



BACKTOBACKTHEATRE
ANNUALREPORT2010

“

With due trepidation we brought our epic, beautiful, devastating work **FOOD COURT** to one of the great modern stages of the world, the Barbican Theatre, at the Barbican. As the crowd gathered, somehow our sense of angst began to dissipate: audience members were literally on the edge of their seats, attentive with anticipation as the lights dimmed.

When the show came down, the audience sat in stillness and darkness for an extended moment while they absorbed the enormity and complexity of the work they had just seen. It was in this moment – before the audience erupted into uproarious applause – that we knew the work had landed securely on this big stage, the right stage for the work at this point in time.

COVER IMAGE:
Back to Back Theatre
FOOD COURT

PHOTO: JEFF BUSBY

We remain grateful for the opportunity to make work that moves audiences, provokes debate, and reminds us all what it is to be human. Thank you.

REPORT FROM CHAIR & EXECUTIVE

Peter Bridges CHAIR
Bruce Gladwin ARTISTIC DIRECTOR
Alice Nash EXECUTIVE PRODUCER

2010 was another big year for the company. It was defined in part by the breadth and range of our artistic activities spanning small and large stages, with contexts and contacts ranging from the intimate to the epic, but also by shifts under the surface including a new home for the company to be completed next year.

2010 was a year permeated throughout by collaborative touring residencies, a pertinent reminder of the ongoing interest in the company's artistic processes locally and internationally. We were in residence with THE DEMOCRATIC SET in Sydney, at the London International Festival of Theatre, at the Wales Millennium Centre in Cardiff, in Aarhus (Denmark) and Bristol (UK) (twice) and then back in Australia in the regional centres of Bendigo and Horsham.

At long last, we finally brought SMALL METAL OBJECTS home to Geelong courtesy of the Geelong Performing Arts Centre. We presented FOOD COURT at the Adelaide Festival and on one of the world's most important stages, The Barbican Theatre.

When not on the road, the company's creative energy was determinedly directed towards the development of major new works, with focus on GANESH VERSUS THE THIRD REICH.

At home in Geelong too, THEATRE OF SPEED presented a layered interpretation of FRANKENSTEIN and worked on two intensive creative developments. Our annual SUMMER SCHOOL included an emerging artists' initiative.

In 2010, through this range of activity, we understood more clearly than ever how these sometimes seemingly disparate streams of activity coalesce under the banner of ruthless creative investigation.

Back to Back has grown exponentially over the past five years. The company continues to debate: are we big or are we small? Can we be a small company that makes big work? As our reach expands, how can we ensure that the ethos and qualities that define our success to date are safeguarded?

In 2010, assisted by a Business Development Initiative from Arts Victoria, Back to Back underwent a rigorous and clarifying process of self-examination, of mapping for the future. This work contributed in no small measure to the development and finalisation of a capacity building initiative, supported by the Truby and Florence Williams Charitable Trust, via ANZ Trustees. Over the next three years, this will enable us to work towards a more robust Back to Back Theatre, to better support our body of work on stage and in the communities we serve.

In 2010, with funding from Major Projects Victoria, the City of Greater Geelong began construction on a purpose-built rehearsal space and new offices for Back to Back Theatre at the rear of the Old Courthouse building in the Geelong Arts Precinct. Slated for completion in late 2011, these new spaces will mark the first time in our history that Back to Back Theatre has a dedicated home. During the re-development, we have been divided between two gorgeous temporary homes at the Geelong Performing Arts Centre and the Geelong Heritage Centre.

We would like to acknowledge the hard work of our razor-sharp outgoing Chair, Rose Hiscock. We will miss Rose greatly but know that she will remain an intelligent and delightful force to be reckoned with across Australia.

We would also like to express our sincere gratitude to all who have supported Back to Back Theatre this year. To our friends, families, carers, collaborating artists and community members, project partners, supporters, secret advocates, dedicated staff and Board, and to the audiences who have seen fit to witness the work, we thank you wholeheartedly.

We remain grateful for the opportunity to make work that moves audiences, provokes debate, and reminds us all what it is to be human. Thank you.

MISSION

Back to Back Theatre creates new forms of contemporary theatre imagined from the minds and experiences of a unique ensemble of actors with a disability, giving voice to social and political issues that speak to all people.

ABOUT BACK TO BACK THEATRE

Back to Back Theatre was founded in Geelong in 1987 to create theatre with people who are perceived to have a disability. It has gone on to become one of Australia's leading creative voices, focusing on moral, philosophical and political questions about the value of individual lives.

With a full-time ensemble of six actors, Back to Back creates work that is idiosyncratic, passionate and at times confronting. Back to Back's ensemble is made up of actors with a distinct voice, a group of people who, in a culture obsessed with perfection and surgically enhanced 'beauty', are the real outsiders. This position of marginality provides them with a unique and at times subversive view of the world. The stories they create explore 'the cold dark side' of our times, be it the sexuality of people with disabilities, the uses of artificial intelligence and genetic screening, unfulfilled desire, the inevitability of death, and what the fixation with economic rationality and utilitarianism means for people excluded from the 'norm'.

With Bruce Gladwin as Artistic Director, Back to Back has nurtured a unique artistic voice, placing the ensemble at the centre of social and cultural dialogue. Through a process of research, improvisation and scripting, and collaboration between the ensemble, Artistic Director and invited guest artists, new work is realised.

WHO ARE WE? ENSEMBLE STATEMENT

We're a group of individuals, the same yet different: Nicki collects weight loss books, Brian collects animes, Sarah collects yellow lids, Simon used to collect rubber bands, Scott collects gamer software, Mark collects cap guns. We play cops, gods, misfits. We like toys. We are part of the Geelong community, citizens of Australia. We represent our company on every single tour. We phase out sometimes. Go blank. Easily distracted. We have vivid imaginations. We work hard. We can all act. We welcome new artists. We show empowering work. We love a challenge. We open doors. We're friends. Like family, we sometimes argue and we make up. We have high standards. We expect to be better, to achieve rock and roll status, to change the world to create a sustainable and accessible future for people with disabilities. We've got a lot of love to give. Share the love.

