscation of their fishing rights. *Burning Vision*, by British Columbia métis playwright Marie Clements, a radically experimental play, focuses on the economic exploitation of radium ore at the expense of the health of Dene Indians. Clements' work departs from my two previous case studies in its trans-cultural perspective. It clearly revises history from the viewpoint of the oppressed, but in this intriguing case, these "Others" are both North American Indians and Japanese citizens.

The historiographic agendas of Cheechoo, Highway, and Clements reveal the complexity of the Native stage aesthetic, which resists the colonial gaze of homogenization. The questioning of Western epistemologies and literary categories manifest in these works, testifies to the vitality of Native English Canadian dramaturgies in the twenty-first century.

**Marc Maufort**  
**Department of Languages and Literatures**  
**University of Brussels**

Marc Maufort is a professor of English, American and postcolonial literatures at the Université Libre de Bruxelles (Belgium). He is the current European Secretary of the International Comparative Literature Association (ICLA). Maufort has authored two monographs: *Songs of American Experience: The Vision of O'Neill and Melville* (1990) and *Transgressive Itineraries. Postcolonial Hybridizations of Dramatic Realism* (2003). With David O'Donnell, he has co-edited *Performing Aotearoa: New Zealand Theatre and Drama in an Age of Transition* (2007).

## **Reflecting on Failure: Rex Cramphorn's 1988 *Measure for Measure***

Rex Cramphorn's fourth and final production of *Measure for Measure* was an ambitious multi-media production mounted for the 1988 Adelaide Festival. Incorporating 35mm film projected onto up-stage screens, the production was critically flailed, described by one reviewer as "one of the scrappiest, doggedest massacres of Shakespeare I have ever seen", noting that while some of the filmed images "mind-bogglingly literal, others are simply banal, if not repetitiously horrific".<sup>1</sup>

In the context of a career that was characterised (as many are) by 'boom and bust', this was, in effect, the final bust. Cramphorn died within three years, having directed only one further production (*The Imaginary Invalid* for the NIDA Company) and a couple of workshops at the University of Sydney. Following the Adelaide Festival *Measure for Measure* toured, including seasons in Perth and Sydney. In early 1989, an exhausted, dispirited Cramphorn sat down with Terry Threadgold, then a lecturer in the Department of English at the University of Sydney and his dramaturg, Kim Spinks, to reflect upon the response to the production. The conversation touches on questions of innovation and risk, and the obscure economies of transaction between directorial vision and audience (and critical) response.

In this paper, I will continue my analysis of Cramphorn's booms and busts, drawing upon the unpublished transcripts of the conversation with Threadgold and Spinks to ask what comes of failure, broken spirits and busted performance.

1. Bob Evans 'Problem production of a problem play' in the *Sydney Morning Herald* 28 March 1988.

**Ian Maxwell**  
**Department of Performance Studies**  
**University of Sydney**

**What boom? What bust? Initiative and resilience in regional community performing arts.**

I will draw upon themes developed in my 2004 thesis “Performing arts and regional communities: The case of Bunbury, WA” which argued that “volunteer performing arts groups provide physical and social spaces that encourage networks of civil engagement ... and, in the case of Bunbury, a degree of independence from the bureaucratic requirements of arts funding”. The paper will provide the specific example of Stark Raven Theatre Company, a community performance group whose innovation and resilience was celebrated recently at their 10th anniversary.

**Robyn McCarron**  
**Edith Cowan University**

## **Theatrum Mundi: the Booming Metaphor**

“It is surprising how nearly coextensive with the world is the stage on which this endless, marvelous, incomparable tragedy, or if you will comedy, can be played; its area is in fact that of the whole world (176).”

The theatrical metaphor entered Europe in the early 16th century primarily through a work on statesmanship called the *Policraticus* (1159) by the twelfth century scholar John of Salisbury. The sixteenth and seventeenth centuries were “boom times” for the metaphor and for the theatre itself. Through the influence of the *Policraticus* and Renaissance humanists’ own recovery of ancient texts, the metaphor of *theatrum mundi* became firmly ensconced in the European imagination during the sixteenth century. In a wide-number of variations the topos was used to express different relationships of humanity to God, and of humanity to the world and to itself, utilising a variety of theatrical tropes that included the human as an actor, the human as author, the world as a stage/theatre, God as spectator, and God as author/producer. In this paper I undertake a taxonomy of the theatrical metaphor and argue that as Europeans increasingly began to understand the performative dimension to existence so too did it become inevitable that technologies to reflect this be constructed: whether those be the secretive memory theatre of Guilio Camillo or the Elizabethan playhouses.

**Glen McGillivray**  
**University of Western Sydney**

## **Mining for Methods: digging down with nine practice-led researchers**

This paper focuses on the forthcoming publication *Live Research: methods of practice-led research in performance* (2009), a new book that will profile the work of nine recent Masters and PhD artist-scholars. Drawing on these exemplars, the book is designed as a critical introductory guide to the experience of creativity and candidature through the lens of methodology. Co-editors Leah Mercer and Julie Robson share the evolution, process and eventual focus of the collection. They also discuss the similarities, differences and sheer uniqueness of these methods. These case studies are contextualised through Brad Haseman's rubric for the practice-led field and the pivotal role that has been played by ADSA.

### **Leah Mercer Curtin University of Technology**

Leah Mercer is a Senior Lecturer and Coordinator of Performance Studies at Curtin University and is a director/writer with *the nest* ensemble which develops/produces new performance works including *A Mouthful of Pins* (Brisbane Powerhouse, 2008) and *The Knowing of Mary Poppins* (which she also co-wrote) and for which she won a 2006 Silver Matilda Award (Directing). It had two seasons at the Brisbane Powerhouse (2005 and 2006) and another at the Darlinghurst Theatre (2009). It was published in an anthology entitled *Independent Brisbane: Four Plays* (2008). Other directing includes: *The Physics Project* (QUT), Stace Callaghan's *between heaven & earth (one hand clapping)*, Brisbane Powerhouse, 2006); Ted Hughes' *Metamorphoses* (Metro Arts, 2006); Michael Gurr's *Something to Declare* (Actors for Refugees/Qld Arts Council, 2005); *Puppy Love* (Qld Arts Council, 2005); Joy Gregory's *Dear Charlotte* (Metro Arts' Independents, 2004). As a Fulbright scholar she completed an MFA in (Directing for Theatre) at CalArts in LA (1999). She also has an MA and BA (Hons 1) from UQ. She trained in Suzuki and Composition with Anne Bogart's S.I.T.I. Company in LA and in Suzuki with Frank: Austral-Asian Performance Ensemble in Brisbane.

### **Julie Robson Edith Cowan University**

Julie Robson is currently a postdoctoral research fellow at Edith Cowan University with CREATEC (Centre for Research in Entertainment, Arts, Technology, Education & Communications), and was previously the course coordinator of Contemporary Performance at ECU. A composer, singer, performer and deviser, Julie is an award winning artist and academic in music and theatre, and a pioneer of the practice-led research field. Her creative work is inspired by the sound of divas, lamenters, lullaby-makers and monsters. She is co-founder of Magdalena Australia, the regional chapter of the international network of women in theatre known as the Magdalena Project, and the creative partnership *The Pink Cheeks*. Julie currently serves on the board of the Perth Institute of Contemporary Art and the organic community garden, education & network centre Perth City Farm.

## **Anatomy of Failure: Australian Nouveau Theatre and the Australia Council**

Australian Nouveau Theatre – aka Anthill Theatre – was an influential Melbourne company operating from 1981 to 1993. During this period it went from being an organisation on the edge of the Melbourne fringe to a nationally-renown theatrical innovator, feted for its productions of contemporary and classic European drama (especially the plays of Moliere and Chekhov.) From its base in a small Temperance Hall in South Melbourne it produced over fifty plays before moving – finally and fatally – to the larger Gasworks Theatre in Port Phillip in 1992. During its twelve-year life it employed an array of striking and unorthodox theatrical talent: Julie Forsythe, Bruce Kellor, Jacek Koman, Alex Menglet, Wendy Black, Sam Mallet, Tomek Koman and Jean-Pierre Mignon, the company’s artistic director throughout. On the face of it, the European skew to the company’s repertoire and personnel was a just reflection of the multicultural priorities of the government of the day, and of the Australia Council in particular. Why, then, at the height of the company’s success in 1989 was funding withdrawn by the federal and Victorian state governments? Why did the company fail in its relocation to Gasworks Theatre? And why did it disappear in 1993 without trace and without apparent heir?

This paper provides an overview of Anthill’s program, organisation and methods of work. It outlines the origins of the company and the approach of Mignon and the small group of dedicated practitioners who gathered around him, actor Julie Forsythe, translator and editor Katharine Sturak, and actor and co-founder Bruce Keller. The major focus is the relationship between the company and official support agencies, the Australia Council and the Victorian Ministry of the Arts. The tortured history of this relationship, and the aberrant outcomes it gave rise to, makes the case of the Australian Nouveau Theatre exemplary in elucidating the changing role of government in high art theatre production during the period.

### **Julian Meyrick La Trobe University**

A Research Fellow at La Trobe University, and until recently Associate Director and Literary Advisor at Melbourne Theatre Company, Julian has directed many award-winning productions for MTC, STC, SASTC, the Griffin, MWT and his own kickhouse theatre. He is involved in Australian drama as a director and dramaturge and was responsible for expanding the Affiliate Writers Scheme at MTC and for initiating the Hard Lines play development program. He is Deputy Chair of PlayWriting Australia and an Adjunct Professor at Deakin University. As a theatre historian he has published a history of Nimrod Theatre, *See How It Runs* (2003), a history of MTC, *The Drama Continues*, a Currency House Platform Paper, *Trapped By the Past*, and academic articles on post-War Australian theatre, the theory-practice nexus, and contemporary dramaturgy. He is currently researching a series of case studies from Australian theatre in the post-Whitlam era, focusing on the relationship between cultural policy and creative practice. He is a member of the federal government’s Creative Australia Advisory Group.

## Boom or Bust, or just Survival Times?

The bearded chat, Keith Helm, one of the prisoners featured in the play *Zimmer* (1981) Dorothy Hewett co-wrote with Robert Adamson, keeps painting one and the same face: his own. The seemingly identical portraits represent his idea of art borrowed from Arthur Rimbaud, the symbolist who took himself as an object of investigation and, by introducing a new approach to the study of being, revolutionized French poetry. From Rimbaud's relentless search for the unknown, there sprung the whole avalanche of movements now called 'the historical avant-garde'.

Rimbaud famously wrote when he was just sixteen and a half years old: 'I want to be a poet, and I'm working to turn myself into a seer' (1871). Hewett and Adamson explore the idea of 'a seer' in a world of violence and the system of survival in such a world. For them, the poet is a Prometheus figure, 'a thief of fire' who can light up the way to humanity knowing that immeasurable suffering will be his/her only reward. *Zimmer*, whose 'idealized double' burns to death in their play, becomes a poet only after going through 'Sweet Fire'. Only after this 'ritual act' does he become 'bright' and 'nasty' like his role model, Rimbaud.

