

ADSA 2002

Drama on the Edge.

Welcome to 'Drama on the Edge', the Australasian Drama Studies Association's Tasmania 2002 conference. We hope you will enjoy your stay in Launceston and explore some of the treasures Tasmania has to offer.

Tasmania is a stunning island, with fascinating heritage, wonderful food and wine, and spectacular wilderness. Home to the Cradle Mountain-Lake St Clair National Park and the renowned Salamanca Market, the island boasts numerous historic buildings, wineries, and, of course, the best apples in the world! Each region has its own special attractions, such as walking, gardens, golf, art and craft, adventure, and more.

Launceston, Australia's third oldest city, is a blend of history, scenery, creativity, adventure, entertainment, and fine food and wine. The city has everything, from rich architecture, classic parklands and first-class restaurants to rock-climbing and cable hang gliding facilities. Prominent features of Launceston are the Cataract Gorge Reserve and the Queen Victoria Museum and Art Gallery.

If you have any questions, or require assistance in any way, please do not hesitate to contact the assistant on duty at the Registration Desk in the Annexe Foyer.

Help Desk phone number: (03) 6324 4440

SPONSORS & ACKNOWLEDGEMENTS

Design Centre of Tasmania

Launceston City Council

Thrifty Car Rental

The Co-Op Bookshop

Susie Fisher Pharmacy

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Conference Manager: Sue Abernethy

Productions Manager: Theresa O'Connor

Conference Assistants: Nicole Jobson, Jessica Solloway, Martina VanTienan, Kerrard Head, Jess Dunham, Fran Porter, Andrea Cunningham.



GUIDELINES FOR NEW PRESENTERS

SESSION CHAIRS

- Please come to the Registration Desk on the morning of the session you are chairing to receive any housekeeping notes
- Please ensure you are in the session room in time to meet the presenter and technician in order to familiarise yourself with the technology being used.
- Please ensure each session starts on time. Keep a strict eye on the time so that the program can keep to schedule.
- Familiarise yourself with the lighting, audiovisual equipment and the layout of the room prior to the commencement of the session.
- At the beginning of the session, announce that all mobile phones, pagers, tape recorders and laptop computers are to be turned off whilst the session is in progress.
- Introduce each presenter prior to inviting them to the lectern.
- If there are no questions from the floor, be prepared to direct a question to the speaker at the conclusion of their presentation.
- Encourage as many comments/questions from the audience as possible if time is available.
- Be sensitive as to when to direct the discussion along new lines.
- Announce any housekeeping matters if required.

PRESENTERS

- Please advise the Registration Desk of your audio visual requirements.
- Please go to the session room in sufficient time to familiarise yourself with the lighting, audiovisual equipment and the layout of the room prior to the commencement of the session.
- Please ensure your presentation finishes on time.
- Please make sure you collect any audiovisual materials, such as slides, at the end of your session

If you require further assistance, please do not hesitate to contact the staff at the Registration Desk. 6324 4440

GENERAL INFORMATION

Registration Desk and Messages

The registration desk is located in the foyer of the Annexe theatre.

Wednesday 3 rd July	2.00pm to 6.00pm
Thursday 4 th July	7.45am to 5.00pm
Friday 5 th July	8.00am to 5.00pm
Saturday 6 th July	8.00am to 5.00pm
Sunday 7 th July	8.00am to 3.00pm

Message Board

Messages will be posted to the board as soon as they are received. Please check regularly.

Contact telephone numbers for the duration of the Conference:

Registration Desk

Telephone: (03) 6324 4440
Facsimile: (03) 6324 4401

Accommodation

If there are any problems at all with accommodation please contact Conference Design at the Registration Desk immediately.

Audiovisual Confirmation of Audiovisual Requirements and Preview Room

Please contact the staff at the Registration Desk who will reconfirm your requirements and advise where you can preview your audiovisual presentations.

Powerpoint/Video – please deliver your presentation on disc/video to the technician at the following times:

For morning presentations: by 8.00am
For afternoon presentations: by 1.00pm

Slides - Please ensure your slides are in correct order in a labelled carousel, stating your name, session time and session room. Slide projectors and carousels will be available at all times.

Technicians

A technician will assist with the preparation of your presentation and will also be onsite during the same hours noted for the Registration Desk.

Name Badges

The name badge is the official pass and must be worn to gain entry to all sessions and social functions.

Parking

There is ample parking immediately outside the School of Visual and Performing Arts.

Daily Catering

The Welcome Reception on Wednesday evening, morning and afternoon teas throughout the conference and lunch on Saturday are included in the registration fee, for full time delegates. Day delegates may purchase additional tickets to the Welcome Reception at \$20.00/ticket.

If you intend to purchase lunch please order and prepay at the Registration desk before the morning session. The cost of lunch will be \$6 per day.

Special Requirements

If you have a special requirement, dietary or other, and have not advised Conference Design ensure the staff at the Registration Desk are aware of your special requirement.

SOCIAL FUNCTIONS

Wednesday 3rd July

Welcome Reception – 5.00 – 6.00pm. (Foyer)

Performance

'Crazy Brave' - 8.00pm. (Theatre)
(free)

Thursday 4th July

Performance

(Romeos & Juliets)ⁿ – 8.00pm. (Theatre)
(free)

Friday 5th July

Performance

3rd Year Bachelor of Performing Arts students - 8.00pm. (Theatre)
(free)

Saturday 6th July

Conference Dinner: 7.00pm

Synergy Restaurant: 135 George Street Launceston - 6331 0110. (next door to Roman Baths)

The cost of the dinner is \$65. If you have not purchased your ticket please contact the Registration Desk before 1.00pm on Friday

Mobile Phones and Pagers

Participants are asked to ensure that all mobile phones and paging devices are switched off during the sessions.

Smoking

The Conference has designated this to be a non-smoking environment for all sessions and social functions.

ADDITIONS

Venue maps and locality guides are included in your satchel and are also available at the Registration Desk.

Taxi numbers: 132 227 or 131 008.

Airport Shuttle bus (\$10): 0500 512 009

EMERGENCY NUMBERS:

Peter Hammond: w: 6324 4442. h: 6334 1430

Sue Abernethy: 6328 1214.

Nicole Jobson: 0403 894 128.