GANESH VERSUS THE THIRD REICH
Pitch at the Australian Performing Arts Market, Adelaide

FOOD COURT Tour to Adelaide Festival, Adelaide

SUMMER SCHOOL
Community Workshops, Geelong

SMALL METAL OBJECTS
Geelong Performing Arts Centre at Westfield Shopping Centre, Geelong

Residency with Ever After (Community Theatre Company) Rozelle, Sydney

GANESH VERSUS THE THIRD REICH
Creative Developments, Geelong

THEATRE OF SPEED – FRANKENSTEIN
Premiere Season, Geelong

FOOD COURT Tour to the Barbican, opening the London International Festival of Theatre (LIFT) London, UK

Residency with Powerhouse and Looking Ahead Housing as part of London International Festival of Theatre (LIFT) Canning Town, London, UK

THE DEMOCRATIC SET Residency at Unity Festival, Wales Millennium Centre, Cardiff, Wales

THEATRE OF SPEED – OPEN WORKSHOPS, Geelong

THEATRE OF SPEED – THE LITTLE MERMAID and TEXT
Creative Developments, Geelong

THE DEMOCRATIC SET Residency with CreateAbility and The Capital, Bendigo

THE DEMOCRATIC SET Residency at the Awakenings Festival, Horsham

RE-ENACTMENT, HELL HOUSE & TOUR GUIDE Concept Developments, Geelong

THE DEMOCRATIC SET Residency in Two Parts at InBetween Time Festival of Live Art & Intrigue with Arnolfini, Bristol, UK

2010 HIGHLIGHTS

This year Back to Back undertook 26 performances and held 10 creative developments for 4 new works.

We performed 4 different works in 3 countries and 9 venues.

We embarked on 3 international tours and toured to 5 Australian destinations.

4,573 audience members saw our shows.

769 participants were involved in 11 community workshops.

We employed a team of 7 core staff, 6 ensemble members, and casual and contract staff including 13 technical and production crew and 26 guest artists.

In the last five years, Back to Back Theatre has toured to 40 cities across the world and attracted audiences totalling 36,533. During this time we have worked with 6,462 community participants.

Our works in repertoire hit some incredible benchmarks this year.

During its life, **FOOD COURT** has been performed 21 times in 6 cities and 3 countries to an audience of 7,333.

For **THE DEMOCRATIC SET**, Back to Back has attracted 1,185 participants in 7 cities and 3 countries. It has included a performance element in 4 seasons with a total audience of 1,207.

In 2010 there were 6 screenings of **DEMOCRATIC SET** films.

SMALL METAL OBJECTS has been performed 225 times, in 30 cities and 13 countries to a total audience of 23,036 people.

Since its inception in 1987, Back to Back Theatre has made 68 works, either as shows or films, with both professional and community artists. These works have been presented to audiences throughout Australia and internationally.

STAFF

Alice Nash
Executive Producer

Bruce Gladwin
Artistic Director

Marcia Ferguson
Artistic Associate

Stacey Baldwin
Administration Manager

Pauline Cady
Development Manager

Marisa Chiappi
Finance Officer

Belinda Hellyer
Relationships &
Marketing (to July 2010)

Brad Spolding
Interim Marketing
Coordinator (Aug-Dec 2010)

Madison Garratt
Administration
Assistant

ENSEMBLE

Brian Tilley

Mark Deans

Nicki Holland

Sarah Mainwaring

Scott Price

Simon Laherty

COMMITTEE OF MANAGEMENT

Rose Hiscock
Chair
(until 27 October 2010)

Peter Bridges
Chair
(from 27 October 2010)
(Chair, Marketing Sub-Committee)

Patrick Over
Secretary

Jean Jansen
Treasurer
(Chair, Finance Sub Committee)

Bobbie Hodge

Ian Bracegirdle

Monica Walters
(until 11 May 2010)

Scott Price
(Ensemble Representative)

Yoni Prior

Jo Porter
(from 3 August 2010)

Jann Kinsela
(from 3 August 2010)
(Chair, Human Resources Sub-Committee)

CAST&CREW

THEATRE OF SPEED

Brian Tilley

Casey Watson

Chris Hansen

James Lewis

Jessica Walker

Joan Black

Laura Berrisford

Mark Deans

Nicki Holland

Phoebe Baker

Polly Munday

Robert Croft

Samantha Bade

Sarah Mainwaring

Scott Price

Simon Laherty

Tamika Simpson

GUEST ARTISTS & COLLABORATORS

Ahmarnya Price

Andrew Livingston

Andrew Winsbury (Maakan)

Barry Laing

Bernadette Sweeney

Bluebottle3

Chris Abrahams

David Symons

David Wells

David Woods

Diana Hume

Eden Freya-Thomson

Genevieve Picot

Geoff Moore

Hannah Hayman

Hugh Covill

Ingrid Voorendt

James Pratt

James Saunders

Jen Hector

Jim Russell

Jo Lange

Jo Leishman

Jodee Mundy

Jude Fraser

Kate Sulan

Kylie Cirak (Tiger Grace Consulting)

Kylie Trounson

Lachlan Carrick

Leanne Stein

Lloyd Swanton

Lucy Guerin

Mark Beasley

Mark Cuthbertson

Men of Steel

Mother's Art

Pat Rix

Phillip Ivan

Pietruschka

Rhian Hinkley

Samara Hersch

Sarah Ford

Sarah Goninon

Shio Otani

Sonia Teuben

Sophie Travers

Tariq Smith

Tamsin Sharp

The Necks

Tony Buck

Tony Watt

FUNDERS, SPONSORS & PARTNERS

ARTS VICTORIA



CORE

Arts Victoria
Australia Council
for the Arts
Department of
Families, Housing,
Community Services
& Indigenous Affairs
(FaHCSIA)