Rimbaud challenged the conservative France but then gave up. Hewett and Adamson challenged the conservative Australia they knew, setting a model for creativity. Has this model got currency in the post-modern world where reinvention, integration and reinterpretation is the norm? This is the key question this paper explores in analysing the philosophy of life and art lived dangerously by Rimbaud, Hewett and Adamson. The next question is, what is the legacy of the iconoclastic figures who embodied the golden age of creativity in Australia of the 1970s, when cultural exchange knew no boundaries and performance models were sought beyond the confines of the English language? A brief visit to some of the 'boom' sites in the performing arts of today suggests an answer.

**Jasna Novakovic**  
**School of Humanities, Communications and Social Studies**  
**Monash University**

Jasna Novakovic explored the dialectic of myth and subversion in the plays of Dorothy Hewett for her PhD from Monash University. Her essays and reviews have been published in *Southerly*, *Overland*, *Australasian Drama Studies*, *Hecate's AWBR* and in *Australian Book Review*, *The South-Slav Journal* and two literary magazines, *Književnost* and *Mostovi*. Jasna's translation of Brian Friel's play *Translations* published in *Mostovi* is currently playing at the Yugoslav Drama Theatre in Belgrade. Before coming to Australia Jasna worked as a music, book and theatre critic.

## **The Politics of Avarice: Re-visiting Roger Hall's Sharemarket Comedies**

"Is the idea that we keep investing till it's all gone?" – Roger Hall, *The Share Club*

As the world economy struggles with the most catastrophic recession since the 1930s, it is timely to reflect on two plays by New Zealand's most senior playwright Roger Hall, written in response to the sharemarket boom and collapse in 1987. There are parallels between the themes of these plays and Hall's own playwriting career. Since his 1976 hit *Glide Time*, Hall's plays have consistently spelled box office success for theatres throughout New Zealand, and the income from Hall's comedies have on several occasions saved struggling theatres from going bust. Despite Hall's prolific output and box office success, however, there has been very little academic attention paid to his work, possibly because it is considered too lightweight for serious discussion. As Howard McNaughton has noted, Hall's strike rate of box-office successes dropped off in the 1980s, but his fortunes were revived by the runaway success of *The Share Club* (1987) which broke all previous attendance records at Downstage Theatre. In *The Share Club* and its sequel *After the Crash*, Hall examines a group of suburban neighbours swept up by investment fever pre- and post- the October '87 crash. The plays revived Hall's fortunes, put theatre finances all around the country into the black, and spawned a television series, prompting Hall to note ironically in his autobiography, "I modestly claim to be one of the few people to have made money out of the New Zealand stockmarket crash." As Terry Eagleton reminds us, art is also an industry: "Art may be, as Engels remarks, the most highly 'mediated' of social products in relation to the economic base, but in another sense it is also part of that economic base ...one type of commodity production among many."

There is an intriguing contradiction in the fact that the income from *The Share Club* and *After the Crash* created economic stability for theatres, yet the plays themselves parody middle-class avarice and financial naivety. As in Hall's later satire on right-wing economics *Market Forces* (1996), he is an astute observer and critic of the petty and the mean. Is it possible to read these commercial comedies against the grain to find a valid critique of middle-class society and the Western economic systems on which it is based? Is there an uneasy contradiction in a playwright parodying capitalism while simultaneously enjoying vast commercial success? This paper explores these questions through a textual reading of Hall's plays, which he himself states were written to expose "folly and greed".

**David O'Donnell**  
**Victoria University of Wellington**

## **Boom and Bust in Indonesia: A Radical Theatre Tradition Survives**

Sukarno became president of a newly independent Indonesian nation in 1949. During his period as president from 1949-1966, Indonesia struggled economically and successive parliamentary reshuffles and political upheavals, in large part, reflected this. However, what cannot be disputed is the fact that this was one of the most vibrant periods in Indonesian artistic expression and aesthetic discourse. A participatory and critically engaged cultural praxis was encouraged, in which the creative arts were viewed as essential mediums for the socio-political empowerment of all of the Indonesian peoples, including a large and mostly illiterate peasantry.

Suharto's 'New Order' authoritarian regime formally came to power in Indonesia in March 1966 through a military coup and following a bloodbath, carried out by the military, against all Leftist organisations and fellow travelers. 1.5 million people are estimated to have been killed or disappeared whilst thousands others were imprisoned because of their political beliefs and activities. LEKRA (Lembaga Kebudayaan Rakyat – Cultural Institute for People), as the largest independent cultural organisation during the Sukarno period, reached a mass membership into the thousands at its high point in the 1950s. LEKRA, as an organization, was completely destroyed at the hands of the military.

Since the fall of Suharto in 1998, successive Indonesian governments have managed to consolidate neo-liberalism as the best model for a new 'democratic' nation. However, despite neo-liberalism's overtures to socio-political and economic freedom, its maintenance is in fact premised on economic development alongside social depoliticisation. Individualism as the hegemonic ideology supports neo-liberalism in the same way that a traditional feudalist ideology supported Suharto's authoritarianism. Both ideologies have served the same purpose; to ensure a depoliticisation of the Indonesian populace so that programs of economic development could take place.

This paper will argue that, despite neo-liberal or authoritarian agendas for economic development and mass depoliticisation, there has continued to exist in Indonesia a radical 'kerakyatan' (people-oriented) theatre tradition. Furthermore, the definitive characteristics of this 'kerakyatan' theatre tradition have been directly informed by LEKRA's own praxis. This radical theatre tradition may also trace its roots right back to the emergence of a socialist realist aesthetic discourse during the 1920s.

The rise of an indigenous Indonesian intelligentsia and artistic elite during the 1920s, influenced by European Romanticism, the Russian revolution and Dutch social-democraticism, heralded Indonesia's 'modern' awakening; a modern awakening which celebrated individual and national freedom and which sought to create a national Indonesian culture premised on popular political participation and human agency.

Boom or bust, this radical aesthetic tradition stretches from the 1920s to the present, surviving and even at times thriving in the theatre. In order to help support this primary argument, the paper will compare/contrast the cultural praxis of LEKRA with one contemporary cultural network in Indonesia which calls itself JAKER (Jaringan Kerja Kebudayaan Rakyat – People's Cultural Network).

### **Julia Perkins Asian Studies & Theatre/Drama Murdoch University**

Julia is currently completing her PhD in Performance Studies at Murdoch University. Her thesis investigates a radical theatre tradition in Indonesia from the 1920s to the present. Julia trained as an actor at 'The Ensemble', Milsons Point, Sydney and has acted professionally for the last twenty years in a wide range of shows. Julia has traveled to and from Indonesia over the last seven years performing self-devised shows, as well as collaborating with the Indonesian cultural network, JAKER. She won a scholarship to study a selection of arts mediums, including dance, in Central Java in 2003. Julia is currently artistic director of the Fremantle based theatre company, 'Skylight Theatre Ensemble', founded in June 2005. Their most recent show, Howard Barker's *Gertrude The Cry*, was performed with wide acclaim at the Blue Room in May of last year. The company was subsequently asked to perform as part of the 21/21 international theatre festival in October of this year to commemorate 21 years of Barker's work performed through his London based theatre company, 'The Wrestling School.' Julia has most recently taken her expertise and love of theatre as a medium for individual and collective empowerment into the primary and secondary schooling system. If we are to believe that theatre potentially provides the opportunity for people to act out the extra-ordinary and make possible the impossible then nowhere is this signal for hope and change needed than in our schools with young people right now!

**THE WEB**

She left the web, she left the loom,  
She made three paces through the room,  
She saw the water-lily bloom,  
She saw the helmet and the plume,  
She look'd down to Camelot.  
Out flew the web and floated wide;  
The mirror crack'd from side to side;  
"The curse is come upon me," cried  
The Lady of Shalott.

The relatively affluent circumstances of the last few decades have created a boom in the availability of various kinds of communication technology. Anywhere in the world you can be at the centre of things, and in instant contact with anyone, anywhere. In cyberspace you can be intimately involved in the lives of an extensive network of friends and lovers who may be on the other side of the globe, and whom you may never actually meet in a physical sense. You can see them, talk with them, even make love to them. Put thus it seems to offer enormous liberation. Wherever you are, you are not contained there – or are you? Our performance argues that this liberation is an illusion. That those who travel the vast spaces of cyberspace are really trapped, like the Lady of Shalott, isolated in the tower of themselves – staring into a self-reflecting mirror. The culture of the screen, whether it be the screen of a computer or that of a mobile phone, is the antithesis of the culture of the theatre which in its physicality imitates life, the life of the body which is so absented in cyberspace. Romance, falling in love, has always begun in fantasy, but in the world of the bodily presence, reality eventually intrudes. The person cracks the mirror of the other's projected persona from side to side. The relationship develops or dies. Not so in cyberspace, where the narcissistic reflection of the fantasized self and other can be maintained 'forever'.

And so to our characters: she an 'Emo kid', he a middle-aged academic. Each is at the centre of their self-created world. Both bask in the company of their different facebook friends, and both are 'involved' with each other, or rather with the other they see in their respective mirrors, creating and reflecting a self for the other and an other for the self. Both trapped within the tower of themselves and imagining the Camelot they stare at is really there. In more expansive times someone wrote: 'It is impossible for a member of the academic bourgeoisie to liberate himself from his identity as such. Some try to do so; some may even think they have achieved it. But the very means by which they seek this liberation are those provided by the culture of their class for that purpose – and with a sly grin.'

Our performance demonstrates that this dilemma is not the sole province of the academic. And by its very nature, as physical performance, asserts the persistence of the body and all it involves. And bodies are subject finally to the harsh strictures of the economy from which there is no cyberscape. And what happens if a real bust eventuates, cracking the cybermirror from side to side? Do we find ourselves returned to awareness of the basic needs of the body – and in this unpleasant reality discover that we are much more atomized and isolated from each other than we ever cyberdreamed we were.

**Julia Perkins & Ian Bolas****Asian Studies/Theatre Drama Department and actors with Skylight Theatre Ensemble****Murdoch University**

Ian is a secondary English and Drama teacher with thirty years experience in WA schools. He has taught students from a wide variety of backgrounds ranging from the academically talented to students at risk. He is currently employed as a senior Project Officer with the WA Department of Education and Training. Ian completed his Masters investigating the gender politics of 'Antony and Cleopatra' and has taken his expertise and love of Shakespearean language into the theatre in a range of ways.