PRESENTERS AT A GLANCE

- Lauren **BAIN**: The 'leading edge' in contemporary Indonesian theatre
(4.15p Saturday)
- Bill **BLAIKIE**: PHYSICAL THEATRE: On the Verge of Peril
(10.30a Sunday)
- Kriszta **BODONYI**: CREATIVITY DOESN'T SAVE US FROM BEING BORING,
IMAGINATION DOES
(Workshop)
(10.30a Sunday)
- Jonathan **BOLLEN**: MARKING MASCULINITY ON THE AUSTRALIAN STAGE, 1955-1970
and 1985-2000
(1.00p Sunday)
- Jonathan **BOLLEN**: THE MORALITY OF MOVEMENT: intercorporeality at a male dance
festival
(1.00p Friday)
- Rebecca **CAINES**: GUERRILLAS IN OUR MIDST: Contemporary Australian Guerrilla
Performance and the Post Structural Community
(11.00a Thursday)
- Stephen **CARLETON**: DRAMA ON THE NORTHERN EDGE: Finding, Imagining and
Performing an Australian 'Deep North'
(1.00p Friday)
- Maryrose **CASEY**: PURSUING PASSIONS: New Voices Reframing Contemporary Australian
Theatre/Drama
(2.00p Thursday)
- Khairul **CHOWDHURY**: STOLEN: Stolen Generation and Australia's National Subjectivity
(10.30a Saturday)
- Lesley **DELMENICO**: DARWIN-STYLE INTERCULTURAL COMMUNITY THEATRE:
Postcolonial Performance on the Edge of Australia
(1.00p Friday)
- Jenny **De REUCK** & John **De REUCK**: DECIDING THEIR FUTURE: The politics of truth and
the dramatic transformation of consciousness". HIV/AIDS education in Southern Africa
(Workshop)
(3.00p Friday)
- Rick **De VOS**: THE LAST THYLACINE: Performing Nature on the Edge
(1.00p Friday)
- Rebecca-Anne **Do ROZARIO**: RE-ANIMATING THE ANIMATED: Taking the Animated
Leading Edge to the Theatrical Leading Edge with Disney Theatricals
(2.15p Saturday)

- Michael **EDGAR**: (*Romeos + Juliets*)ⁿ: Multiple Casting and Performance Style
(2.00p Thursday)
- Rachel **FENSHAM**: WOMAN ON THE EDGE: time-travelling in Jenny Kemp's *Still Angela*
(11.00a Thursday)
- Michael **FOSTER**: SPHERES OF ENGAGEMENT: Process Discourse; Shared Dramaturgy Approaches to Text and Audience theory in Australian Radical Group Theatre
(3.30p Thursday)
- Sharon **GOODALL**: REALITY BASED PERFORMANCE (NOT REALITY TV): ethical and artistic issues for performers, researchers and audiences in performance as research contexts
(10.30a Friday)
- Ray **GOODLASS**: TOWARDS A POETICS OF GAY THEATRE
(1.00P Sunday)
- Helena **GREHAN**: OVER THE EDGE AND INTO THE ABYSS: A critical analysis of Ningali Lawford and Hung Le's *comedic* collaboration *Black & Tran*
(10.30a Saturday)
- Veronica **KELLY**: CAPTAIN COOK AND NED KELLY: some tropical narratives of Australian theatre historiography
(10.30a Sunday)
- Adrian **KIERNANDER**: MARKED MEN: Enacted Australian Masculinities in Meryl Tankard's *Inuk*
(1.00p Friday)
- Iris **LAVELL**: But does it work? And for whom? Strategic Essentialism as a way of leading to alternative visions of society.
(3.00p Friday)
- Paul **MAKEHAM**: Performing the Creative City
(2.15p Saturday)
- Stephanie **MASON**: WHO MADE MARION?: Female Outlawry in the Plays of Judith Thompson and Renee
(2.15p Saturday)
- Marc **MAUFORT**: PERFORMING CULTURAL HYBRIDITY: Transgressions of Dramatic Realism in Multicultural Australasian Theatre
(3.30p Thursday)
- Ailsa **McPHERSON**: TO THE LADIES: Paratheatrical activities during the Boer war
(10.30a Saturday)
- Geoffrey **MILNE**: ESTABLISHING A NATIONAL REPERTOIRE
(2.00p Thursday)

Brigida **MIRANDA**: GENDER AND 'DOCILE BODIES' IN PHYSICAL THEATRE ACTOR TRAINING

(10.30a Sunday)

Cecilia Maria **M.N. COELHO**: DIONYSUS IN BRAZIL: the myth of bull in the popular theatre in Florianópolis, Santa Catarina

(3.30p Thursday)

David **MOODY**: TRANSLATING THE EDGE: back in the Golden Age

(1.00p Friday)

Ronaldo **MORELOS**: PERFORMING THE PHOENIX: September 11 and its Aftermath as Performed States of Consciousness

(11.00a Thursday)

Tony **NICHOLLS**: POSTMODERNISM: It's behind you. (Oh no, it isn't! Oh yes, it is!)

(3.00p Friday)

David **O'DONNELL**: NAKED SAMOANS ON THE EDGE: Pacific Island Theatre in Aotearoa/New Zealand

(3.00p Friday)

Donald **PULFORD**: THE CENTRE CANNOT HOLD: towards new model for thinking about theatre

(10.30p Friday)

Rebecca **SCOLLEN**: A NEW MODEL FOR AUDIENCE RECEPTION AND DEVELOPMENT

(10.30p Friday)

Georgia **SEFFRIN**: THE CELLARING OF SELLARS

(1.00p Sunday)

David **SONDI**: QUESTIONS SURROUNDING ACTOR TRAINING: Emotionality in Physical Work

(Workshop)

(11.00a Thursday)

PROGRAM

Wednesday 3rd. July 2002

2.00 – 5.00p	Conference Registration Academy of the Arts	Foyer
4.00 – 5.00p	Postgraduate Caucus Convenor: Iris Lavell	IB140
5.00 – 6.00p	Welcome to Delegates by Associate Professor John Lohrey Deputy Head of School School of Visual and Performing Arts Drinks & Entertainment.	Foyer
6.00p	ADSA Executive Meeting	IB140
8.00p	Performance: 'Crazy Brave' by Michael Gurr (Directed by John Lohrey) Centre Stage Theatre Company	Theatre

Thursday 4th. July

7.45 - 9.00a	Registration		Foyer
9.00 -10.30a	Opening and Snapshot of Tasmania #1: Mayor Janie Dickenson Keynote Address: Michael Gurr BEYOND THE EDGE		Theatre
10.30 -11.00a	Morning Tea		Foyer
11.00 - 12.30p	Session #1A	Session #1B	
	Theatre	Studio	
	Chair: Paul Makeham		
	WOMAN ON THE EDGE: time-travelling in Jenny Kemp's <i>Still Angela</i> Rachel Fensham	(Physical theatre workshop)	
	GUERRILLAS IN OUR MIDST: Contemporary Australian Guerrilla Performance and the Post Structural Community Rebecca Caines	QUESTIONS SURROUNDING ACTOR TRAINING: Emotionality in Physical Work David Sondi	
	PERFORMING THE PHOENIX: September 11 and its Aftermath as Performed States of Consciousness Ronaldo Morelos		
12.30 -2.00p	Lunch (available for purchase in the foyer)		

...Thursday contd.