PROJECT

Besen Family
Foundation
City of Greater Geelong
Community Arts
Grants Program
EM & WM Wilson
Charitable Trust
managed by ANZ
Trustees
John Theodatis
Sumner Charitable
Trust managed by
ANZ Trustees
Keir Foundation
Sidney Myer Fund
Kit Denton Fellowship
National Library
Community Heritage
Grants
TAC
Give Where You Live

COMMUNITY SUPPORTERS & PARTNERS

City of Greater Geelong
CreateAbility Events
Network, Bendigo
DHS Barwon South
Region
Geelong Heritage
Centre
Geelong Performing
Arts Centre
Harwood Andrews
Herbert Geer
Rose Hiscock
Lady Praznovszky
Robin Ramsay
St Laurence Disability
Services

THANKS

A big thank you to: Amanda Browne, Anders Dalhstrup, Anders Sondergaard, Andrew Denton, Andrew Donovan, Andy Miller, Ann Tonks, Anna Draffin, Atul Joshi, Austin Patterson, Ben Laden, Ben Pettitt-Wade, Bronwyn Sizer, Caroline Farmer, Catherine Jones, Chi Vu, Councillor Barbara Abley, Criena Gehrke, David Smith, Debra Jefferies, Debra Morgan, Duncan Esler, Edward James, Elisabeth Fogh, Ellen Dwyer, Erica Campayne, Evan Watts, Fenn Gordon, Fofi Christou, Gwen Gladwin, Hannah Crossen, Helen Cole, Helen Davies, Ingvald Birk, Jacinda O'Sullivan, Jacqueline Woodward, Jamie O'Brien, Janine Jerinic, Jens Folmer Jepson, Jill Smith, Jo Bannon, Joe Calafiore, John Willis, Judith Sears, Julie Cotter, Kathryn Gray, Kaz Paton, Lara Hook, Leigh Johnson, Lesley Lightfoot, Lesley Newton, Liam Morrissey, Lin Tobias, Louise Jeffreys, Louise Walsh, Luke Gleeson, Lyn Wallis, Malcolm Sanders, Malin Brereton, Marie Braudigom, Marie Houmann Jensen, Mark Ball, Mark Beasley, Mark Gallon, Matt Topfer, Melinda Flood, Micha Scharrup, Michelle Armstrong, Michelle Hall, Neil Richardson, Noel Bradbury, Paul Gabrowsky, Phil Reed, Philip Keir, Rachel Azzopardi, Rebekah Lautman, Rob Rees, Ross Mueller, Sarah Bleby, Sarah Warden, Sharna Gollogly, Shaun Cannon, Stephen Armstrong, Steve Whittle, Sue Johnston, Sue Spence, Tanuja Amarasuriya, Tanya Bennett, Teresa Zolnierkiewicz, Tim Orton, Vittoria de Stefano, Vivien Allimonos

Special thanks also to the

Geelong Heritage Centre, City of Greater Geelong, and the Geelong Performing Arts Centre (GPAC) for our temporary homes and to Noel Bradbury and his team at Bradbury Dicker Group for their thoughtful design of our new home.

And especially, friends, families, carers and long-standing fans of Back to Back Theatre, THANK YOU.

BODY OF WORK 2010 PROGRAM OF ACTIVITIES

7



FOOD COURT

PHOTO: Jeff Busby

“One of the most extraordinary successes in Australian theatrical history has to be Back to Back Theatre. I don't think anybody does more adventurous, brave work than this company. In the [Adelaide] Festival this year is FOOD COURT. It seems to me if you miss that show, you miss the most courageous piece of theatre in the last decade.” ROBYN ARCHER

24 February 2010 – Searchlight Pitch Session
ADELAIDE FESTIVAL CENTRE, ADELAIDE

GANESH PITCH AT THE AUSTRALIAN PERFORMING ARTS MARKET (APAM)

Artistic Director Bruce Gladwin introduced our new work in development GANESH VERSUS THE THIRD REICH to the world for the first time. The session was charismatically hosted by moderator Robyn Archer who said at the time:

“One of the most extraordinary successes in Australian theatrical history has to be Back to Back Theatre. I don’t think anybody does more adventurous, brave work than this company. In the [Adelaide] Festival this year is FOOD COURT. It seems to me if you miss that show, you miss the most courageous piece of theatre in the last decade.”

3 – 6 March 2010
Dunstan Playhouse, ADELAIDE FESTIVAL CENTRE, ADELAIDE

FOOD COURT AT ADELAIDE FESTIVAL

Marcia went with the cast to Adelaide. We did four shows. It was fun. We went out at night time with Marcia and Stacey and Alice. The theatre was very tall. The lights were in the right place. Marcia helped us to walk through the marks. The apartments were spotless, we didn’t have to clean up, house keeping did it all. There were two TVs.

It was good to work with a different side of Sonia. We wouldn’t do those things in real life, just acting. I enjoy beating up Leslie. It was a really great season. We did media calls, ABC National, 7 News Adelaide. Got to meet Julia Zemiro – a top celebrity. We went to Restless Dance on a panel to talk about FOOD COURT. The hardest part was finding out Melbourne had a big storm and being concerned our parents were caught up in it.

Personal circumstances took Bruce away from the company at the beginning of 2010. Marcia and the cast and crew of FOOD COURT rehearsed with Sonia Teuben (ex-ensemble member) in the role of Gloria for the first time. As indicated by the quality of the re-rehearsal period, the season was a resounding success. The season peaked by the end and the ensemble felt it was the best yet. Highlights included a post-show Q&A driven by a moved and articulate audience.