## **Boom and Bust at Ati-Athihan: Inventing and Reimagining Tradition at the “Filipino Mardi Gras”**

Billed as the “Filipino Mardi-Gras” by the national tourism office, the Ati-Athihan Festival held every year in the provincial town of Kalibo in the province of Aklan juxtaposes the sacred upon the profane as devotees of the Santa Nino mingle with drunken merrymakers and spectacularly-attired dancers and musicians in the streets all day long and well into the night for the better part of a week. Culminating in a morning mass and massive party on the third Sunday in January, Ati-Athihan commemorates the confluence of two pivotal historical events: the displacement of the darker-skinned indigenous *Ati* population by their sea-faring Malay cousins who sought refuge from a despotic sultan in Borneo, and mass-conversions to Christianity a number of centuries later. Because Ati-athihan is believed by many locals to be the oldest festival in the Philippines, and one that predates the arrival of Christianity, it provides imaginative reconstructions of a past about which little is known apart from those re-imaginings. The event itself has framed and fashioned what is known about the past over time, while in its current incarnation as the “Filipino Mardi Gras,” the focus has increasingly been on enhancing spectacle and attracting tourists, while still retaining the historical and spiritual foundations of the event. Tradition is both invented and reimagined by this event while its scale, duration, and level of intensity ultimately requires participants to give themselves over to its rhythms, participating in its powerful boom and bust cycle until they are left exhausted and spent on the Monday morning following the week’s festivities.

**William Peterson**  
**Monash University**

## **Artistic epistemology: Investing in the high stakes of legitimisation**

A recent Australian Learning and Teaching Council funded project, “Dancing between diversity and consistency: Refining assessment in postgraduate studies in dance”, has revealed that legitimacy of dance practices is a fundamental motivation for embodied presence in university environments. Reading between the lines of participants’ responses solicited during the project, from both the tertiary sector and the professional dance community, makes clear that both groups exhibit an anxiety as well as defiance about the validity of knowledge in motion which they feel can be resolved by acceptance within a kind of intellectual safe-house, the university. Such views are, in many ways, distant from avant garde modernism wherein artists took pains to refute whatever legitimisation lay in their paths.

Developments within postgraduate study in the early years of the 21st century suggest that artistic practices are experiencing a boom time in the legitimacy stakes. Artistic practices are capitalising on the diversification of intelligences (Gardiner), neurological explorations into the primacy of experiential formations through sensations and a general shift towards recognition of impact and access to the lay person that much artistic as opposed to scientific investigations can achieve. However, old tensions remain. Can artistic knowledge ever be contained in manageable epistemological forms? Can the avant garde propulsion to subvert exist in legitimised forms? Do artists ultimately want to be accepted into the so-called knowledge economy or do they wish to maintain their reputation as confrontational agents to social trends? Where might be the play and improvisation when rules are settled and recognised?

There are no easy answers. The boom of legitimisation changes ‘knowing’ into ‘epistemology’. Conceptually, the two can be one and the same, but does such recognition stultify impulses to change the rules of epistemology (or the inference of the term itself) and/or does the academic frame preclude metaphorically audacious excursions into human experience? The interrogation emerges against the constructive findings of our project. Will the boom bust ... and indeed, should it?

### **Maggi Phillips WA Academy of Performing Arts**

Maggi Phillips is the coordinator of Research and Creative Practice at the Western Australian Academy of Performing Arts, a position that enables daily access to the integration of artistic innovation and research. Her life path has crossed many disciplines and worldviews, from dancer to a world literature doctorate, circus ring to university boardroom. The WAAPA appointment fuses her disparate influences, provoking understanding of knowledge’s variable manifestations and a desire to privilege diversity across those inordinate forms. Together with Associate Professor colleagues, Cheryl Stock and Kim Vincs, Maggi has completed the publication of *Guidelines for best practice in Australian Doctoral and Masters Examination, encompassing the two primary modes of investigation, written and multi-modal theses*, the culminating document of an Australian Learning and Teaching Council grant, *Dancing between Diversity and Consistency: Refining Assessment in Post Graduate Degrees in Dance*.

**Surface Tensions**

In an ever increasing volatile balance between human development and material resources within the present boom or bust climate, promoting an awareness of individual agency must start with whatever individual's sensibilities are present. *Surface Tensions* is a mixed media talk presented by Marnie Orr and Rachel Sweeney of *ROCKface* interdisciplinary performance collaboration. They address the dancing body in contemporary performance praxis as a shifting site reflecting cultural and ecological concerns, directly engaging with matters surrounding sustainability based on its ability to articulate physically a critical response to interior (anatomical) and exterior (environmental) states. *Surface Tensions* cites four years of performance / dialogue exchange of interdisciplinary inquiry into site-based performance making processes interfacing contemporary choreographic research (based on Butoh and Bodyweather practice, see biographies) with disciplines of geology, cartography and environmental science. Using stills/video projections and journal extracts, this joint presentation introduces our latest project *Inhabitation*, beginning in Western Australia, July 2009. Reflecting on the emigration of materials as societal action, we parallel how the performance ethos of *ROCKface* adapts processes of material property exchange as a work motif, exploring sensorial approaches to land through live field investigations of the dancing body in relation to its immediate surrounds. The shifting dynamics of our transnational terrain inquiry relating to power, culture, language, audience and intensity are considered under the terms Translation, Transmission and Transformation.

- Translation:// We regard ourselves as interdisciplinary 'live researchers', where the critical hub of *ROCKface* identifies processes of adaptation surrounding the body's relation to site, subscribing to key philosophical principles underlying 'Deep Ecology'. Current ecological concerns look to adaptation as key to sustaining endemic mineral, animal and vegetable life through identifying possible compatible species trans-globally.
- Transmission:// We outline our performance methods, focusing on the transfer of physical principles between studio and site across time and geographic distance.
- Transformation:// Vital to sustaining *ROCKface* performance practice is the recognition of ecological integration and adaptation processes as macro/microcosms of human relations, in parallel with physical matter redistribution and changing states.

**ROCKface – Marnie Orr & Rachel Sweeney**

*ROCKface* was founded in 2006 as the research arm of the Orr/Sweeney partnership, investigating site-driven performance and movement for the development of physicality and its associated verbal language for understanding across disciplines. Our work is sustained through rigorous studio-to-field training utilising immersive, inhabitational and durational processes. With combined backgrounds in Butoh and Bodyweather practice, the root of our work is to highlight the sensory, kinetic intelligence of the dancer working in immersive conditions. We draw from intuitive and proprioceptive memory working in distinct perceptual modes of engagement with a particular site or environment, and also in consultation with a range of 'field' professionals working in the disciplines of geography and ecology. Ongoing research in the UK is steered through *Mapping Project* in partnership with Aune Head Arts, supported by Centre for Sustainable Futures, University of Plymouth and Dance in Devon. Future projects include: research collaboration with Willem Montagne, Geographer and Dartmoor National Park Authorities Representative, utilising Geographic Information Systems within a contemporary choreographic / cartographic inquiry (Summer 2010); a photographic exhibition of *ROCKface* work, in collaboration with Devon dance photographer, Kevin Clifford at the Duchy Exhibition Centre, Dartmoor, Devon (Summer 2009). *ROCKface* recently began a relation into Australia upon Marnie Orr's return home after four years based in UK. Via a virtual exchange in 2008 Orr & Sweeney began *Transnational Terrain* project, investigating geographical and cultural correlations across city and wilderness sites, between Plymouth docks / Dartmoor National Park (UK) and Perth city / Kalamunda National Park (WA) through solo/duo performance walks and body-place interrogations using the camera eye and frame as holding agency. This work continues by feeding into the upcoming *Inhabitation* project, July 2009, a research and development phase towards a multi-media performance and photographic exhibition programmed in the south-west inaugural digital media arts festival, Stream Dreaming, Jan/Feb 2010. Orr & Sweeney will work with a collection of performers and media artists as well as two environmental systems managers working between Kalamunda and Bridgetown, two locations on the edge of the geologically significant Yilgarn crater.

## **An Adaptable Aesthetic: Performing the Happy Accident and the Everyday**

Over the last several years I have worked closely with composer, Madeleine Flynn and choreographer, Simon Ellis on several projects through which we have developed a kind of performance portraiture. Working with tertiary performance students we have devised techniques to make theatrical material from the everyday lives of the makers. The work explores the moment or border between the functional use of the body and the use of the body to make art – between walking and dancing or talking and singing. We integrate our approach to design so that everything on stage including the performers is multi-functional. We use ordinary objects to make music and we generate performance text through collecting and ordering everyday utterances – work transactions, conversations, lists, accounts of dreams and so on. This is a process and an aesthetic that:

- engages with issues of form through the skills and characteristics of the particular performers
- is transformational musically, visually and kinaesthetically
- is eclectic in its use of styles and materials.
- Is pedagogically “live” in that the work is demanding in terms of its engagement with performance practice but also fully within the ownership of its participants whose lives make up its content.

The paper will begin a process of reflecting on the work in the wider context of its roots in sixties post-modernism and its connections to other contemporary performance practices with which it shares aesthetic and cultural agendas.

**Meredith Rogers**  
**La Trobe University**

## **Asian Kool or Punjabi Kool? Bhangra in Britain and Bhangrapop in India**

The common understanding of Bhangra as a hybrid British music makes one overlook the fact that it is derived from a Punjabi harvest dance of the same name. Echoing ethnomusicologists' interest in the discovery of the musics of 'others', the British media hailed it as 'Asian Kool' and 'the voice of the Asian youth' marking the British Asian presence on the British pop cultural scene (Banerji 1998; Bauman 1999). British culture studies examined Bhangra developments in Britain and their centrality to the formation of Asian youth cultures and hybrid British Asian identities (Sharma, Hutnyk and Sharma 1996; Bennet 2000; Hutnyk and Kalra 1998; Hutnyk 2000; Dudrah 2002). In these studies, Bhangra's reinvention as 'Asian Kool' was attributed to its hybridization with Afro-Caribbean sounds (Housee and Dar 1996; Sharma 1996). But Bhangra's appropriation in the black cultural politics of Britain has marginalized interventions it has made on the Indian subcontinent. The exclusive focus on the Bhangra explosion in Britain has eclipsed Bhangra revivals on the subcontinent, and the emphasis on its British antecedents has concealed its origins and continuity with the Punjabi harvest dance. While Bhangra's acquisition of 'Black Kool' through its mixing with black sounds of reggae, rap and hiphop has been cited as the primary reason for its revival and increasing popularity among youth in Britain, a study of the transformation of the stereotyped representation of the Punjabi in the Indian imagination through the arrival of 'Punjabi Kool' is yet to be done. Through examining two acts of individual creativity – of Gurdas Mann in the eighties and of Daler Mehndi a decade later - that led to the reinvention on the Indian subcontinent, this essay argues that Bhangra had turned 'Kool' in India independent of its 'blackening' in Britain through 'Bhangrapop's' appropriation of the *josh* spirit of the Punjabi harvest dance.