Thursday 4th. July (Continued)

2.00 - 3.15p	<p align="center">Session #2</p> <p align="right">IA181</p> <p>Chair: Rachel Fensham</p> <p>ESTABLISHING A NATIONAL REPERTOIRE Geoffrey Milne</p> <p>PURSUING PASSIONS: New Voices Reframing Contemporary Australian Theatre/Drama Maryrose Casey</p> <p><i>(Romeos + Juliets)ⁿ</i>: Multiple Casting and Performance Style Michael Edgar</p>
3.15 - 3.30p	<p align="center">Afternoon Tea</p> <p align="right">Foyer</p>
3.30 – 5.00p	<p align="center">Session #3</p> <p align="right">IA181</p> <p>Chair: Maryrose Casey</p> <p>PERFORMING CULTURAL HYBRIDITY: Transgressions of Dramatic Realism in Multicultural Australasian Theatre Marc Maufort</p> <p>DIONYSUS IN BRAZIL: the myth of bull in the popular theatre in Florianópolis, Santa Catarina Maria Cecilia M.N. Coelho</p> <p>SPHERES OF ENGAGEMENT: Process Discourse; Shared Dramaturgy Approaches to Text and Audience theory in Australian Radical Group Theatre Michael Foster</p>
5.15 – 6.30p	<p align="center">Gay/Lesbian & Queer Caucus</p> <p>Convenor: Ray Goodlass</p> <p align="right">IB140</p>
8.00p	<p align="center">Performance: (Romeos+Juliets)ⁿ Directed by Michael Edgar</p> <p align="right">Theatre</p>

Friday 5th .July

9.00 – 10.00a	Theatre	
	Snapshot of Tasmania #2: Robert Dessaix Keynote Address: Wendy McPhee CARNIVALESQUE BODY: the pleasure of transgression	
10.00 - 10.30a	Morning Tea	
10.30 - 12noon	Theatre	
	Session #4	
	Chair: Ailsa McPherson THE CENTRE CANNOT HOLD: towards new model for thinking about theatre Donald Pulford A NEW MODEL FOR AUDIENCE RECEPTION AND DEVELOPMENT Rebecca Scollen REALITY BASED PERFORMANCE (NOT REALITY TV): ethical and artistic issues for performers, researchers and audiences in performance as research contexts Sharon Goodall	
12noon –1.00p	Lunch (available for purchase in the foyer)	
1.00 - 2.30p	Session #5A IA181	Session #5B Studio
	Chair: Ray Goodlass DARWIN-STYLE INTERCULTURAL COMMUNITY THEATRE : Postcolonial Performance on the Edge of Australia Lesley Delmenico THE LAST THYLACINE: Performing Nature on the Edge Rick De Vos DRAMA ON THE NORTHERN EDGE: Finding, Imagining and Performing an Australian 'Deep North' Stephen Carleton	Chair: Veronica Kelly TRANSLATING THE EDGE: BACK IN THE GOLDEN AGE David Moody THE MORALITY OF MOVEMENT: intercorporeality at a male dance festival Jonathan Bollen MARKED MEN: Enacted Australian Masculinities in Meryl Tankard's <i>Inuk</i> Adrian Kiernander
2.30- 3.00p	Afternoon Tea	

...Friday contd.

Friday 5th. July (Continued)

3.00 - 4.30p	<p align="center">Session #6A</p> <p align="right">IA181</p> <p>Chair: Helena Grehan.</p> <p>POSTMODERNISM: It's behind you. (Oh no, it isn't! Oh yes, it is!) Tony Nicholls</p> <p>NAKED SAMOANS ON THE EDGE: Pacific Island Theatre in Aotearoa/New Zealand David O'Donnell</p> <p>BUT DOES IT WORK? And for whom? Strategic Essentialism as a way of leading to alternative visions of society. Iris Lavell</p>	<p align="center">Session #6B</p> <p align="right">Studio</p> <p align="center">(Workshop)</p> <p>DECIDING THEIR FUTURE: The politics of truth and the dramatic transformation of consciousness". HIV/AIDS education in Southern Africa Jenny de Reuck, John de Reuck</p>
4.30 - 5.30p	<p align="center">Foyer</p> <p align="center">Rob Jordan Book Prize Presentation Presented by Geoffrey Milne (President)</p>	
5.30 - 6.30p	<p align="right">IB140</p> <p align="center">Women's' Caucus</p> <p>Convenor: Joanne Tompkins</p>	
6.45p	<p align="right">IB140</p> <p align="center">CHAUTSI Meeting</p> <p>Convenor: Adrian Kiernander</p>	
8.00	<p align="right">Theatre</p> <p align="center">Performances: 3rd. year Bachelor of Performing Arts. Student Directed Projects.</p>	

Saturday 6th. July

9.00 – 10.00a	Theatre
	Snapshot of Tasmania #3: Jessica Wilson-Terrapin Puppet Theatre Keynote: Daniel Keene PRESENT ON STAGE
10.00 - 10.30a	Morning Tea
10.30 - 12noon	Theatre
	Session #7
	Chair: Iris Lavell OVER THE EDGE AND INTO THE ABYSS: A critical analysis of Ningali Lawford and Hung Le's <i>comedic</i> collaboration <i>Black & Tran</i> Helena Grehan STOLEN: Stolen Generation and Australia's National Subjectivity Khairul Chowdhury TO THE LADIES: Paratheatrical activities during the Boer war Ailsa McPherson
12noon - 1.30p	Theatre
	ADSA Annual General Meeting
1.30 – 2.15p	Lunch (included in Registration)

...Saturday contd.

Saturday 6th. July (Continued)

2.15 – 4.15p	<p align="center">Session #8</p> <p align="right">Theatre</p> <p>Chair: Mike Foster</p> <p>PERFORMING THE CREATIVE CITY Paul Makeham</p> <p>RE-ANIMATING THE ANIMATED: Taking the Animated Leading Edge to the Theatrical Leading Edge with Disney Theatricals Rebecca-Anne Do Rozario</p> <p>WHO MADE MARION?: Female Outlawry in the Plays of Judith Thompson and Renee Stephanie Mason</p> <p>THE 'LEADING EDGE' IN CONTEMPORARY INDONESIAN THEATRE Lauren Bain</p>
4.15p	<p align="center">Afternoon Tea</p>
7.00 - late	<p>Conference Dinner: at Synergy 135 George St. Launceston (6331 0110)</p>

Sunday 7th. July

9.00 - 10.00a	Theatre Snapshot of Tasmania #4: Anne Fitzgerald Keynote Address: Jim Everett Freeing the Black Tail from the White Donkey Aboriginal Nationalism in a White Australia	
10.00 - 10.30a	Morning Tea	
10.30 – 12.00 noon	Session #9A Theatre Chair: Michael Edgar GENDER AND 'DOCILE BODIES' IN PHYSICAL THEATRE ACTOR TRAINING Brigida Miranda PHYSICAL THEATRE: On the Verge of Peril Bill Blaikie CAPTAIN COOK AND NED KELLY: some tropical narratives of Australian theatre historiography. Veronica Kelly	Session #9B Studio (Workshop) CREATIVITY DOESN'T SAVE US FROM BEING BORING. IMAGINATION DOES Kriszta Bodonyi
12.0 -1.00p.	Lunch (available for purchase in the foyer)	
1.00 – 2.30p	Session #10 Theatre Chair: Geoffrey Milne TOWARDS A POETICS OF GAY THEATRE Ray Goodlass THE CELLARING OF SELLARS Georgia Seffrin MARKING MASCULINITY ON THE AUSTRALIAN STAGE, 1955-1970 and 1985-2000 Jonathan Bollen	
2.30 – 3.00p	Afternoon Tea and farewells.	