ARTISTIC DIRECTOR
Bruce Gladwin
EXECUTIVE PRODUCER
Alice Nash

DIRECTOR, SET DESIGN & TEXT
Bruce Gladwin

ENSEMBLE
Mark Deans
Nicki Holland
Sarah Mainwaring
Scott Price
Sonia Teuben

UNDERSTUDY
Sarah Goninon

SHOW DIRECTOR
Marcia Ferguson

MUSIC The Necks:
Chris Abrahams (piano)
Tony Buck (drums)
Lloyd Swanton (bass)

**PRODUCTION MANAGER,
AV OPERATOR**
Bernadette Sweeney

STAGE MANAGER
Diana Hume

SOUND OPERATOR
Lachlan Carrick

LIGHTING OPERATOR
David Murray

**ASSISTANT STAGE MANAGER,
SUPPORT**
Jo Leishman

SUPPORT
Stacey Baldwin

EXECUTIVE PRODUCER
Alice Nash

14 – 18 April 2010

Presented by Geelong Performing Arts Centre at
WESTFIELD SHOPPING CENTRE

“We got a standing ovation at every single show including the two Q&As.”

ARTIST'S STATEMENT

DIRECTOR

Bruce Gladwin

PERFORMERS

Simon Laherty
Sonia Teuben
Natasha Herbert
Jim Russell

PRODUCTION MANAGER

Bernadette Sweeney

STAGE MANAGER

Jo Leishman

SOUND ENGINEER

Lachlan Carrick

SMALL METAL OBJECTS IN GEELONG

9

It was the first time that we got to do SMO in Geelong. We did nine shows at Westfield Shopping Centre right next to the escalators. We got a standing ovation at every single show including the two Q&As. It was a great season.

SMALL METAL OBJECTS has been one of the most successful scripted Australian plays of recent years. The 2010 season in Geelong was the 31st season worldwide and the first season in our hometown.

Presented at Westfield Shopping Centre, this unique season offered many hilarious moments when the actors were recognised by friends, neighbours and acquaintances during the performance. As the play is the narrative of a drug deal gone wrong, the show relies on the anonymity of the cast, so this represented a delectable challenge.

It is five years since SMALL METAL OBJECTS made its debut at the Melbourne Festival. Having played New York, Paris, London and 27 other cities across Australia and the world, the show resonated in its true home. The cast, crew and audiences alike, all loved it.

DIRECTORS

Bruce Gladwin & Marcia Ferguson

FACILITATORS

Nicki Holland & Brian Tilley

EVER AFTER DIRECTOR

Caroline Downs

EVER AFTER MANAGER

Sue Johnston

SUPPORT WORKER

Caroline Thomson

VOLUNTEER

Maggie Scott

EVER AFTER PARTICIPANTS

Rodrigo Salinas
Emma Plant
Digby Webste,
Tara Elliffe
Kerrie Anne Bezzina
Tom Hancock
Jo Rix
Matt Cutmore

“We saw “Tripod versus the Dragon” at the Sydney Opera House and had a drink outdoors at night-time - the city was so beautiful. I still have a photo of that night on my phone.”

ARTIST'S STATEMENT

19 – 23 April 2010

Showing 23 April 2010

Small Rehearsal Room,
SYDNEY THEATRE COMPANY, SYDNEY

EVER AFTER RESIDENCY

This was Brian's first trip ever to Sydney. Loved the hotel and area where we stayed. Ever After were very unique in their performance. They had particular personalities and it came out in their performance. We saw “Tripod versus the Dragon” at the Sydney Opera House and had a drink outdoors at night-time - the city was so beautiful. I still have a photo of that night on my phone. I had my first time ever on the monorail. It was a very successful residency.

Four members of the ensemble conducted a residency with Ever After Theatre in Sydney to mentor and facilitate the professional development of eight performers, a director and the company's General Manager.

Ever After Theatre has been in operation for eight years. The workshops focused on creative processes for devising new work, and skills development for individual performers.

May & October – November 2010
Showing 4 November 2010
MORROW THEATRETTE, GEELONG

10

GANESH VERSUS THE THIRD REICH CREATIVE DEVELOPMENTS

DIRECTOR/DEVISOR

Bruce Gladwin

COSTUMES

Shio Otani

SCULPTOR

Sam Jinks

ENSEMBLE / DEVISORS

Mark Deans

Nicki Holland

Simon Laherty

Sarah Mainwaring

Scott Price

Brian Tilley

DEVISORS

Kate Sulan & Marcia Ferguson

GUEST PERFORMERS

James Saunders

David Woods

Sonia Teuben

The May development was very interesting. Good devising. We found characters for the first time – Levi, and Scott's character who protests about the ethics of the show. We made up lots of 'Heroes' Journeys'. We did a small showing on November 4. There's an audition scene where people get cast in Ganesh. A scene where James attacked Scott because he couldn't get his own way. A scene where Mark tries to kill Simon. It's like a movie. It's about war, power and theatre.

How did we come to write this show? Kate Sulan brought in stuff about India and Rita was interested in Ganesh the elephant headed God. Sonia dressed like a Neo Nazi one day, and when we googled Nazi and Ganesh, we found out the Nazis stole the swastika, Ganesh's symbol of optimism. This is a show about a god overcoming obstacles. It's about a god travelling to Germany to reclaim a symbol of power that belongs to the people in India. Ganesh has an elephant head. He doesn't fit in. Hitler has the swastika and wants to keep it. Ganesh is captured by Mengele, he is interrogated and tortured but escapes. Levi is a Jewish kid who wears striped pyjamas. He's got a photographic memory. He knows all the stations in Germany. He can help Ganesh go to Berlin to Hitler's bunker and reclaim what is his. We still need to finish the storyline. We will speak in German.

GANESH VERSUS THE THIRD REICH is constructed as a play within a play, the first narrative being the epic journey of Ganesh travelling from India to Nazi Germany. The second narrative focuses on the moral and ethical journey that the makers of the play undertake in presenting the first narrative.