### **Anjali Gera Roy National University of Singapore**

Anjali Gera Roy is Senior Research Fellow Asia Research Institute National University of Singapore and Professor in the Department of Humanities of Social Sciences, Indian Institute of Technology Kharagpur. She has published essays in literary, film and cultural studies, translated short fiction from Hindi, authored a book on African fiction, edited an anthology on the Nigerian writer Wole Soyinka and co-edited another on the Indo-Canadian novelist Rohinton Mistry. She has recently co-edited with Nandi Bhatia a volume of essays *Partitioned Lives: Narratives of Home, Displacement and Resettlement* (Delhi: Pearson Longman 2008) on the Indian Partition of 1947. Her book on Bhangra's global flows *Bhangra Moves: From Ludhiana to London and Beyond* (Aldersgate: Ashgate 2009) is under production. She investigated the relationship between global musical flows and diasporic identity formation on a Senior Research Fellowship of the Indo-Canadian Shastri Institute in 2007 and is now researching the Bollywood's transnational flows.

## **Plants that Perform for Us: An Aesthetics of South-west Australian Flora**

How can the metaphor of ‘boom or bust’ illuminate patterns of increase and decay that occur independently of human economic activities such as the mining of minerals in Western Australia? How can the metaphor be shifted to ‘boom AND bust’ in which cycles of growth (booming) and contraction (busting) are perceived as intrinsic ecological changes within a whole? This paper poses a response through a look into the aesthetic performances of plants and outlines a native-floral aesthetics, one in which those cycles are viewed as necessary, even intrinsic, to the ecologies of indigenous plants.

In the South-west of Australia, the drab monochrome of plants in summer senescence typically follows a brilliant emergence of colouration during a brief yet intense spring blossoming. This flourishing of colour and form is a yearly ‘boom’ that galvanizes Western Australia’s multi-million dollar wildflower viewing industry. Conversely, the annual ‘bust’ in native-floral aesthetics has been more problematic historically, resulting in characterizations of the landscape as valueless, monotonous, empty, ugly, melancholy – as unaesthetic. An embodied aesthetics of plants – a floraesthesia – extends Heidegger’s evocation of poiesis as ‘bringing forth’ and aesthesis as generalized sensory perception, rather than a fixed aesthetics of visual beauty – the picture postcard plant or puppeteered ‘plants that perform for us’. In the absence (the bust) of the visually arresting, there are subtle sights, textures (tactile), aromas (olfactory), tastes (gustatory), and sounds (auditory). Landscape aesthetics becomes a temporal, seasonal, constantly exchanging, rupturing, and contracting multisensory and poetic openness. Highlighting some recent scholarship on poetics as a method of inquiry, the paper concludes with the interstices between plants, poiesis, and poetics. It hopes to address whether, in aesthetic and botanical terms, ‘boom’ can exist alongside, or within, ‘bust’. It hopes to invoke the question, what does it mean to say ‘a plant performs for us’?

**John C. Ryan**  
**School of Communications and Arts**  
**Edith Cowan University**

John Charles Ryan is a first-year PhD candidate in the School of Communications and Arts at Edith Cowan University whose doctoral thesis is titled ‘Floraesthesia: A Cultural Aesthetics of South-west Australian Flora’. His research explores a model of landscape aesthetic theory based in actual multi-sensory contact with plants in the field where poetics and ethnography cross as qualitative methodologies of enquiry into environment. He is a graduate of the University of Lancaster, UK (MA Philosophy of Environment) and the University of Massachusetts, USA (BA English Literature and Environmental Design), and has been active in North American landscape poetics-politics and botanical conservation for the past ten years.

## **Giving the Lie: the Escape Acts of the Fictive Document**

In this paper I will discuss the relationship between the fictive document and the event. What I call the fictive document is a document that appears to be a performance document, but in fact forges an event through providing false proof of its occurrence. The fictive document introduces an act that could have occurred. In doing so it disrupts the privileged position of the performance as original (or as capital), and it disrupts the credibility (or credit) of the performance art document. It circulates the memory of an uncertain or impossible event. The motivation for thinking about the fictive document is to subvert the restrictive economy of 'truth' inherent in the recording and circulation of performance art documentation. The historical re-enactment presupposed in the exhibition of performance documentation inherently assumes a relationship between performance as original and document as reproduction. In this regard, I wish to pursue an analogy between economics and the circulation of performance art through its reproduction as document. By thinking of the fictive document within and beyond the reproductive and economic context in which it (may) circulate(s), I wish to explore how the fictive document performs like a counterfeit coin. By way of introducing itself in the guise of that which it subverts, the counterfeit coin conceals its value. The counterfeit coin subverts the premise of exchange-value by intervening between appearance and truth: it looks like currency. It is through Derrida's work on counterfeit that I wish to consider how the fictive document performs a similar intervention to the counterfeit coin in the economic circulation of the performance act through documentation.

**Joshua Schwebel**  
**Department of Visual Arts**  
**University of Western Ontario**

## **Seeing Ourselves On Stage: Myth and the Boom or Bust of Being Human**

Cultures make sense of their relationship to others and to the world around them through the mechanism of story-telling. The stories eventually develop into classically structured tales which are handed down through generations. These epic stories contain the myths of the culture. They are not literal recitations of events but deeply symbolic representations of the way cultures see themselves, the origins and aspirations, their strengths and their weaknesses.

The concern of this paper is to consider four Pākehā works of theatre as vehicles for the presentation of mythical aspects of Pākehā culture on the stage. The works are *Home Land* – Gary Henderson *Bitter Calm* – Stuart Hoar and Chris Blake, *Fishnet* – Lyne Pringle and Kilda Northcott and the songs of Andrew London. The argument is that theatrical performance like the epic does not represent a literal recreation of a culture but rather its mythical presentation. Accordingly what is placed on the stage are images, visual, aural and kinetic, of what a culture most aspire to be and what it fears it might become. As mythical representations these works stand outside the ordinary temporal and spatial constrictions of everyday life possessing the power to be at once in the past and present simultaneously and can be located in one place which encompasses a whole country, a whole world and a whole universe. How do these works traverse distances of power, direction and intensity to communicate altered measures of time and space?

**Adriann Smith**  
**University of Otago**

## **The Art of Localisation; performing the personal in landscapes of boom and bust**

In a globalising western development paradigm that feeds upon “[global] intensification and speeding up of time-space compression in economic and social life” (Inda and Rosalto, 2008: 8) a localised sense of place, sense of community and indeed even sense of ‘self’ is difficult to come by. Under this paradigm, where the central focus and driving force is the cycle of production and consumption, then, the personal becomes political. Not in the sense that every personal detail of our lives is inherently politicised; but rather that *relocating ourselves* in the cultural landscapes of cities which are designed to facilitate capital rather than social capital can be a powerful and political act.

This paper explores the idea of ‘localisation’, and why little stories matter in big times. It puts forward the perspective that ‘localisation’ it is not simply a matter scale, but rather is about the nature of the ideologies behind matters of scale. It engages with questions of (im)placement and sense of ‘place’, and also with the ideological and political act of recognising that we are producers of our own culture (rather than consumers of our ‘consumer culture’) and can therefore be powerful agents of cultural transformation.

As theorists and practitioners of theatre and performance art these questions are particularly pertinent, for performance is dependent on the ‘local’; the performer and spectator must be located within a particular space or place to be successful. Indeed, if localisation is in part the act of situating ourselves within the particular time and place where we are at that moment, it could be argued that performance seeks ‘localisation’ in its most essentialised form; that of a single performative moment of interaction and exchange between bodied performer and bodied spectator. How this ‘matters’ in the face of global environmental crisis and simultaneous economic ‘boom’ and ‘bust’, then, is a question that lies at the very heart of our practice.

### **Alexa Taylor Murdoch University**

Alexa Taylor is a PhD student at Murdoch University, where she also tutors in Creative Arts and Sustainable Development. Research-wise, her key interests include localisation, art and consumerism, ‘placelessness’ and sense of place, performance and the body, and the role of art and creativity in transforming culture.

Having graduated from Murdoch with First Class Honours in 2006 as Valedictorian of the Division of Arts, Alexa has spent the last few years combining research with practice and developing local design-based performance company *Renegade Productions*, of which she is a founding member. Her most recent practical work includes writing and performing in Renegade Productions’ *Frankenstein, or the Modern Prometheus* in 2009 and redeveloping her self-devised one-woman performance installation *in the shadow of the wild* in 2008. She is currently directing *Tuesday*, a new absurdist play, for the Blue Room in August 2009.

**When too much is never enough and a tiny glimpse is way too much:  
Australian media and violence between intimates**

A presentation that speculates about the nature of what might be construed as a public scandal. One that does not pivot on a single large event but is played out in the media as in a series (sometimes flood) of catastrophic violent stories interspersed with silence. How spectators (including the performer-maker, me) are positioned in witnessing the unfolding spectacle about violence between intimate partners has considerable impact on weighing ethical dilemmas when devising a new performance work embedded in the current moment. Taking this as its starting point, a brief and constrained encounter with a specific audience delves into the relationship.

**Yana Taylor**

Yana Taylor has a background as a director, choreographer, writer, performer, researcher and educator. She has been intimately involved in contemporary performance over the last twenty years – critically engaging with artists such as those at Urban Theatre Projects as chair from 1998- 2002, returning to perform in UTP's *The Last Highway* (2008), participated in *Time\_Space* 4 hybrid performance laboratory and lectured in performance and movement at UWS, Nepean until 2007. Yana has been a key contributor to version 1.0's work since in *The second Last Supper* (2000) working as performance dramaturg/outside eye on *CMI (A Certain Maritime Incident, 2004)* and *The Wages of Spin*, (2005 & '06) consulted on *From a distance....* and was a performer/devisor in *Deeply Offensive and Utterly Untrue* (2007 and 2009). She completed her PhD on relation between performance training (Suzuki's method) and the devising of contemporary performance in Sydney at the University of Sydney in 2007.

## Postwar boomers: Australian theatre's generation of 1968

This paper argues the case for Australian theatre's generation of 1968. It begins by characterising the generation of '68 as one that radically contested and re-envisioned Australia and its theatre and drama. It describes this generation as one that grew up in Robert Menzies' conservative but booming postwar Australia when there was virtually no unemployment. The economic downturn precipitated by the Oil Crisis of 1974, rising inflation and unemployment was ahead of them. Young theatre artists were members and beneficiaries of an expanded middle class who were educated, confident, articulate and committed to social and cultural change. Like the young hero in Alan Seymour's *The One Day of the Year* (1961), they rejected the 'traditional patriotic, militarist and cultural assumptions' that underpinned mid-century Australia. Both La Mama and the APG, the paper argues, rode the back of the postwar boom.