ABSTRACTS

(by presenters in alphabetical order)

THE 'LEADING EDGE' IN CONTEMPORARY INDONESIAN THEATRE

Lauren BAIN

University of Tasmania

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

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

Biography

Lauren Bain is a PhD Candidate in the School of Asian Languages and Studies at the University of Tasmania. She also teaches in the Department of Political Science at The University of Melbourne. She has spent the last two years undertaking fieldwork in Indonesia for her thesis which is about contemporary Indonesian performance in the 'reformasi' era and has written on theatre and popular culture for various Indonesian popular and academic publications including Djakarta Magazine, The Jakarta Post and Kalam Cultural Journal. She has worked on several collaborative projects involving Indonesian and Australian artists and is a consultant to Asialink for their Australia-Indonesia Arts and Community program.

ON THE VERGE OF PERIL

Bill BLAIKIE

Charles Sturt University

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

Biography

Bill is interested in the generative possibilities of popular theatre forms. He has studied, directed and taught physical theatre & circus. He was producer and outside eye of the original Circus Monoxide show.

CREATIVITY DOESN'T SAVE US FROM BEING BORING, IMAGINATION DOES

(Physical theatre workshop)

Kriszta BODONYI

Western Australian Academy of Performing Arts

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

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

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

Biography

After an extensive professional career in experimental theatre in Europe, Bodonyi has moved to Australia in 1989. Since, she has worked with theatre and dance companies and has taught her "alternatives to realism" courses at universities and various performing arts training institutions Australia-wide. She founded HUSH in 1993 and Shadow Industries Theatre Company in 1997 attracting government funding for a number of theatre projects. In 1999/2000 she taught and directed as Assistant Professor at the City University of New York, toured in Korea with her students, and run her own courses for actors and dancers in Manhattan. Upon returning to Australia she completed her studies in Psychology.

Currently she teaches part time at Western Australian Academy of Performing Arts and at University of Notre Dame. She remains a traveller between states, continents and disciplines. More about her work at www.imago.com.au/shadow

Marking Masculinity on the Australian Stage, 1955-1970 and 1985-2000

Jonathan BOLLEN

University of New England

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

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

Biography

Jonathan Bollen is an ARC post-doctoral research fellow in the School of English, Communication and Theatre at the University of New England (NSW). His current research, which is undertaken in collaboration with Professor Adrian Kiernander (UNE) and Dr Bruce Parr (University of Queensland), forms part of a three year ARC Discovery project investigating enactments of masculinity in Australian theatre. He has previously taught theatre, dance and performance studies at the University of Sydney, the University of Western Sydney, and the University of New England, and he has worked in health and sexuality research at the University of New South Wales and Macquarie University.

THE MORALITY OF MOVEMENT: intercorporeality at a male dance festival

Jonathan BOLLEN

University of New England

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

Over sixteen days, the festival provided rich opportunities for exploring, enacting and experiencing intercorporeal relations of various kinds between bodies of differing genders, generations, and capacities. At various points, the festival also provided occasions for explicit articulations of an informal pedagogy of masculinity, movement and morality which generated one sense of coherence for what was often, otherwise, a fluid and inchoate festival experience. Focussing on this contrast between intercorporeal possibilities and moral pedagogy, the paper compares some problems articulated in post-performance discussions concerning masculinity and movement with the practical relations enacted between males in performance. In doing so, the paper explores the limits of a transactional notion of pedagogy for comprehending intercorporeal experience, and seeks new ways of thinking about the productivity of performance practice.

Biography

Jonathan Bollen is an ARC post-doctoral research fellow in the School of English, Communication and Theatre at the University of New England (NSW). His current research, which is undertaken in collaboration with Professor Adrian Kiernander (UNE) and Dr Bruce Parr (University of Queensland), forms part of a three year ARC Discovery project investigating enactments of masculinity in Australian theatre. He has previously taught theatre, dance and performance studies at the University of Sydney, the University of Western Sydney, and the University of New England, and he has worked in health and sexuality research at the University of New South Wales and Macquarie University.

GUERRILLAS IN OUR MIDST - Contemporary Australian Guerrilla Performance and the Post Structural Community

Rebecca CAINES

University of New South Wales

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

Biography

Rebecca Caines is a community arts practitioner who has been working on the North Coast of NSW , Australia, directing, writing and event managing for community theatre and arts festivals for over six years. She is currently studying for her PhD with the School of Theatre, Film and Dance at the University of New South Wales in Sydney.

DRAMA ON THE NORTHERN EDGE: Finding, Imagining and Performing an Australian 'Deep North'

Stephen CARLETON

University of Queensland

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

Biography

Stephen Carleton is a Darwin playwright currently undertaking a PhD at the UQ, Brisbane. His play *Choking in the Comfort Zone* was produced by Darwin Theatre Company in 2000; and *Mr Hare's Seraglio*, completed as part of his MPhil (Creative Writing) at UQ, was shortlisted for the 2001 Patrick White Playwrights' Award. His PhD topic at UQ is 'Staging North Australia: Finding, Imagining and Performing an Australian 'Deep North'.

'PURSUING PASSIONS': *New Voices Reframing Contemporary Australian Theatre/Drama*

Maryrose CASEY

University of Queensland

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

Biography

Maryrose Casey teaches in the School of English, Media Studies and Art History at the University of Queensland. Her research focus is contemporary Australian theatre, and she has completed a PhD on the history of the production of texts by Indigenous Australian artists.

STOLEN: Stolen Generation and Australia's National Subjectivity

Khairul CHOWDHURY

University of Wollongong/University of New South Wales

It is one of the fundamental axioms of postcolonising trends in Australia that there is always a process of restructuring the settler's sense of national identity. As Haydie Gooder and Jane M. Jacobs formulate the 'stolen generation' issue, the debate about this issue imposes a platform and a pattern of significance, which has the potentiality to add dimensions to Australian national subjectivity. The Australian playwright Jane Harrison's play *Stolen* provides an especially interesting case in point. Because Australian Aboriginal people were not represented in the Australian theatre until the 1970s, all representations were done by the non-Aboriginal playwrights. Two closely related questions become particularly acute: how are Aboriginal characters embodied in the playtext? And how is the issue of 'stolen generation' itself treated in the text?

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

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

Biography

Khairul Chowdhury lectures in the Learning Development Unit at University of Wollongong. He pursues his PhD in the School of Theatre, Film and Dance at the University of New South Wales. He researches the postcoloniality in the contemporary Australian theatre, and has finished a thesis titled "postcoloniality in the contemporary Bangladeshi theatre." This thesis is available online in the Australian Digital theses Website:

<http://www.library.uow.edu.au/adt-NWU/public/adt-NWU20020219.094704/>

<<http://www.library.uow.edu.au/adt-NWU/public/adt-NWU20020219.094704/>

DARWIN-STYLE INTERCULTURAL COMMUNITY THEATRE: Postcolonial Performance on the Edge of Australia

Lesley DELMENICO

Grinnell College

Darwin-Style Intercultural Community Theatre: Postcolonial Performance on the Edge of Australia.