In the May 2010 creative development, we focused on the narrative construction of Ganesh's journey from India to Nazi Germany. We initially spent a good chunk of time understanding the narrative form of the hero's journey, including a brief analysis of Joseph Campbell's theoretical writing and existing stories that utilise an epic mythology, such as Lord of the Rings and Star Wars.

From our research into the hero's journey, we began to improvise and construct a synopsis around Ganesh's journey. We envisage the Ganesh story line to be told in three acts, bookended by a Prologue and an Epilogue.

The narrative begins in a concentration camp on the Polish-German border. SS doctor and medical researcher Joseph Mengele is interrogating Ganesh. Historically, Mengele selected incoming Jews for labour or extermination in the gas chambers and conducted pseudoscientific medical experiments on inmates, principally infants, young twins, dwarves and those with genetic abnormalities. Mengele hoped to discover the genetic key to creating an Aryan master race.

In our narrative, accompanying Mengele is a character named Levi, a young autistic Jew who possesses a photographic memory. The combination of a rare gifted skill embodied by a disabled Jew both disturbs and fascinates the anti-Semite Mengele. Mengele's plan is to dissect Levi's brain. After interrogating Ganesh, Mengele prepares to subject Ganesh to investigative surgery. Ganesh and Levi escape from Mengele and head, in a 'Heart of Darkness' style journey, to the Fuhrer's bunker in Berlin. As two 'mutated human forms' they travel and work together, overcoming fears and obstacles to arrive at the epicentre of the Aryan ideal.

GANESH VERSUS THE THIRD REICH CREATIVE DEVELOPMENTS

“How did we come to write this show? Kate Sulan brought in stuff about India and Rita was interested in Ganesh the elephant headed God. Sonia dressed like a Neo Nazi one day, and when we googled Nazi and Ganesh, we found out the Nazis stole the swastika, Ganesh’s symbol of optimism. This is a show about a god overcoming obstacles. It’s about a god travelling to Germany to reclaim a symbol of power that belongs to the people in India. Ganesh has an elephant head. He doesn’t fit in. Hitler has the swastika and wants to keep it.”

ARTIST’S STATEMENT

With the Russian and American forces approaching Berlin the story culminates in the confrontation of the Indian deity and totalitarian leader in a subterranean cave at a time near the fall of the Third Reich. Ganesh offers Hitler a lifeline but it requires the fascist leader to believe in ‘the other’. Hitler is incapable of doing this and perishes. Ganesh survives and returns with the swastika to India. Levi survives the Holocaust and carries within his photographic memory the dates, names of the victims and the atrocities committed by Mengele in the name of science.

As the hero’s journey progresses the ethics, morality and responsibility of presenting such a narrative become an issue of debate among the performers/creators of the work. The further Ganesh travels, the more enmeshed its protagonists become in the politics of appropriation.

Should authors be allowed to craft fairy tales, satires and comedies about anything? If you are a small theatre company from Geelong Australia is it acceptable to re-write Asiatic and European history? Is the Holocaust a no-go zone as fiction? Can it only be dealt with respectfully in documentary? Who has the right to tell these stories? What is truth in fiction? What stories need to be told as the whole truth and not part truth?

These questions have become as interesting and exciting as the emerging fiction we had begun to craft. Structuring the making of the work along side the pastiche cinematic presentation of the Ganesh narrative has become our quest.

The journey of Ganesh is to be told with cinematic references in the text, lighting, set and sound, like a large-scale Hollywood blockbuster told in the style of ‘poor theatre’. The second narrative will take the form of informal discussion between the makers, as though the audience is watching it unfold in the rehearsal room.

In the closing months of 2010 we workshopped the developing script with actors David Woods, James Saunders and Sonia Teuben. The ensemble worked with builder Mark Cuthbertson to create elephant masks. Simultaneously, we commissioned visual artist Sam Jinks to develop a hyper real elephant head to portray Ganesh. We began discussion with composers and the MSO for the creation of the musical score.

23 – 25 June 2010
BARBICAN THEATRE, THE BARBICAN, LONDON, UK

12

FOOD COURT AT THE LONDON INTERNATIONAL FESTIVAL OF THEATRE (LIFT)

DIRECTOR, SET DESIGN & TEXT

Bruce Gladwin

ENSEMBLE / DEVISORS

Mark Deans
Nicki Holland
Sarah Mainwaring
Scott Price
Sonia Teuben

MUSIC The Necks:

Chris Abrahams (piano)
Tony Buck (drums)
Lloyd Swanton (bass)

PRODUCTION MANAGER, AV OPERATOR

Bernadette Sweeney

STAGE MANAGER

Diana Hume

SOUND OPERATOR

Lachlan Carrick

LIGHTING OPERATOR

David Murray

ASSISTANT STAGE MANAGER, SUPPORT

Jo Leishman

SUPPORT

Leanne Stein

EXECUTIVE PRODUCER

Alice Nash

FOOD COURT went to LIFT at the Barbican. A lot of audiences went to see the show and it was very interesting to hear complicated feedback. Scott and Lachlan had a drunken fight in the bar. Sarah and Nicki didn't see it. I met lots of really nice people hanging out at the theatre. We saw the Big Wheel. Did Democratic Set in Cardiff where Scott made a lovely fool of himself. The Democratic Set had a lovely informality. The ensemble devised and played different roles. Everyone voted on their favourite exercises and that's what we showed. We did multiple versions of the same thing and everyone did it differently which created a sense of equality.

With due trepidation we brought our epic, beautiful, devastating work FOOD COURT to one of the great modern stages of the world, the Barbican Theatre, at the Barbican. As the crowd gathered, somehow our sense of angst began to dissipate: audience members were literally on the edge of their seats, attentive with anticipation as the lights dimmed.

When the show came down, the audience sat in stillness and darkness for an extended moment while they absorbed the enormity and complexity of the work they had just seen. It was in this moment – before the audience erupted into uproarious applause – that we knew the work had landed securely on this big stage, the right stage for the work at this point in time.