My claim for the existence of a generation of '68 is inspired by the fortieth anniversary of events as disparate as the student and worker uprisings in Paris, the Prague Spring and Black Power that remind the western world of an era of dissent, radicalism and rapid social change. The significance of 1968 to the conjoining of arts and politics was celebrated in an exhibition at the Academy of Arts in Berlin entitled '*Kunst und Revolte: Das Künstlerische Erbe von '68*' (Art and Revolt: the artistic legacy of '68). The exhibition featured Michael Ruetz's iconic photography of the period, a guest performance by the Living Theatre, films, talks and displays of materials that documented artists' contributions to a period of radical social and political change. Underpinning the exhibition was the question of how the present reflects on a period of political, cultural activism and artistic change. Australia's generation of '68 similarly contributed through theatre to the reshaping of the nation's conservative culture, to the liberalisation of social and moral values and to political activism, especially in the form of opposition to the Vietnam War. My subjects are young Carlton radicals – beat poets, playwrights, student review writers, performers, liberal-minded activists, neo-Marxists and diverse free-thinking idealists – who through the agency of the APG contributed to the celebrated New Wave of Australian drama, that upsurge of dramatic writing and performance that challenged 'the effete conservatism' of 1960s theatre and culture.

### Denise Varney University of Melbourne

Denise Varney is Senior Lecturer in Theatre Studies in the School of Culture and Communication at the University of Melbourne. She is the author with Rachel Fensham of *The Doll's Revolution: Australian Theatre and Cultural Imagination* (2005), editor of *Theatre in the Berlin Republic* (2008) and is currently writing a book on the APG playwrights 1968-2008. She also leads a multi-institutional ARC Discovery Project on Theatre in the Asia-Pacific.

## **Big and little – sweeping away the traces**

In 2008, a site-specific devised piece entitled *Traci and Tracey* was performed on the premises of a major Dunedin accountancy firm. It was a deliberately small-scale piece, involving two actor-devisors, a director and a maximum audience of twelve per performance. The actors portrayed two cleaners, ostensibly employed by the accountancy firm, whom we followed in the process of carrying out their after-hours duties. It was, essentially, an engagement between a prosperous business and a cash-poor theatre company, exploring the accountancy firm from the perspective of those most hidden within its ranks from the public eye. The cleaners become privy to the trivial 'secrets' of the accountants, whilst at the same time enacting a sweeping away of the everyday detritus of the premises, and removing themselves without a trace. In performance terms, there are clear economies of scale here, both in the connection between 'big business' and small theatre group, and in the minutiae of the performance itself, which is designed to leave no trace behind, reflecting the roles of the actors. It is a theatre event in miniature, with the audience entering into the privilege of peeping behind the scenes.

**Lisa Warrington**  
**Theatre Studies**  
**University of Otago**

**Public bust ups and deeply personal national traumas: the "disgusting and opportunistic farce" of version 1.0's *From a distance***

In the women's rowing eight final at the Athens Olympic Games in 2004, Australian rower Sally Robbins stopped rowing before the finish line. Immediately following the race, the team very publicly busted up, held a press conference in which they declared that they had reconciled, and then very publicly busted up again. Concurrently a highly emotive debate began in Australia about how this rowing failure might illuminate the national character, triggering a lengthy debate about national identity and values. In late 2005, Sydney-based performance group version 1.0 began work on a performance about this debate, taking the so-called 'no-row' incident as a starting point. Very soon after commencing work, version 1.0 began receiving threats of legal action and hate mail that memorably declared that the project was "a disgusting and opportunistic farce". This paper will begin to examine the deeply emotive responses that this incident provoked, version 1.0's theatrical representations of these intertwined personal and national traumas, and the unexpected effects that these representations produced in the world.

**David Williams  
version 1.0 inc.**

David Williams is a performer, technician, producer and writer. He has worked with Sidetrack, Sydney Theatre Company, Blast Theory, Bonemap, pvi collective and Platform 27. Parallel to this, he has worked as a mechanist and flyman at the Sydney Opera House since 1997. David holds an Honours degree in Theatre from UWS Nepean and a PhD from UNSW, and his writings on performance regularly appear in *RealTime*. He is a founding member and Creative Producer of version 1.0, and has co-devised and produced all of the company's work since 1998 including *Deeply offensive and utterly untrue*, *The Wages of Spin*, *CMI (A Certain Maritime Incident)*, *From a distance...* and *The second Last Supper*. Most recently he directed *The Bougainville Photoplay Project* and was a key artist on version 1.0's development of *Hurt and Damage*.

# What to see and where to go in Perth

(courtesy of *The Sunday Times* newspaper)

## 01 I'm bored. What can I do in the city that will surprise me?

Don't look now, but a little piece of Venice is bobbing about in Claisebrook Cove. Gondolas on the Swan offers hour-long cruises of the cove and the river in a gondola faithfully reproduced by master boat builders. For \$830, eight people can be chauffeured in a limousine from anywhere in the metropolitan area to Claisebrook where your velvet-lined gondola, a bottle of Moët, hors d'oeuvres, chocolates and roses await your pleasure. Your gondolier will take you around the cove, past Burswood and into a hidden lagoon near Heirisson Island. Oh, and don't worry, every moment of your experience will be captured on camera so you can relive the experience. Gondolas on the Swan, phone 9450 6500.

## 02 It's Friday and it's been an insane week, where do I go to relax?

The George bar on St Georges Tce is a sophisticated watering hole that will soothe the shattered nerves and even get you pumped up and ready to kick on. The lively crowd that gets there on a Friday night makes the whole terrace buzz. The cream and black interior, with its Italian verve, is home to one of the best cocktail menus in the business district. Try the buttered martini, a double strained mix of Smirnoff Vanilla, Mozart Black, Kahlua and butterscotch schnapps shaken with a shot of espresso and sugar syrup. If that doesn't get you partying, it's time to pick up your briefcase and go home.

The George, 216 St Georges Tce, Perth, phone 6161 6662.

## 03 What's going to flip my cork?

OK, you've unearthed a rare treasure from the past. You've found a BYO restaurant in Northbridge but you've left the vino at home. Don't give up now, duck into Grapeskin and discover one of the coolest bottle shops around. Grapeskin stocks old favourites as well as boutique wines alongside the usual spirits and cigars. But if the lure of the plush lounges and ottomans are hard to leave behind, grab a tapas plate of tempura whiting, seared kangaroo fillet and crispy coated prawn with ginger soy mayonnaise to share. It's hard to walk out on that, so you might have to book the BYO for the next night.

Grapeskin Bar, Corner James and William Sts, Northbridge, phone 9227 9596.

## 04 Where's the newest nightspot in the city?

Nestled at the quiet end of Northbridge on Beaufort St is The Ellington Jazz Club. Only open a matter of weeks, the cruisy Ellington offers hot jazz from the best national and international artists, and has a cool drinks menu to match. Wander upstairs and chill out or head downstairs for some serious funk. Doors open at 8pm but book tickets online if you want to sample the tapas before then.

Ellington Jazz Club, 191 Beaufort St, Perth, phone 0408 069 867.

## 05 I don't want to go home yet, what's open?

It's 3am and you still have the juice to go a little longer, so head to Geisha Bar or Metro City. Don't bother with the martinis here, grab a Breezer and stake your claim on the dance floor. It can get pretty messy with giggly women trying to balance on their stilettos but, hey, the music is good. Or, if you're feeling more like a feed, Billy Lee's has become a late-night institution. Serving up staples such as roast duck and fried rice, it makes a welcome change from the usual kebab.

Geisha Bar, 135a James St, Northbridge, phone 9328 9808; Metro City, 146 Roe St, Northbridge, phone 9242 2000; Billy Lee's Chinese Restaurant, 9/66 Roe St, Northbridge, phone 9328 4003.

## 06 The river is such a beautiful part of the city, how can I get to enjoy it at close quarters?

There are a number of ways to cruise the Swan and most of them depart from Barrack St Jetty. Ferries leave for all points – upstream to Guildford, Caversham and the wine district, downstream to Fremantle, and on to Rottneet, and across to South Perth. When fun turns to romance, head out on an evening dinner cruise and see why Perth is known as the city of lights. Sit back with a glass of wine and ponder our city's rapid development. Sporty types can get their feet wet with surf cat hire, from the South Perth foreshore between October and April.

Transperth ferries to South Perth, phone 136 213, [www.transperth.wa.gov.au](http://www.transperth.wa.gov.au); Swan Valley Tours, phone 9274 1199; Captain Cook Cruises, phone 9325 3341; Oceanic Cruises, phone 9325 1191; Barrack St Ferries, phone 9325 1616.

## 07 Is anything biting?

Fishing is a major recreational pursuit on Perth waters. Bring the kids down to the foreshore for a picnic at dusk and wet a line. The pylons of the Narrows Bridge and the Causeway are popular fishing spots. East Perth way is consistently good fishing. Bream is a popular catch, tailor can be caught off the stretch of foreshore along Mounts Bay Rd and Mullyoway can be found near the Narrows.

### **08 How can I find out about new restaurants and changes in the city?**

Forget Lonely Planet – they're still recommending driving across the Nullarbor. To keep up with the city, sign up for regular updates from the web. The City of Perth online publication is at [www.perth.wa.gov.au/web/Subscribe/](http://www.perth.wa.gov.au/web/Subscribe/) and subscribers get monthly updates about all the upcoming events, activities and performances in the city. Other favourites include The Guide ([theguide.com.au](http://theguide.com.au)) for free restaurant vouchers, and Eating WA ([eatingwa.com.au](http://eatingwa.com.au)), a comprehensive list of eateries and food and wine events.

### **09 Did I see kangaroos?**

Yes, you did, and probably while you were on the Causeway on your way to work. One of the city's best-kept nature secrets, Heirisson Island, is accessible by foot and is a leisurely stroll from the eastern end of the terrace and Langley Park. Even the Good Vibrations music festival couldn't disturb the family of western grey kangaroos which make this 25ha recreational park their home. The roos can often be spotted lazing in the shade on most afternoons watching the skiers scoot around their island home.

### **10 Did someone say music festival? Where can you go in the city to get great live outdoor music?**

The Esplanade on the Perth foreshore, Supreme Court Gardens and Heirisson Island have hosted some legendary music festivals and concerts – Opera in the Park and Good Vibrations are just a couple. The Esplanade, which has been the recent home to Beck's Music Box as part of the Perth International Arts Festival, will see Global Gathering returning to the green in November for another night with Brit DJ Mark Ronson, animated band Gorillaz and electro heads Kraftwerk. Wellington Square at the opposite end of town is home to the Future Music electronic music festival.

### **11 I've got a dinner date tonight and I don't have time to go home and change. Help?**

We've been told there's a little magic happening at Style Bar and some of Perth's A-listers know all about it. It's time for you to make your move up the alphabet. Located on the Hay St level of Carillon City, Style Bar offers catwalk styling that won't burn a hole in your pocket. It's a no-brainer – just walk in (who needs an appointment?) and browse its menu of seven hair styles and six make-up looks and you'll be out in 30 minutes with an AAA rating. Style Bar, Carillon City, Hay St Level, phone 9322 4600.