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

Biography

Lesley Delmenico teaches theatre history, literature, performance studies and acting at Grinnell College in the center of the American heartland, Iowa. She will complete her dissertation at Northwestern University this year. *Dramas in Darwin: Intercultural Performances in Australasian Border Country*, was drawn from ethnographic fieldwork and discusses intercultural community-based drama in that city, with an emphasis on East Timorese and Aboriginal performances of identity and belonging.

"DECIDING THEIR FUTURE: The politics of truth and the dramatic transformation of consciousness".

(Workshop)

Jenny De REUCK and John De REUCK

Murdoch University

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

Biography

Jenny de Reuck is a Senior Lecturer in Theatre and Drama Studies and Creative Arts in the School of Arts, Murdoch University. She has a special interest in theatre in education and writes and directs plays for primary school children using her Children's Theatre course as a vehicle for the productions. Her research interests include feminist performance theory, Shakespeare Studies and audience response theory. She is currently working with colleagues in the School of Education at Murdoch University to develop a resource package for drama teachers (a Handbook, CD and video).

John de Reuck is a lecturer in the School of Business at Murdoch University. He teaches across the undergraduate and postgraduate spectrum, coordinating one of the university's Foundation Units, "Age of Information", and works as a business consultant on strategic planning. His current research is in Decision Management theory and he is, among other things, the convener of a research project looking into the ways in which drama and interactive media can be used to enhance the decision making of young people in the context of the HIV/AIDS pandemic.

THE LAST THYLACINE: Performing Nature on the Edge

Rick De VOS

Curtin University of Technology

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

Biography

Rick De Vos has lectured in theatre, performance, film and communication studies for the past twelve years, working at Murdoch University in Perth and the University of Wales in Aberystwyth. He is currently teaching Performance Studies at Curtin University of Technology. He has also worked as a musician, actor and director with a number of community groups in Australia and in Wales, mainly in the area of children's theatre.

RE-ANIMATING THE ANIMATED: Taking the Animated Leading Edge to the Theatrical Leading Edge with Disney Theatricals

Rebecca-Anne Do ROZARIO

Monash University

With the Disney corporation opening a theatrical office in Sydney with major stage productions of *The Lion King* and *Aida* to follow, it is timely to review what Disney offers to the theatre, beyond the mixed blessing of the commercial clout with which the name of Disney is synonymous. The cornerstone of Disney animation is transformation: princes turned into beasts, actors turned into lions, ancient Thebes turned into New York. The implications, practical and theoretical, for the representation of the processes of transformation are fascinating and profound and will provide the focus of this paper. Disney's first theatrical venture, the stage adaptation of the award winning animated feature, *Beauty and the Beast*, applied the technological 'leading edge' vital in contemporary animation to the stage with mixed results. The audiences came, but the critics and the theatrical community remained largely negative. Disney has consequently employed leading edge practitioners from the theatre, such as Julie Taymor, Robert Falls and Matthew Bourne, who have brought their own established practices to the Disney canon. The paper will examine the art of transformation in theatre, its relation to the 'magic' of technology, and thus how theatre's practitioners are able to re-animate the animated. Its particular focus will be on the work of Taymor, director of the critically acclaimed *The Lion King*, who is currently working again with Disney on an adaptation of *Pinocchio* as, to quote Taymor, 'a whacked-out, commedia dell-arte style, funky, hand-made, nasty-edged theatre'¹.

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

Biography

Rebecca-Anne Do Rozario is currently a doctoral candidate at the Centre for Drama and Theatre Studies, Monash University. Her thesis investigates the presence of magic and the utopian vision in Disney animated and stage musicals.

(Romeos + Juliets)ⁿ: Multiple Casting and Performance Style.

Michael EDGAR

University of Tasmania

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

Biography

Michael Edgar is a lecturer in the School of Visual and Performing Arts (SVPA) at the University of Tasmania. He worked as an actor in Britain and Australia before joining the staff of Deakin University. In recent years for the SVPA he has directed a number of Shakespeare plays, including *Hamlet*, *Macbeth*, *A Midsummer Night's Dream* (all of these twice), *Romeo and Juliet*, *Cymbeline*, *Measure for Measure* and *All's Well That Ends Well*. He has also helped devise a number of productions for conferences and special occasions, including *Sounds Familiar* (on families), *Listen* (Child Health), *Baddies* (Bipolar Affective Disorder), *Research the Musical* and *Maths the Musical*.

***FREEING THE BLACK TAIL FROM THE WHITE DONKEY:
Aboriginal Nationalism in a White Australia***

Jim EVERETT

Keynote Address (9.00AM Sunday 7th. July)

Cape Barren Island, Tasmania

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

Biography

Jim Everett was born at Flinders Island, Tasmania in 1942. Jim left primary school at 14 years to start work. His forty years of working life includes 13 years at sea and 20 years formal involvement in the Aboriginal Struggle. He has travelled Australia visiting many remote Aboriginal communities. Jim began writing poetry at an early age. He wrote his first play, *We Are Survivors*, in 1984 after seeing Jack Davis' play *The Dreamers*. His written works now include plays, political papers and short stories, and he has been published in 8 major anthologies. Jim's other work includes television documentary, educational video and theatre production. Jim lives on Cape Barren Island writing and operating his consultancy business.

WOMAN ON THE EDGE: time-travelling in Jenny Kemp's "Still Angela"

Rachel FENSHAM

Monash University

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

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

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

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

Biography

Rachel Fensham conducts research on corporeality, feminist theatre and performance, dance and cultural history.

"SPHERES OF ENGAGEMENT": Process Discourse; Shared Dramaturgy Approaches to Text and Audience theory In Australian Radical Group Theatre.

Michael FOSTER

Griffith University Gold Coast

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

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

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

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

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

Biography

Mike Foster was formerly the founding Artistic Director of 2 Til 5 Youth Theatre in Newcastle N.S.W. With over 65 productions to his credit 2002 represents Mike's 26th year as a professional Director, theatre teacher and actor.

As a performer Mike has considerable experience in pro-am professional and profit share Theatre in Newcastle during the 1980's including; Tom Stoppard's '*After Magritte*', Athol Fugard's *Statements after an Arrest...* Mrozek's *Tango* among many other more forgettable works.

Prior to migrating to Queensland in 1990 Mike had also worked sporadically as a compere/comedian for benefit nights and other occasional special functions. For two years Mike was MC for the professional seasons of Theatresports for which his company had the Newcastle franchise.