“Food Court went to LIFT at the Barbican. A lot of audiences went to see the show and it was very interesting to hear complicated feedback. Scott and Lachlan had a drunken fight in the bar. Sarah and Nicki didn't see it. I met lots of really nice people hanging out at the theatre.” ARTIST'S STATEMENT

16 – 26 June 2010
Showing 27 June 2010
LIFT, CANNING TOWN, LONDON, UK

RESIDENCY AT LONDON INTERNATIONAL FESTIVAL OF THEATRE (LIFT)

DIRECTOR

Bruce Gladwin

GUEST DIRECTOR

Pat Rix

ENSEMBLE

Sonia Teuben & Mark Deans

SOUND COMPOSER & ENGINEER

Lachlan Carrick

PRODUCTION MANAGER

Bernadette Sweeney

STAGE MANAGER

Jo Leishman

EXECUTIVE PRODUCER

Alice Nash

PROJECT MANAGER, POWERHOUSE

Ffion Evans

FACILITATOR, POWERHOUSE

Cherry Franklin & Leo Bennett

SUPPORT WORKERS

Fola Olukoya, Rhoda Odger,
Sue Arnold, Mynzur Ahmed

PARTICIPATION PRODUCER, LIFT

Erica Campayne

PRODUCTION MANAGER, LIFT

Blandy

PERFORMERS

POWERHOUSE

Jackie Fell, Lisa Hill, Sarah Gilmore
Debbie Ward, Amanda Moore
Ellen Goody, Gusharen Digpal
Susie Howe, Katrina Vickers
Gobby Rajah, Raymond Doyle
John Bush, Theresa Walker
Samantha Walker, James Mangion

LOOK AHEAD

Theresa, Philip

LIFT

Claire, Gabriella, Fiona
Robin Shephard, David

The Residency was located in the LIFT Parliament, a purpose built temporary performance and meeting space which for the purpose of our engagement, was located in Canning Town in the corner of a building development site, opposite the train station and framed on two sides by a major road and a freeway.

The Residency was presented as part of the LIFT program alongside Back to Back's FOOD COURT. As well as working with the company as part of the Residency, the participants experienced FOOD COURT at the Barbican.

Working with a team of 25 participants made up from two local groups, Powerhouse and Looking Ahead, the week long process endeavoured to explore 'expectation'. Using Susan Boyles' initial appearance on 'Britain's Got Talent' as a starting point we utilised improvisational games and listing exercises to generate content.

Pat Rix facilitated group singing and this became incorporated into the developing work. Simultaneously we explored manipulating performers' voices with effects which changed the way they physically inhabited the character.

The Residency also included explorations for a first, raucous scene for GANESH VERSUS THE THIRD REICH.

The result of these explorations was presented in a public showing at The Lift Parliament on the final day of our Residency to an incredibly generous and affectionate audience.

"Thanks so much for all the work that you did with the women at the Powerhouse. They are all still talking about it and loved it so much. We are now trying to set up a collaboration with another theatre company so they are able to have regular workshops.

On a personal note I wanted to say that I found the workshops really inspiring. I was really interested in your process and then blown away by the end result – both from watching 'Food Court' and through seeing some of our members who have confidence issues create something really unique in their own performance. I really love the fact that your work really pushes the boundaries artistically and takes real risks – Food Court was really exciting to watch as a result of this." – FACILITATOR, POWERHOUSE

"I was really interested in your process and then blown away by the end result – both from watching 'Food Court' and through seeing some of our members who have confidence issues create something really unique in their own performance. I really love the fact that your work really pushes the boundaries artistically and takes real risks – Food Court was really exciting to watch as a result of this."