### **12 I've just bought a new bike, where can I go to give it a spin?**

If you promise not to wear lycra, there's perhaps the best and most picturesque bike path in the metro area right in the heart of the city. The most popular trail is a 9.5km route that starts at the eastern end of Riverside Drive near the Causeway (there's a bike hire place here), past Barrack Square, across the Narrows Bridge, along the South Perth foreshore, over the Causeway and back to your starting point. This is a dual-use pathway, so you will be mixing it with runners, walkers and bladders. If you're more of a fish in water, hire a kayak from \$12 for a paddle to the Claisebrook inlet. About Bike Hire, Point Fraser Reserve (Causeway Carpark), phone 9221 2665

### **13 I'm in the mood for adventure. Thrill me?**

You'll need more than an adventurous spirit, you'll also need a head for heights to conquer the indoor rock-climbing challenges of Rockface in Northbridge. Scale the 10m face for a workout and bring a friend for support. The Rockface crew is more than happy to help the nervous few with some training. Also for fearless adventurers of another sort, check out She Moves pole dancing studio on Lord St. There are moves and positions here that are not for the faint-hearted, but you'll come out toned like Madonna. Rockface, 63b John St, Northbridge, phone 9328 5998; She Moves, 183 Lord St, Perth, phone 1300 789 103.

### **14 I can't afford an overseas holiday this year. Where can the world come to me?**

Our multicultural city starts from the head down. Cinema Paradiso in Northbridge screens award-winning international films from around the world. On Wednesday, the Alliance Française French Film Festival kicks off and francophiles and film lovers alike will fall for the dozens of films over the 12 days. After the movie, wet your whistle with a European brew at the Belgian Beer Cafe, or a pint of Guinness at Rosie O'Grady's or head to The Moon and Sixpence for some roast beef and yorkshire pudding. Cinema Paradiso, 164 James St, Northbridge, phone 9227 1771. Rosie O'Grady's, corner James and Milligan streets, Northbridge, phone 9328 1488; Belgian Beer Cafe, 347 Murray St, Perth, phone 9321 4094; The Moon and Sixpence, 300 Murray St, Perth, phone 9338 5000.

### **15 Where can I find some drama?**

Well, yes, it is in Northbridge, but this action takes place inside the funky Blue Room Theatre in James St. There is always some new, exciting indie theatre on stage and before and after the show you can chill in the cool bar. If you're looking for something that swims in the mainstream, the Playhouse Theatre in Pier St hosts productions from two state-funded theatre companies, Perth Theatre Company and Black Swan Theatre Company. But if you've got that new-release movie in mind, head to the heritage Piccadilly Cinemas in Piccadilly Arcade. Tickets are discounted and sitting in the art deco foyer is worth the ticket price alone.

The Blue Room Theatre, 53 James St, Northbridge, phone 9227 7005; Playhouse Theatre, 3 Pier St, Perth, phone BOCS 9484 1133. Piccadilly Cinemas, Piccadilly Arcade, 700 Hay St Mall, Perth, phone 9322 3577.

### **16 My shift doesn't start until 2pm. I need some serious chilling.**

How does a four-hour Indulgence package sound? At the Elle Bache spa in West Perth you will be cocooned in spicy chocolate fragrances to tone and stimulate the body contours, then move on to a full body Swedish massage. Next, soothe your mind during the Shirodha Therapy, which is particularly effective for those suffering from sinusitis or insomnia. The final stanza is an anti-ageing facial. Conclude your session with a cup of soothing green tea and you'll be floating out that door. Can't find enough time? Get an express half-hour lunchtime peel at Treat Day Spa. Elle Bache West Perth Salon & Spa, 1260 Hay St, West Perth, phone 9321 0560. Treat Day Spa, Fitness First, 166 Murray St Mall, Perth, phone 9221 7522.

### **17 OMG, did I hear right?**

Yes, you did. Our fair city has been immortalised in US indie rock band Pavement's song *I Love Perth* on the second disc of the *Wowee Zowee* album. It doesn't actually say anything about our fair city, but the lyrics speak of our unmatched lifestyle: "A groovy scene in Australia / I will move / Take my surfboard / Maybe I'll groove / noise addicts and other folks, oh yeah!" We think it pretty much sums it up, don't you?

### **18 How, apart from hoofing it, can I get around the city?**

It's as easy as jumping on a bus or train. Public buses in the central city area operate in a Free Transit Zone so you can travel for free as often as you like. Look for the red FTZ logo on bus stops to identify the boundaries. The special CAT buses ply three routes – Red, Yellow and Blue – at frequent intervals (timetables are at the designated stops). The Red CAT travels from East Perth to West Perth, the Blue CAT runs north-south from Barrack Square to Northbridge, and the Yellow CAT runs between the Wellington St bus station and Claisebrook train station. And when the pubs close at night, two separate NightRider bus services leave Milligan St between James and Roe streets, every hour from 1am until 4am, operating two routes. Route 680 takes you from Northbridge to Scarborough Beach via Scarborough Beach Rd, and Route 697 takes you to Fremantle via Canning Highway. They'll even drop you off at your doorstep if you're along the route and provided it's safe to stop. The service costs \$5. Just don't dance in the aisles – the drivers have already seen enough macarenas to last a lifetime. The FTZ also operates for trains on the Fremantle, Midland and Armadale lines. Pick up a train from the central train station and travel free to City West, Mclver or Claisebrook.

### **19 Does Perth have a central market?**

The walkway from the Perth train station takes you directly into the cultural hub of the city. The state art gallery (Art Gallery of WA), contemporary art gallery (PICA), library (Alexander Library) and the WA Museum form the strong arms for other arts groups to flourish, such as ARTRAGE and Gotham Studios. On weekends and public holiday Mondays, an arts and fresh-produce market springs up in the cultural centre. Check out the gourmet food store Turban Chopsticks for its curry pastes and quick bites, Adam Monks' breathtaking photographs of Western Australian landscapes and Kerstin with her ornate hand-crocheted jewellery among a changing kaleidoscope of stalls. The Magic Markets, held every second Sunday of the month in William's Lane between Roe and James streets, is great for edgy indie fashion and art as the creatives from TAFE sell their wares.

The Markets @ Perth Cultural Centre, Outside the WA Museum, phone 0405 900 144; Magic Markets, 10am-4pm, Williams Lane, Northbridge, every second Sunday of the month.

### **20 What are Perth's iconic landmarks?**

The Swan Bells and the Perth Convention Exhibition Centre may have caused controversy in their day, but now they are part of the landscape and attract thousands of visitors each year. The belltower stands sentinel at the top of the busy Barrack Square with its bustling ferry port and the range of restaurants and cafes that bring people to the area day and night. You can walk up the tower and listen to the historic bells, which were a gift from Queen Elizabeth II and originated from the church of St Martin's in the Field. The PCEC has become an integral part of city life with parking bays for 1500 cars and facilities for conferences, expos and live theatre in its six exhibition pavilions, kiosks and 2500-seat auditorium.

Swan Bells Belltower, Barrack Square, phone 9218 8183. Perth Convention Exhibition Centre, 21 Mounts Bay Rd, Perth, phone 9338 0300.

### **21 I've heard that Perth has one of the two mints operating in Australia. Is it open to the public and will I be able to see a gold pour?**

Undoubtedly the richest place in WA is The Perth Mint where the walls are literally lined in gold dust. There are guided tours every hour around this historic site, which mirrors the fortunes of our mining city. You can also witness a gold pour where pure gold is heated to molten temperatures and transformed into a solid gold bar. There are plenty of golden moments on display, including gold nuggets, coins and a gold sovereign minted in Perth in 1899. In the mint shop you can feast your eyes and wallets on a range of gold bars and commemorative coins.

The Perth Mint, 310 Hay St, East Perth, phone 9421 7222.

## **22 How does Perth's lifestyle rate with the rest of the world?**

Perth is currently fourth on *The Economist* list of the world's most liveable cities, just behind Melbourne, which was second. We also stand at No. 21 on Mercer's Quality of Living Survey, ahead of New York and Singapore. Not bad, eh?

## **23 How high can I go?**

The sky's the limit, especially when you are strapped to one of the instructors from the WA Skydiving Academy. This Northbridge outfit will take you up 2500m, 3000m or 3600m above the city in its light aircraft and then will jump with you to land safely in one of the designated green zones around Perth. Prices start at \$330 and you can capture your whole experience on DVD and in photographs.

WA Skydiving Academy, 458 William St, Northbridge, phone 9227 7200.

## **24 I still want to be in the clouds but my feet on terra firma. Where can I go?**

There are few rooms with views quite like the revolving C Restaurant. It's on the 33rd floor of St Martins Tower and affords stunning views of the Perth metropolitan area, the Swan River, Rottnest Island and the Darling Ranges. The views are so heart-stopping C has become a popular spot for marriage proposals. If your head doesn't go for heights, the Old Brewery on the river offers breathtaking views of the river. And while we're there we'll order a starter of soft shell crab with chilli lime sambal, and grab the Double Brewery Burger with two wagyu beef patties for mains. Further up river, there's Lamont's on the Claisebrook inlet, offering the ideal setting for a business lunch. Try the seared tuna with green beans and preserved lemon and caper vinaigrette and finish off with the brulee. Does the deal every time.

C Restaurant, Level 33, 44 St Georges Tce, Perth, phone 9220 8333; The Old Brewery, 173 Mounts Bay Rd, Perth, phone 9211 8999; Lamont's, 11 Brown St, East Perth, 9202 1566.

## **25 I want to surprise my partner with some luxury and romance, where do I go?**

Nothing says romance better than a night away at a five-star hotel. And few do it better than the Parmelia Hilton Perth. The Parmelia's King Suite puts on the right royal treatment. The cool decor and calm mood lighting is the first thing to greet you, then there's the luxurious king-sized bed and the plush, pillow-soft bath robes you can slip into after you've explored the great food at the downstairs Globe Bar and Restaurant. Better-than-home away from home.

14 Mill St, Perth, phone 9215 2000.

## **26 Where can I go for great live music?**

Amplifier Bar is arguably Perth's best live-music venue. Featuring the best local, national and international live acts and DJs, Amplifier is a haven for those of us with a taste for loud music. Cover charges apply on Friday and Saturday, with entry dropping to \$5 after midnight when Death Disco takes the decks to crank out everything from punk rock to hip-hop, and old favourites such as Bowie and The Cure. But the cheap entry is quickly becoming a well-known secret with the line snaking past the end of the laneway just before midnight. And if music isn't really your thing, sit back and watch the alternative fashions walk by – Amps people take it pretty damn seriously. 383 Murray St (behind Capitol, via laneway), Perth, phone 9321 7606

## **27 Is anyone keeping it green in the city?**

You bet. At City Farm, you can learn to love your body and the environment by buying organic every Saturday morning at the City Farm Organic Growers Market. Open 8am until noon, City Farm is the only market in WA exclusively selling certified organic and bio-organic products. Apart from the fruit, vegetables, breads, olive oils, meat and dairy products, they also stock organic groceries including baby-care products, face and body creams and green household products.

City Farm Organic Growers Market, 1 City Farm Place (off Lime St), East Perth, phone 9325 7229.