In 1990 Mr. Foster was appointed as Lecturer in Theatre Studies at Griffith University Gold Coast where he has directed productions including; Shakespeare's *Midsummer Nights Dream*, Dorothy Hewett's *The Chapel Perilous*, Jack Hibberd's *Dimboola*, Caryl Churchill's *Vinegar Tom*, Brecht's *Caucasian Chalk Circle* and his acclaimed 1998 production of *The Legend of King O'Malley*.

Mike took a period of 12 months study leave in 1999 to commence his PhD studies.

During this time Mike has performed in various student short films and in the occasional cameo in assorted student productions when his hectic schedule as head of theatre studies at Griffith University has allowed. This work has expanded lately with Mike's involvement with *1703 Theatre*, a new company of emerging artists, in their popular and successful Night at the Kissing Booth Comedy/cabaret shows at the Gold Coast Arts Centre and other local venues.

Mr Foster holds a B.A. from Newcastle and an MA from Q.U.T. and is published in academic journals in the UK and Australia mainly in the area of Theatre Directing and Radical Group Theatre.

Mike is in the final stages of completing his Ph.D. thesis based on an investigation of the theory and practice of directing in Australia from 1975.

REALITY BASED PERFORMANCE (NOT REALITY TV): ethical and artistic issues for performers, researchers and audiences in performance and research contexts.

Sharon GOODALL

Griffith University – Gold Coast Campus

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

Biography

Associate Lecturer at Griffith University - Gold Coast Campus - School of Arts. Previously completed Master of Arts and Bachelor of Education at Griffith University. Practical theatre experience in Directing and Stage Management, as well as performance as research.

TOWARDS A POETICS OF GAY THEATRE

Ray GOODLASS

Charles Sturt University

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

Biography

Ray Goodlass is a Senior Lecturer at Charles Sturt University’s Wagga Wagga campus, where he coordinates the postgraduate visual and performing Arts programs and chairs the School of Visual and Performing Arts’ Research and Higher Degrees Development Committee. He is currently researching his PhD on the poetics of gay theatre.

OVER THE EDGE AND INTO THE ABYSS: A critical analysis of Ningali Lawford and Hung Le's comedic collaboration 'Black & Tran'.

Helena GREHAN

Murdoch University

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

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

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

Biography

Helena Grehan teaches Theatre and Creative Arts at Murdoch University, Perth, Western Australia. She is the author of *Mapping Cultural Identity in Contemporary Australian Performance* (2001), and has published articles on performance analysis, intercultural theatre, and race and representation.

Keynote Address (9.00AM. Thursday 4th. July)

BEYOND THE EDGE

Michael GURR

Michael Gurr has worked in theatre for twenty years, as a playwright, actor, director and teacher.

He has written more than twenty plays and is the only Australian playwright to win four State Literary Awards for Drama.

Michael Gurr's most recent play was *Crazy Brave*, which premiered at Playbox in 2000 and was broadcast on ABC radio in November of that year.

Shark Fin Soup was premiered by Melbourne Theatre Company in 1998. It was directed by Bruce Myles, designed by Judith Cobb, with lighting by Glenn Hughes and music by Andrew Pendlebury.

The same team collaborated on his previous play *Jerusalem*, which was first produced by Playbox in 1996.

Jerusalem won the Victorian Premier's Literary Award for Drama and four Green Room Awards, including Best Play, before touring to Sydney Theatre Company in 1997 where it won the New South Wales State Literary Award for Drama.

Since 1990, Gurr's plays include *Underwear*, *Perfume and Crash Helmet*, *Sex Diary of an Infidel*, (Playbox), *The Hundred Year Ambush* (Victorian Arts Centre), and *DesireLines* (Melbourne International Festival). He has collaborated on each of these with Myles, Cobb and Hughes.

Sex Diary of An Infidel toured nationally and was awarded both the Victorian and NSW State Literary Awards for Drama and eight Green Room Awards, including Best Play.

His other theatre writing includes a trio of one-act plays: *A Million Dollars*, *Test Pilot* and *No Serious Damage*.

A Pair of Claws, *Dead To The World* and *Magnetic North* were first performed by Melbourne Theatre Company where he was Playwright In Residence in 1982.

Gurr's plays have been produced Australia-wide and on ABC and BBC radio.

His political commentary has appeared in 'The Age', 'Time' magazine and regularly on ABC radio.

He has written screenplays, including *Departure* and *Emmett Stone* and directed for the National Theatre Drama School, Victorian College of the Arts, St Martins and La Mama. He has taught acting Master Classes extensively.

Michael Gurr was Artistic Counsel at Playbox for three years, running Theatre In The Raw, the company's program of works-in-progress.

In 1995 he travelled to Vietnam as part of an Australian Cultural Delegation.

Currently he is a presenter of the ABC's arts and culture program 'Nightclub' on Radio National.

CAPTAIN COOK AND NED KELLY: some tropical narratives of Australian theatre historiography.

Veronica KELLY

University of Queensland

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

My acquaintance with reading and writing Australian theatre historiography has led me to identify various dominant narrative patterns which, in their various ways, are discursive reactions to Australia’s colonial formation and client-state political status. Rather than following White’s development of tropological language (metaphor, metonymy, synecdoche and irony) I label these narrative tropes by mnemonic identification tags derived from prolonged exposure to the genres and practices of early colonial theatre. These are: ‘Captain Cook; or, Born Yesterday’ (and its subsets ‘They Never Told Us!’ and ‘Aussies Make It on the World Stage’); the imperialist and post-imperialist ‘The Time is Not Yet Ripe’; and – the people’s favourite – ‘Ned Kelly; or, They’re all a Pack of Bastards’. These tropes have political as well as narrative implications. But, rather than being necessarily fraught with totalised determinism, their implications are activated according to their story’s situation within discursive battles at specific historical junctures. Narrative patterns may be selected consciously for rhetorical interventionary effect, or employed with varied degrees of naivete concerning their concealed tropical implications. This brief acquaintance with Captain Cook and friends is intended to invite further analysis about the types of stories we narrate about Australian theatre and drama.

Biography

Veronica Kelly teaches theatre studies in the School of English, Media Studies and Art History, University of Queensland. She is a founding Co-editor of the journal *Australasian Drama Studies* and writes on Australian colonial and contemporary theatre history and criticism. Her recent books are *The theatre of Louis Nowra* (Currency 1998) and *Our Australian Theatre in the 1990s* (Rodopi 1998). She is currently working on late colonial and early federation touring stars and the J C Williamson organisation.

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

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

MARKED MEN: Enacted Australian Masculinities in Meryl Tankard's 'Inuk'

Adrian KIERNANDER

University of New England

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

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

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

Biography

Adrian Kiernander is Professor of Drama at the University of New England

BUT DOES IT WORK? And for whom? Strategic Essentialism as a way of leading to alternative visions of society.

Iris LAVELL

Murdoch University

My argument poses the question as to whether an engagement with conventional strategies of representation that have proved effective, but which have been by challenged feminist and postcolonial theorists because they tend to reinforce structural inequity, might yet be salvaged and utilised to good effect without compromising the struggle for representational parity. Is there a place for raiding conventional theatrical form for its most effective strategies in leading edge performance? Examples are drawn from three of Caryl Churchill's lesser-known plays: *Schreber's Nervous Illness*, *The Judge's Wife* and *The Hospital at the Time of the Revolution*: a radio play, a teleplay, and an unproduced stage play. A study of these plays may provide at least some clues to ways in which this might be done with humour and political effectiveness.