FACILITATOR, POWERHOUSE

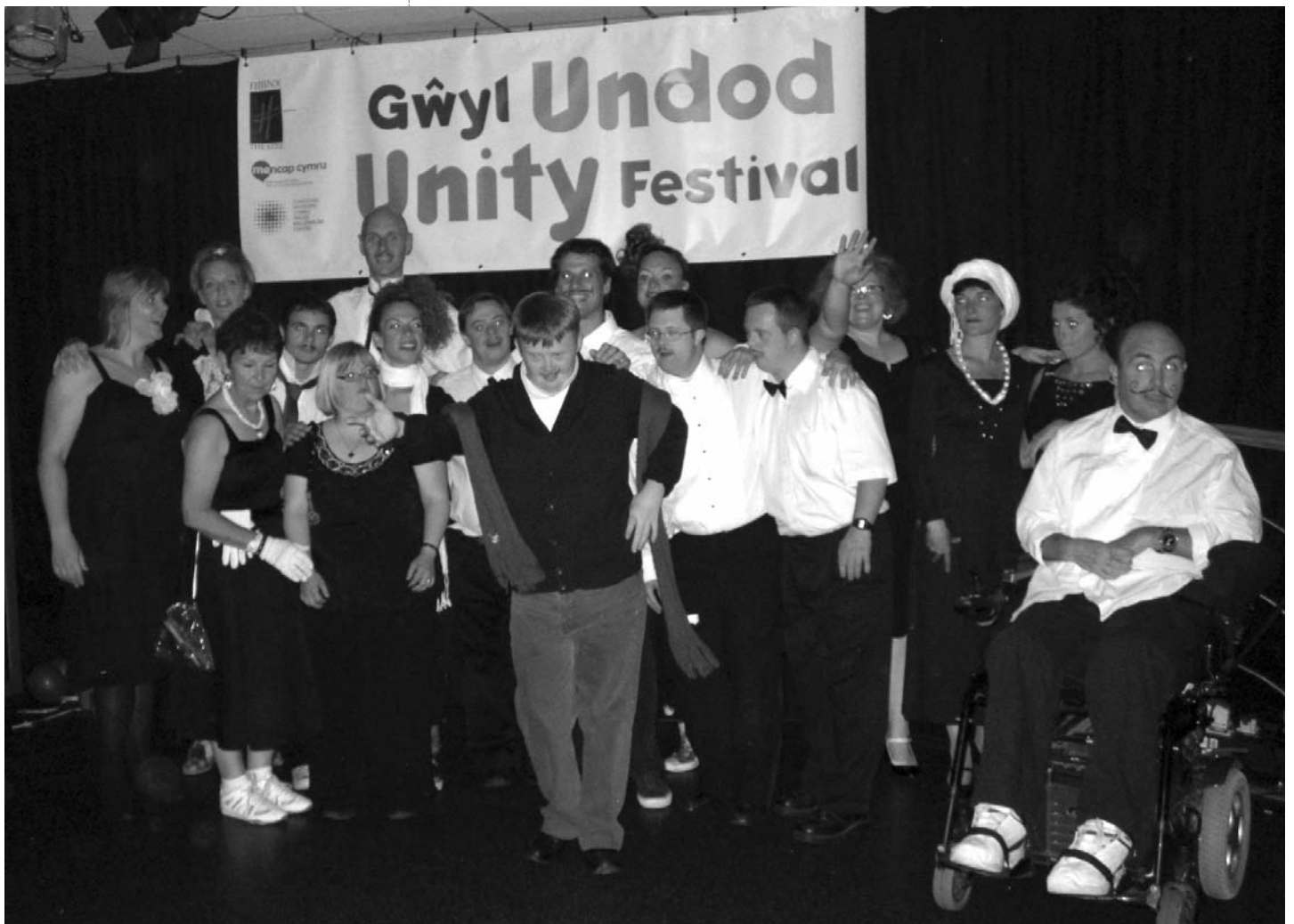
THE DEMOCRATIC SET IN CARDIFF, BRISTOL, AARHUS, BENDIGO & HORSHAM

Originally created as a professional development project for both the ensemble and THEATRE OF SPEED, THE DEMOCRATIC SET has become a vehicle for engagement with communities other than our own.

THE DEMOCRATIC SET is a rapid series of short, live performances and screen-based video portraits created in collaboration with communities. It explores the belief that all people are, in principle, equal and should enjoy social, political and economic rights and opportunities.

Presented in a purpose built film set, each performance takes place in the same egalitarian environment. The result is a visual forum, an assembly that demonstrates how a performance as an experience and a way of reading the world can like democracy, allow people to be seen, to speak and to be heard.

DEMOCRATIC SET
Cardiff, Wales



29 June – 2 July

**Presented by the Unity Festival, a project of Hijinx Theatre
WALES MILLENNIUM CENTRE, CARDIFF, WALES**

THE DEMOCRATIC SET **CARDIFF, WALES**

15

DIRECTOR

Bruce Gladwin

ENSEMBLE

Sarah Mainwaring & Scott Price

MUSIC

Vaguely Artistic

PRODUCTION MANAGER

Bernadette Sweeney

STAGE MANAGER

Jo Leishman

VIDEOGRAPHER

Rhian Hinkley

SUPPORT

Ian James

EXECUTIVE PRODUCER

Alice Nash

PERFORMANCE GROUP

COLLABORATORS

Geraint Desmond, Sian Hawthorn

Sita Calvert-Ennals, Andrew Tadd

Kirsty Rosser, Gareth Clark

Gaynor Lougher, Glenys Evans

Danielle Bird, Mathew Cook

Ian Swannick, Leah Carroll

Louise Osborn

COLLABORATORS ON VIDEO PORTRAITS

WALES MILLENNIUM CENTRE STAFF –

Louise Miles-Crust, Aaron Parsons

Sarah Pellow, Meds Griffiths

Hannah Wynne-Jones, Nia Jones

Sarah Vincent, James Houriham

Fran Jones, Andrew Healy

IMPACT ALLSTARS –

Amanda Braggins, Damian Busby

Samantha Stewart, Kiranjit Mann

Sanita Bhogal, Angela Perring

Angela Thomas, Eric Percival

Angela Gerald O'Connor, Jamie Skeete

Lee Edwards, Lee Gentles

THE GROOVY GANG FROM RHONDDA-

CYNON TAFF DAY SERVICES –

H Kidnes, M.Wingfield, Emma Davies

Jamie Barrett, Paul Rees

Jason Commins, Rachael Macaskill

Eleanor Clift, Alyson Evans

Richard Jones, Sam Jones

Sarah Lawrence, Chris Sullivan

Julia Coombes, Simon Richards

Geraint Desmond, Louise Osborn

HIJINX THEATRE STAFF –

Ceri Legg, Emma Robinson,

Gaynor Lougher, Ben Pettitt-Wade

Bron Kenny-Jones, Jessica Walters

ADVOCACY MATTERS –

John Stevens, Mike Davies

Mrs M Howard, Sarah Wilson

DISABILITY ARTS CYMRU'S UNUSUAL

STAGE SCHOOL –

Sara Beer, Simon Robins

Andra Doherty, Beth McKay

Laura Morgan, Tracy Evans, Roger Drury

VAGUELY ARTISTIC –

Matthew Cook, Gary Cook

Stuart Campbell, Leah Carroll

Ian James, Dan Bee, Matthew Purnell

CLOWNFISH –

Chris Mithcem, Txus Martinez

CLOWNBARET –

Marta Viera, Brian Rodriguez

Guacimara Gil Garcia

CARDIFF PEOPLE FIRST –

Ita, Jacques, Becky, Lisa, Mar

Emma, Charlotte

This was the third Unity Festival coordinated by Hijinx Theatre, which is one of eight resident companies at the glorious Millennium Centre. Hijinx create high quality theatre for small communities throughout Wales and England that is accessible, entertaining and challenging.

This was the first incarnation of THE DEMOCRATIC SET as a touring project and in many ways our partners at the Unity Festival were ideal collaborators, allowing the company to grow the ideals of a democratic process in practise. Having scheduled a day of open access for Cardiff's broader community to film ten second performances, the remaining three days were focused on working with a mixed ability group of local and international performers, creating both screen-based and live performances.