## **28 Where can I shave 10 years off my age in my lunch hour?**

Down with the frown, and smile because we've heard you can smooth the worry lines in walk-in, walk-out sessions of non-invasive cosmetic procedures at Cutanius.

Cutanius Cosmetic Medical Clinic, 3/34 Queen St, Perth, phone 9481 5400.

## **29 I'm tightening my belt and cooking in but have you seen what's on this shopping list?**

Still hanging on to that recipe you got years ago in Malaysia for assam pedas fish? Well if the only thing stopping you was the long list of alien ingredients, including tamarind, palm sugar and belacan, then head to Emma's Seafood on the corner of William and Newcastle streets. Be prepared to jostle big crowds on the weekends and manoeuvre the overstocked aisles. If Italian and Mediterranean or Middle Eastern are on your menu, try Kakulas or the Re Store. They both offer an incredible range of pastas, cheeses, cold meats and olive oils. Kakulas also has a bulk section with large bags of beans, dhal, curry powder, cumin and other spices. Last stop: Torre Butchers on Lake St. Find, among the luscious cuts of veal and lamb, lean barbecue sausages and a selection of Mt Barker chicken to slap on the grill.

Emma's Seafood Market, 317 William St, Northbridge, phone 9228 8899; Re Store, 72 Lake St, Northbridge, phone 9328 1877; Kakulas Brothers, 183 William St, Northbridge, phone 9328 5285; Torre Butchers, 41-43 Lake St, Northbridge, phone 9328 8317.

### **30 I love food and Northbridge seems to be at the heart of it, but how can I discover what's available?**

The day-long Word of Mouth tour (yes, it takes that long to cover the territory) explores Perth's food culture. For \$120, you're promised coffee, pastries, chocolate, wine and beer while meeting a coffee roaster, visiting a microbrewery and learning about different cuts of meat from a butcher. They also offer a threesome (don't panic) for \$79 – an entree, main course and dessert at three different venues to open up your food horizons. We all know there's a Chinatown in Northbridge, but have you wondered what you can actually find there? Explore the area with a Wandering Wok Tour and discover oriental grocers and new recipes along the way. From lotus leaves to Thai basil, take a walk and learn where to find these ingredients and what you can do with them.

Wandering Wok Tour starts 9.30am on Saturdays, phone 9204 1001; Word of Mouth tour starts 8.30am on Saturdays and Wednesdays, phone 0429 829 289.

### **31 Where's the gratis stuff?**

Try the Art City self-guided walks, a trail featuring artworks commissioned by the City of Perth and other organisations. A comprehensive guide and map is available at [www.cityofperth.wa.gov.au](http://www.cityofperth.wa.gov.au). Among the artworks is *As the Crow Flies* at the intersections of St Georges Tce, Milligan and Mount streets comprising four elements – a crow, its nest, poetic text and a street sign. Also check in with the i-City Volunteers at the City of Perth Information Kiosk for guides and information about other walking trails in the city. Also gratis are the wine tastings at David Jones during the 2009 City Food and Wine Month. Until next Saturday, sample and savour red and whites available for purchase at the Food Hall. Oh, and don't forget to grab the free cookies by Cookieman.

Art City, phone the City of Perth, 9461 3403. Specialty tours with i-City Volunteers, City of Perth Information Kiosk, Murray St Mall, phone 9461 3444. David Jones, Hay St Mall, phone 9210 4188.

### **32 We're looking for a fun day out for the family, any ideas?**

As part of City Food and Wine Month, the Claisebrook Cove Boating Picnic is on on March 22, from 10am to 4pm. Combining offshore and on-shore entertainment, you're invited to purchase a hamper or relax over a delicious meal at one of the many cafes or bars while enjoying the festivities. A unique display of boats moored at the inlet includes a classic 1937 Halvorsen Ridge Deck Cruiser and a replica 1900s-style wooden steamboat. Live music and roving pirates add to the excitement of the day and will ensure that the whole family is entertained.

For more information, phone 9461 3368.

### **33 I've heard restaurants with views don't always have great food. Any suggestions?**

Perth is getting a whole lot better when it comes to food with views. Check out Barrack Square where there are a number of great restaurants with million-dollar views. The fresh steamed scallops with ginger and shallots at Shun Fung on the River are some of the most succulent we've tasted. Just a few doors down is Indian vegetarian restaurant Annalakshmi, famed for its "eat as you like and pay as you feel" concept of home-cooked dining. Food is prepared daily by a cohort of volunteer mothers, grandmothers, brothers and sisters. Bookings are encouraged on the weekends. For a taste of luxury, duck into Halo. Its boatshed chic is matched only by its fine contemporary dishes. The WA Rowing Club also has a secret gem – Sassy's cafe serves up sarnies with a difference. Try sardines on toast, topped with pinenuts, capers, parmesan, shallots and a sprinkling of cracked black pepper. Wash it all down with a cold pint from The Lucky Shag.

Shun Fung on the River, phone 9221 1868; Annalakshmi, Jetty No. 4, phone 9221 3003; Sassy's on the Swan, 171 Riverside Drive, 9325 4191. The Lucky Shag Waterfront Bar, Barrack Square, phone 9221 6011; Halo, Barrack Square, phone 9325 4575.

### **34 Where can I park my car?**

There are several council-run car parks in Roe St, one on the corner of Lake St, Northbridge, underneath the art gallery and at the train station. There is also plenty of parking at Perth Concert Hall, PCEC and various other privately owned operations. Check the periphery of the CBD, like Point Fraser and Queens Gardens in East Perth, for cheap all-day parking options. Mayfair St, Roe St and Queens Gardens car parks offer discounted car-pooling rates for those who arrive between 6.30am and 8.30am with at least two people in the car. If you jag a street park, be sure to check the signs for restrictions.

### **35 Where's the side show?**

Novelty has charms that our minds can hardly withstand. Just as every major city in the world sprouts its version of the London Eye, UK-based World Tourist Attractions has installed a 36-capsule observation wheel a stone's throw from the belltower. Capable of taking 288 passengers, the ride costs just \$15 and lasts three revolutions, allowing ample time for photos of the spectacular view.

Wheel of Perth, Riverside Drive, phone 6101 1676.

### **36 Is sport all you live for?**

Then spend a couple of hours browsing through the WACA museum where the careers of WA's cricketing heroes are celebrated – Dennis Lillee, Rod Marsh, Michael Hussey and Adam Gilchrist among them. The museum is open Monday to Friday, 10am to 3pm, and costs \$5 for adult entry. When you're done, take a tour of the ground. It takes about 90 minutes and features the history of the Sheffield Shield and the Player's Pavilion. Ground tours are available on non-match days, every Tuesday to Thursday at 10am and 1pm. Across the road is Gloucester Park, the home of harness racing. Races are held every Friday night. There are a number of restaurants where you can wine and dine while watching the race.

WACA, Corner Nelson Cres and Hale St, East Perth, phone 9265 7318; Gloucester Park, Nelson Cres, phone 9325 3555.

### **37 Where can we go just for laughs?**

Love a laugh? Then pencil in Wednesday nights at the Laugh Resort Comedy Club. There are headliner shows, support acts and open mic nights, which give newbies a chance to try out new material. TV Funnyman Dave Hughes made his start at this venue. It's \$12 entry, \$10 concession and extra discounts for Luna Palace, RTR or Propelarts card holders.

The Laugh Resort Comedy Club, upstairs at The Brass Monkey, corner of William and James streets, phone 0417 185 905.

### **38 Where can I find edgy contemporary art?**

Head to the McNess Studio, which is the brainchild of design student Karl Williams. Supported by the City of Perth, the artist-funded space rotates its window installations every two weeks to encourage regular visits. The Perth Centre for Photography (PCP) features more than 15 exhibitions, focusing on promoting new photography and emerging talent in all forms of the medium. PCP also offers regular workshops on basic camera techniques and digital programs. Or expand your horizons at the Holmes à Court Gallery on the Claisebrook inlet in East Perth. It conducts guided tours of public artworks that celebrate the indigenous, industrial and maritime heritage of the Claisebrook area. Contact the gallery to book yourself in for a tour.

McNess Studio, 8 Pier St, Perth, [mcnessstudios.blogspot.com](http://mcnessstudios.blogspot.com); Perth Centre for Photography, 91 Brisbane St, Perth, phone 9227 6620. Holmes à Court Gallery, 11 Brown St, East Perth, phone 9218 4540.

### **39 where can I find a photo op that captures Perth?**

The view of the Perth skyline from the top of Mt Eliza never ceases to amaze and impress visitors and locals alike. Far enough away from the city bustle to be comfortable without being inconvenient, the glorious Kings Park has some well-known and lesser-known treasures. While most are familiar with the War Memorial and Pool of Reflection, the Kokoda Track Memorial Walk further along Fraser Ave is a moving experience. Another must-do is to take the Lotterywest Federation Walkway. It's a 52m steel-and-glass arched bridge suspended above a canopy of eucalypts. Let the children run free in Synergy Parkland and Lycopod Island, while you cook up a storm on the free gas barbecues. The park is also home to the Aboriginal Art Gallery opposite Fraser's Restaurant and Greg Nannup's Kings Park Indigenous Heritage Trail.

Kings Park & Botanic Garden, phone 9480 3600.

### **40 I love afternoons spent trawling through museums. What's out there in the city?**

The WA Museum in the Perth Cultural Centre is the jewel in the local museum crown but it is by no means the only one. Nestled in the attractive Stirling Gardens adjacent to the council offices and in front of the Supreme Court is the Francis Burt Law Education Centre and Museum, which promotes understanding of the law, legal issues and the legal profession in WA. It offers fascinating insights into legal changes and reform and their impact on society. Down the road at the beautifully restored His Majesty's Theatre, the Museum of Performing Arts documents the colourful life of our only remaining Edwardian theatre and the city's theatrical scene. The museum has more than 30,000 catalogued items of theatre memorabilia on display including costumes, photographs, press clippings, scripts and musical scores. The oldest item in the collection dates back to 1854 – a silk program from a Perth performance of amateur theatricals.

Francis Burt Law Education Centre & Museum, Stirling Gardens, corner Barrack St and St Georges Tce, Perth, phone 9325 4787; Museum of Performing Arts, Downstairs, His Majesty's Theatre, 825 Hay St, Perth, phone 9265 0900.

### **41 I want to be entertained outside the square. Where do I go?**

It's all happening at The Bakery ARTRAGE complex. It's a music, visual arts, film and theatre venue rolled into one for Perth's funky scenesters. It's also a licensed area so it's perfect for a quiet drink. Our talent pool is growing and here is where you'll see them first.

The Bakery ARTRAGE Complex, 233 James St, Northbridge, phone 9227 6188.