Biography

Iris Lavell is a doctoral student in Theatre and Drama Studies at Murdoch University. Her dissertation is on Caryl Churchill's early work within postcolonial and feminist frameworks. She is a member of the Collective Unconscious Theatre Company in Perth.

Keynote Address (9.00AM Friday 5th. July)

CARNIVALESQUE BODY: the pleasure of transgression

Wendy MCPHEE

Wendy McPhee is an experienced performer, choreographer and teacher. She graduated from the Australian Ballet School in 1981 and made a radical change by joining Mantis, one of Britain's most avant-garde contemporary dance companies in 1982. Since then she has held positions with contemporary dance companies nationally and internationally and has been involved in an eclectic range of performances in both theatre and unconventional venues. Wendy worked for Tasdance from 1989 to 1993 under the artistic direction of Jenny Kinder, with Tony's Imaginary Circus in 1994 and again for Tasdance as Rehearsal Director and performer during 1997/8.

Since she formed softcore inc. (formerly Two Turns Company) in 1995 Wendy has moved increasingly away from mainstream dance, towards a hybrid practice combining physical performance, dance theatre, cabaret, circus and side show.

Wendy received an Asialink Performing Arts Residency in Java, Indonesia, where she taught at the Institute for the Arts in Yogyakarta and choreographed *Luncur Pertama* for Saraswati Dance Company. During 2000 Wendy worked in Queensland with choreographer John Utans developing a video and sound installation titled *immersed*. Through funding from the New Media Fund, Australia Council, she is presently working with multimedia artist George Poonkim Khut on *Night Shift*, an exhibition opening at the Tasmanian Museum and Art Gallery in July and Arts Space in Sydney in August.

Wendy McPhee formed softcore inc. in 1995 as a vehicle for her performance work. Since then softcore has developed its profile for risky compelling productions that continually extend notions of contemporary performance. Based in Hobart, Tasmania, softcore has achieved recognition for its unique brand of edgy absurdist humour. McPhee, who now mainly performs solo, also collaborates with artists from different disciplines producing installations, choreographing and directing. softcore assembles combinations of collaborators and staff based on the requirement of the production. The company has produced works including *Star Gazing* (1997) *Woman in Wig Man in Fishbowl* (1998) *Only Human* (1999) *The Chalice* (2000) *Censored* (2001).

Softcore maintains a strong commitment to touring, including regional areas, with the bulk of its repertoire having toured across Tasmania with the support of Arts Tasmania (State Government arts funding body) as well as productions in Melbourne, Sydney and Brisbane.

'TO THE LADIES!'

Ailsa McPHERSON

University of New South Wales

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

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

Biography

Ailsa McPherson is a doctoral student in Theatre Studies at the University of New South Wales. Her dissertation is entitled "Theatricality and the Perceptions and Images of Warfare in Sydney Entertainments, 1879-1902."

PERFORMING THE CREATIVE CITY

Paul MAKEHAM

Queensland University of Technology

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

Biography

Paul Makeham is Coordinator of Theatre Studies in the Academy of the Arts at Queensland University of Technology. He was the Producer of *Mirthless* and led the initial devising process.

(WHO) MADE MARION?: Female Outlawry in the Plays of Judith Thompson and Renee

Stephanie MASON

University of Auckland

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

WARNING: Some content may be considered offensive.

Biography

Stephanie is a Canadian doctoral student studying at the University of Auckland, New Zealand. Her affiliations are with the University of Western Ontario, Ontario and Dalhousie University, Nova Scotia. The relationship between recent Canadian and New Zealand drama is her area of interest. Stephanie also has practical experience in amateur theatre.

PERFORMING CULTURAL HYBRIDITY: Transgressions of Dramatic Realism in Multicultural Australasian Theatre

Marc MAUFORT

University of Brussels, Belgium

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

Biography

Professor Marc Maufort teaches English-language literatures at the University of Brussels. Most recently, he has co-edited 'Siting the Other. Re-visions of Marginality in Australian and English-Canadian Drama' (2001).

ESTABLISHING A NATIONAL REPERTOIRE

Geoffrey MILNE
La Trobe University

Geoffrey Milne has delivered a number of papers to previous ADSA Conferences which have drawn on various sources of information to examine aspects of the Australian national theatre repertoire. In 1994, *Territory Lost, Territory Gained, Territory Claimed* made comparisons between what was hot (and what was not) in 1973, 1983 and 1993. In 1997, *Shakespeare al fresco* examined trends in open-air Shakespeare production over a ten-year period (later published in ADS 33) while in 2000, *Hey Honey, we Shrunk the Repertoire* offered a detailed analysis of the State Theatres' shrinking repertoire in association with some analysis of the recommendations of the 'Nugent Report'. For many of these papers, the problem was to find a way of establishing a reliable database of information. In most instances, I used my own records as a theatre reviewer together with library-based newspaper searches (in one case requiring a substantial amount of costly and time-consuming research assistance) and detailed scouring of the Australian and New Zealand Theatre Record, especially the annual Index issues, from 1987 - 96. But we are now well on the way to a new, simpler, quicker and well-organised means of finding the kinds of information that are so important to this kind of research. It's the AusStage National Electronic Performing Arts Database. This paper quickly retraces some of the ground covered in previous papers, culminating in the presentation of some national figures for the years 1990 - 2000 and then proceeds to demonstrate how we might update them for the year 2001.

Biography

Geoffrey Milne is Head of Theatre and Drama at La Trobe University, a long-serving Melbourne theatre critic and author of numerous articles on Australian theatre. He is also the chief investigator in the multi-university RIEF Grant-funded National Performing Arts Database project.

GENDER AND 'DOCILE BODIES' IN PHYSICAL THEATRE ACTOR TRAINING

Brigida MIRANDA

La Trobe University

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

Biography

Brigida Miranda is a Ph.D. candidate at La Trobe University. Her thesis discusses the use of martial arts in actor training methods. Brigida is supervised by Dr Peta Tait and she is sponsored by CAPES – Ministry of Education, Brasilia/Brazil.

DIONYSUS IN BRAZIL: the myth of bull in the popular theatre in Florianópolis, Santa Catarina.

Maria Cecilia M.N. COELHO

Sociedade Brasileira de Estudos Clássicos

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

Biography

Master in Philosophy ('Gorgias: truth and discursive construction') and Doctor in Classics ('Euripides, Helen and the demarcation between Rhetoric and Philosophy') at University of São Paulo Maria has just finished her graduate program; Visiting Researcher at Brown University. Area of Specialisation: Greek Theatre and Philosophy; Classical Greek themes in Brazilian Culture.

TRANSLATING THE EDGE: Back in the Golden Age

David MOODY

Murdoch University

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

Biography

Dr. David Moody is Director of Theatre at Murdoch University. He is a director, actor and writer, whose research interests are in post-colonial drama, performance theory and political theatre. He has written extensively on African theatre.

PERFORMING THE PHOENIX: September 11 and its Aftermath as Performed States of Consciousness

Ronaldo MORELOS

University of Melbourne

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

Biography

Ronaldo Morelos is currently undertaking his PhD candidature in the field of Theatre & Performance Studies at the School of Creative Arts in the University of Melbourne. His dissertation is entitled 'Trance Forms: A Theory of Performed States of Consciousness'. Previously he wrote his MA (Research) thesis at the Queensland University of Technology on Augusto Boal and Theatre of the Oppressed, and produced a documentary entitled 'Como Querem Beber Agua: Augusto Boal and Theatre of the Oppressed in Rio de Janeiro'. In recent years Morelos has worked as an actor, writer, director and facilitator of theatre in Melbourne, Brisbane, Sydney and Adelaide for companies such as Arena Theatre Company, Melbourne Workers Theatre and Musik Kabau.

POSTMODERNISM: It's behing you! (Oh No, It Isn't! Oh Yes, It Is!)

Tony NICHOLLS

Curtin University

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

Biography

Tony Nicholls is Senior Lecturer in Performance Studies at Curtin University. He is an actor, director and a widely performed writer for the theatre. He is one of the pioneers in creating work for performance at professional conferences. Recent work includes *The Centre*, a musical about a shopping centre, *OEDIPUS SCHMOEDIPUS!* a postmodern version of the legend and a new version of *The Sleeping Beauty In The Wood*. He has been writing and directing pantomimes since 1973.

NAKED SAMOANS ON THE EDGE: Pacific Island Theatre in Aotearoa/New Zealand

David O'DONNELL

Victoria University of Wellington

While Māori playwriting has been the most dynamic force in the theatre of Aotearoa/New Zealand over the past decade, the growth of Pacific Island theatre is also increasingly influential. The ambiguous status of Pacific Islanders within an officially 'bi-cultural' society creates an 'edginess' in their theatre, giving it a very different flavour to that of Māori theatre. The strongest voices have come from Samoan practitioners such as writer/performer Oscar Kightley, whose work stresses tensions between Pacific Islanders and both Māori and Palagi (white) cultures. An example is *Dawn Raids* (1997), which emphasizes the official oppression of Samoan immigrants in the 1970s. Kightley also frequently uses humour to de-stabilise stereotypes, as in *Naked Samoans Talk About Their Knives* (1997) which subverts media representation of Samoans as potential criminals, and *Romeo and Tusi* (1999) which satirises tensions between Samoan and Māori families. Since the late 1990s, however, the dominance of Samoan practitioners has been challenged by other Pacific Island writers such as such as Toa Fraser (Fijian), Dianna Fuemana (Niuean) and Karl Kite-Rangi (Cook Islands), whose theatre is about establishing difference between Island cultures and questioning Eurocentric stereotypes that all brown cultures are the same. Fraser's most ambitious play to date, *Paradise* (2000) re-sites Island culture in the centre of the Pacific rather than on the edge. This paper analyses theatrical strategies employed by Island playwrights to stress diversity within Pacific cultures, and to assert cultural difference through theatre.

Biography

David O'Donnell is a theatre director and lecturer in theatre at Victoria University of Wellington. Main areas of interest are New Zealand theatre, post-colonial theatre, theories of directing and acting, play devising and community theatre.

'THE CENTRE CANNOT HOLD': towards new model for thinking about theatre.

Donald PULFORD

Curtin University

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

Biography

Donald Pulford's doctoral thesis at Monash University concerned theatre from and for marginalised Australian populations. He has published on Louis Nowra and the Pram Factory. He is currently researching the visit to Australia of American dance pioneer, Ted Shawn. After seasons in Hobart and Melbourne, his production of *Weepie* had a May season at Belvoir Street Theatre.

A NEW MODEL FOR AUDIENCE RECEPTION AND DEVELOPMENT

Rebecca SCOLLEN

Queensland University of Technology

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

Biography

Rebecca Scollen is a PhD candidate at the Queensland University of Technology. She has very recently submitted her thesis (June 2002) for examination and is now relaxed and feeling quite relieved. While not studying she works as an Associate Lecturer in Theatre Studies at QUT on a job-share basis, and runs an audience research, reception and development consultancy business.

'THE CELLARING OF SELLARS'

Georgia SEFFRIN

Queensland University of Technology

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

Yet beyond both the controversy and the personal magnetism of this Artistic Director, what kind of festival was actually produced? How can the 2002 Adelaide Festival, with its emphasis on ecological sustainability, cultural diversity and reconciliation, be read? As anathema to the Festival's tradition of bringing "the best that has been thought and said" to Adelaide? As a disastrous exercise in Sellars self-promotion? Or can it be viewed as seminal and transformative, substantially shifting the position of this major festival from a shopping trolley of arts consumption, to an inclusive and cutting edge phenomenon? Is it that the Sellars concept of cultural activism, which for many seemed strained in this festival, will be viewed as revolutionary in future renderings?

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

Biography

1983-86: Trained and worked as an actor

1987-90: BA Hons at UQ, majoring in English Literature and Drama

1991-94: Full time lecturer at QUT Drama Department

1995-96: Speechwriter and liaison officer, Minister for the Arts

1997 - : Part time lecturing, tutoring, undertaking PhD part time

Questions surrounding Actor Training: Emotionality in Physical Work (Workshop)

David SONDI

Western Australian Academy for Performing Arts

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

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

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

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

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

Biography

David attended Middlesex University, London, graduating with a BA (Hons) Performing Arts in July 1991. Following a year 'Actor-Training' in New York he spent three years as a professional actor working in both television and film/t.v in the UK. He then completed a Post-Graduate Certificate in Education at Goldsmiths College, University of London and subsequently spent three years at the British Record Industry School of Performing Arts (BRIT), London as the Head of Drama. Following this David attended Central School of Speech and Drama, London, for one year and was awarded an MA (with Distinction) in Performance Studies - supervised by Professor Susan Melrose. He worked as performer and director with Dr Paul Allain, Dr Emilyn Claid, Victoria Lee, Clive Barker, and Richard Gough. His work was performed in London and Edinburgh. His research centres on questions of emotionality in physical work and questions surrounding actor-training. He was invited back to Central as a visiting director on the MA course(s) and during this time also worked at Brunel University teaching/directing on the BA(Hons) Modern Drama.

In 1999 David was appointed as Course Director for Performing Arts at Hertfordshire University, UK. During this time he worked alongside a team of consultants developing a new degree programme for the institution. Through this work David was offered a Senior Lectureship in Acting at Rose Bruford College, London. He worked for three years as the Head of the 1st year Acting, Actor Musician and Directing Programmes. He also taught and directed on the MA Theatre Practice(s).

David is currently the Head of the Theatre Arts Department at the Western Australian Academy for Performing Arts (WAAPA) in Perth Western Australia.

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