### **42 Where can I find some bling with its own unique stamp?**

There is a veritable bling trail through Perth's arcades. Rosendorff's has been a Perth institution for handcrafted jewellery. Diamonds are its specialty but there's also pearls, rubies, sapphires, emeralds and other precious gems, or stop by to view its collection of Rolex and Tudor watches. In Trinity Arcade, The Swiss Watch Box offers sound reasons to invest in timepieces by time-honoured and tested brands such as Omega, Bell & Ross and Longines. The store also sources pre-owned watches as well as new pieces. It's easy to miss the tiny store, so keep a sharp lookout. If you're after exquisitely crafted pieces of sterling silver homewares or quirky jewellery, stop by Linton in Bon Marche.

Rosendorff's, 677 Hay St Mall, phone 9321 4015; The Swiss Watch Box, Shop 209, Trinity Arcade, 671 Hay St, Perth, phone 9322 2244. Linton Studio, Bon Marche Arcade, 80 Barrack St, Perth, phone 9325 8226.

### **43 Where are the gems hiding?**

Nothing can beat the intrigue of a laneway in a busy city. Concealed behind Pierucci's Murray St menswear store, Alda's wine list and paninis make it a real find. From the urban industrial interiors to the DJ booth, you'll be hard pressed to find fault with this place. Perfect for those seeking some quick northern Italian food and some time out

from the bustle of the city. In search of the perfect espresso? The former manager of Oxford 130, Tiger Tiger owner Clare Wayne has carved out her niche in the CBD. And as from '09, it now serves wine and beer, with champagne flowing from 7pm. The all-day breakfast menu completes the experience.

Tiger Tiger, Murray Mews, 329 Murray St, Perth, phone 9322 8055. Alda's Bar, Wolf Lane, Perth, phone 9483 2531.

#### **44 Any more lane-hopping ideas?**

Shafto Lane, just off Murray St, isn't a secret but it's always on top of our go-to list anyway. At Entendre, serving Fiori Coffee's Kopi Luwak certainly puts your cafe on the map, whether or not you actually sell any of the \$50 cups of civet coffee. But this is not the type of flashy, nose-in-the-air cafe you expect to find in the west end of Perth. Serving creamy espressos and gorgeous breakfasts for the person on the go, the cafe is popular with those working in the area and shoppers in King St. The alfresco area and buttery baked goods are also highlights. Shopaholics should check out homewares and gift store Pigeonhole and the fashion shop Tu. Pigeonhole has some amazingly eclectic stock. How about a Hulger phone – a retro red handset that plugs directly into your mobile phone or laptop for an amusing way to answer your calls. Tu offers a pleasing collection of jewellery and fashion that will pep up the most jaded shopper.

Cafe Entendre, 3B Shafto Lane, Perth, phone 9321 0345; Pigeonhole, Shafto Lane, Perth, phone 9321 8112 and in Bon Marche Arcade, 80 Barrack St, phone 9221 9837; Tu, 9 Shafto Lane, Perth, phone 9322 3288.

#### **45 I'm staying overnight in the city. Who does a good Sunday brunch?**

Sunday brunch in Northbridge is dim sum. Noisy, theatrical and tasty – it's not called yum cha for nothing – dim sum is an institution in the city. Try Welcome Inn Tea House on William St for favourites such as prawn dumplings and pork rice flour rolls at unbelievable prices. Arrive before 11am to guarantee a table. Four Seasons Roasting Duck Restaurant is always packed and that's a good sign. For those looking for grander surroundings, the imposing facade of the Dragon Palace is just the beginning of your decadent experience. Avoid the karaoke and head left for the 470-seater restaurant. You're far from the streets of Hong Kong but the smartly dressed waitstaff is the first signal that the food here is seriously good. Eat until you burst, that's part of the fun.

Welcome Inn Tea House, 354 William St, Northbridge, phone 9227 8886; Four Seasons Roasting Duck Restaurant, 375 William St, Northbridge, phone 9228 9883; Dragon Palace, 66 Francis St, Northbridge, 9227 8882.

#### **46 I need fashion inspiration.**

Dilettante is agony and ecstasy. Here fashion is pure art and we would kill to take home a Tsumori Chisato jumper dress or a Vivienne Westwood Gold Label fuchsia jacket. The agony? They don't take five-year laybys. Fashion students come here for inspiration and so should you. Don't forget that King St is extending – Dilettante is around the corner on Wellington St. So, you've got the outfit, you have to have some shoes to match, right? Zomp Shoez has been offering uber-stylish shoes at affordable prices for years.

Dilettante, 575 William St, Perth, phone 9322 2717; Zomp Shoez, 47 King St, Perth, phone 9321 0765.

#### **47 There's a buzz at the northern end of William St. What's going on?**

Dotted between the late-night Moon Cafe and The Breadbox Gallery, which is a must-see in itself, are fashion store/galleries Brave New World, Fi & Co, Harry Highpants and Keith + Lottie fashion. The minimalist stainless-steel racks at Brave New World showcase menswear from a refined selection of Australian and international labels. Fi & Co has great vintage buys and fun shoes, and try a visit to Harry Highpants afterwards for the fire-engine red door and funky fitout. The racks are pretty impressive, too, stocking Dr Denim, Mjolk, American Apparel and Victoria Mason's imaginative silver pendant necklaces. At Keith + Lottie, immerse yourself in the entertaining collection of gifts, homewares, books and clothing.

Brave New World, 315 William St, phone 9328 2026. Harry High Pants, 259 William St, phone 9328 2635. Fi & Co, 289 William St, phone 9328 6007. Keith + Lottie, 276 William St, phone 9328 8082.

#### **48 Who will show me the sights?**

It's not just what you see but how you see it that matters. Replica wooden trams and open-topped double-decker buses take visitors and locals alike on a scenic tour of the city. A ticket is valid for two days and gives you the chance to explore Perth and its surrounds at your own pace. The hop-on, hop-off service includes stops in Kings Park, Harbour Town, Burswood Casino, and several hotels. Tickets can be bought on board and cost \$30 for adults and \$12 for children. Family and concession fares are also available.

Perth Tram Company, 21 Mayfair St, West Perth, phone 9322 2006.

#### **49 I love to walk, are there any tours where I can see the city by foot?**

While the nights are still balmy and daylight saving is still giving off its rosy glow, get out and explore the city's history and architecture with a guided walking tour. For \$25, Two Feet and a Heartbeat sends you from the heart of the CBD past sites of interest finishing up at Rosie O'Grady's in Northbridge, with the first pint on them. A pair of good walking shoes is all you need to embark on a discovery of the city's ever-evolving nightlife, live music scene and little-known, out-of-the-way places. Two Feet and a Heartbeat has also started a new lunchtime tour for a minimum of 10 people, and Tuesday night is Backpacker Night where \$15 buys you the walking tour and the chance to snag a cheap feed at Rosie's for \$6.

Two Feet and a Heartbeat starts at Perth Town Hall, 6.30pm every night in summer, phone 1800 459 388.

**50 I'm fascinated by local indigenous culture. Where can I go to discover more?**

Brenton Clinch runs the Mooditch Aboriginal Tour, which explores the rich culture of the Nyoongar people of the South-West of the state. Learn about the long, rich history and culture through music, song and dance. Tours depart from Perth Town Hall at the corner of Barrack and Hay streets on Tuesdays and Thursdays at 10.30am and 1.30pm for about 1½ hours. Cost is \$25 for adults and \$15 for children. And one of Australia's leading indigenous theatre companies is also based in Perth. In 15 years, Yirra Yaakin has delivered 36 new works and played to more than 400,000 people.

Mooditch Aboriginal tours, to book phone WA Visitors Centre, 9483 1111; Yirra Yaakin Nyoongar Theatre, 65 Murray St, Perth, phone 9202 1966.

**51 Do I hear music?**

If you've been coming to the city the better part of three decades, you will know that 78 Records is one of our best-loved secrets. 78 Records in Hay St stocks thousands of CDs, posters and some of the hardest-to-find titles in Perth. It has a blues section that puts most music stores to shame, and also features a \$10 CD section with over 2000 titles to help furnish your classics collection. Walk further east and you'll find Dada's, a store specialising in stocking rare CDs and vinyl records. A visit to the basement will occupy you for hours while the street level stocks videos, DVDs, clothing and magazines alongside the music. This is where you'll find that old Tom Jones record Mum's been pining for.

78 Records, 914 Hay St, Perth, phone 9322 6384; Dada Records, 36 Pier St, Perth, phone 9325 2666.

**52 Where can I go to chill in the city?**

We have some beautiful parks and gardens in our very midst if we stopped and smelt the roses, or gardenias or whatever other blossoms are in bloom. The City of Perth's Parks & Gardens Trail will take you to Mardalup Park and Victoria Gardens in East Perth offering cyclists, rollerbladers and pedestrians a wonderful backdrop and a track that skirts the water's edge. Continue down to the corner of Plain St and you'll find Queens Gardens, a charming, English-style garden complete with lily-ponds, displays of flowers and a replica of the Peter Pan statue in London's Kensington Gardens. Jump on the Red CAT and jump out at Stop 13 on St Georges Tce to see the oldest gardens in the city. Stirling Gardens are guarded by those striking kangaroo sculptures. Inside is an adorable statue of Snugglepot and Cuddlepie and beautiful trees. Jump back on the bus and get off at Stop 27 for Harold Boas Gardens. These century-old grounds feature some magnificent shady trees and delightful water features.

For more information, visit the i-City Information Kiosk on Murray Street Mall or visit [www.perth.wa.gov.au](http://www.perth.wa.gov.au)

**53 I often see rowers on the river early in the morning, can anyone join?**

The WA Rowing Club offers learn-to-row programs to help you find your river legs and provide you with the basics to get out on the water as soon as possible. If you've had a bit of experience, the club has three tiers of squad training, which are held between two and five mornings a week. New rowers may join as casual members for \$30 a month until they're hooked. Contact club captain David Winch on 0438 383 212 to find out more.

West Australian Rowing Club, Riverside Drive (opposite Supreme Court Gardens), phone 9325 6525.

**54 School holidays in three weeks, Help!**

Fret not, because from Tuesday, April 14, to Friday, April 24, the City of Perth becomes a playground. The City Playground Pass is free and offers discounted family activities and treats during the school break. By picking up a pass from the i-City Information Kiosk on the Murray Street Mall or any of the participating venues or attractions, families can explore a multitude of venues and special activities, many for free. There are food discounts for the mandatory fuel stops as well.

For more phone the City of Perth, 9461 3189.

**55 We saw Cate Blanchett leaving the Maj to buy pizza with her sons but where are the rest of the celebrities in Perth?**

It seems they all hang out at exclusive champagne lounges and VIP bars around the city to hide from their fans, but you're almost guaranteed to spot someone worth mentioning at the latest fashion event. The Perth Fashion Festival kicks off again in six months but we've already spotted – mostly wearing head-to-toe designer gear – Rhonda Wyllie, Margarita Hughes, events producer Sylvia Giacci, Leith Carr (wife of Matt), Andrew and Rayne Embley, Wayne Teo and James Clayton-Smith – in King St.