The result was then assembled and presented in collaboration with UK band, Vaguely Artistic.

25 August – 1 September 2010
Screening 1 September 2010

NEIGHBOURS

DIRECTORS

Bruce Gladwin & Rhian Hinkley

VIDEOGRAPHY

Rhian Hinkley

ENSEMBLE

Brian Tilley

SET WRANGLER

Mark Cuthbertson

MUSIC

The Necks 'Aether'

ASSISTANT EDITOR

Lars Skov

RUNNER

Emil Bech Jepsen

CURATORS

Jens Folmer Jepsen
& Christian Lollike

PRODUCERS FOR AARHUS FESTIVAL

Micha Schaarup, Ingvald Birk
Anders Sondergaard

EXECUTIVE PRODUCER

Alice Nash

PERFORMERS

Ahmad Bechir, Alexander Grøndahl
Carlsen, Andy Freer, Anna Nørkær
Hofmeister, Antonio Lang
Archie Gladwin, Ayda Sadegh
Birthe Pia Petersen, Bolette Borg
Brian Tilley, Carsten Simonsen
Christina Udengaard, Danny Nielsen
Denita Ibrsimovic, Dennis Sørensen
Elisabeth Hjortshøj Thostrup
Erik Exe Christoffersen, Frederik Led
Behrend, Gael Rehana, Gitte Jensen
Hans Jørgen Pedersen, Heidi Højgaard
Ib Hansen, Inge Larsen, Ingi Vífill
Gudmundsson, Janne Hansen
Jeanette Nielsen, Jeanette Pedersen
Jesper Bonde Nielsen, Jevgenia Karg
Johanne Lundegren, Josephine Leopold
Jørgen Olesen, Kamilla Hægge
Karina Rasmussen, Karsten Skov
Villadsen, Kathrine Stork, Katrine Lyck
Kenneth Elkjær, Kristoffer Christian
Jensen, Laura Leunbach, Leif Nielsen
Lena Møller, Line Have Pedersen
Line Mayland Kolstrup, Lotte W.
Jørgensen, Maj Nørgaard Christiansen
Marianne Lindballe Juncker Kennild
Marianne Siem, Marianne Simonsen
Marie Rasmussen, Mette Bach-Larsen
Michala Mellson, Michelle Jung
Rasmussen, Mie Dueholm
Mikael Nielsen, Milena Milec
Niklas Destremau, Nille Pedersen
Oliver Vad Hein, Paola Jensen
Pernille Breinholt, Pernille Malou
Sørensen, Pimwadee Kacanukul
Rikke Kring, Rosa Garcia, Sara Aghaei
Jamili, Simon Skipper Christensen
Solveig Bech Nielsen, Stephane Hisler
Svend Erik Bech, Wictoria Freund
Winnie Sørensen, Xenia Perez Casas

THE DEMOCRATIC SET AARHUS, DENMARK

This was a Festival Diary gig. I stayed on the top floor with no elevator. Lunch and dinner was provided by Festival Committee and it was good! We saw Democratic Set in a cinema. The screening was very, very good. Not only that we saw it but we also saw other performances that were filmed, because the Festival asked a little favour – could we make a dance video. Bruce got hold of four dancers and Brian was the fifth. And we were all dressed up in black leotards. In a word, I was sexy! Even Archie was dressed in a leotard! I had an interview with a couple of student reporters. We saw a one man show with a Swedish magician/comedian – it was funny! Brian enjoyed every moment of this tour. Brian enjoyed Aarhus the most.

In our second international working of THE DEMOCRATIC SET we began to realise what a great vehicle the project was for collaboration, not just with performers but with presenting organisations themselves. THE DEMOCRATIC SET proved flexible and malleable. The Festival suggested the theme of 'neighbours' and pushed us to record the voices of community members for the first time. After four days of working with community members, a public screening of NEIGHBOURS provided the culminating moment of the residency in Denmark's second biggest city.

The Festival also had an interest in alternative ways of making films. They asked us to make a version of THE DEMOCRATIC SET in response to a commissioned song by American songwriter, Howe Gelb. Back to Back teamed with Danish choreographer, Louise Friis and four local dancers to produce a second film BETTER MAN THAN ME. The film was shot and edited in 14 hours and screened as part of the Festival's experimental film festival, FILMLAB Aarhus.

BETTER MAN THAN ME

DIRECTORS

Bruce Gladwin & Rhian Hinkley

MUSIC

Howe Gelb

DANCERS

Snorre Hansen, Louis Schou Hansen
Johan Ohlson, Toke Broni Strandby
Archie Gladwin, Brian Tilley

CHOREOGRAPHER

Louise Friis in collaboration with
the dancers

VIDEOGRAPHY

Rhian Hinkley

SET WRANGLER

Mark Cuthbertson

COSTUMES

Marianne Meyer & Helene Jensen

ASSISTANT EDITOR

Lars Skov

COLORGRADING

Lasse Hoile

PRODUCTION ASSISTANT

Michala Mellson

RUNNER

Emil Bech Jepsen

CURATORS

Jens Folmer Jepsen & Christian Lollike

PRODUCERS FOR ARHUS FESTUGE

Micha Schaarup, Ingvald Birk
Anders Sondergaard

EXECUTIVE PRODUCER

Alice Nash

THIS PROJECT WAS SPONSORED BY
THE DANISH ART COUNCIL

“Bruce got hold of four dancers and Brian was the fifth. And we were all dressed up in black leotards. In a word, I was sexy!” ARTIST'S STATEMENT

DIRECTORS

Bruce Gladwin & Rhian Hinkley

ENSEMBLE

Brian Tilley

VIDEOGRAPHY & EDITOR

Rhian Hinkley

SET WRANGLER

Mark Cuthbertson

MUSIC

Hugh Covill

PRODUCTION COORDINATORS

Mark Cuthbertson &

Bernadette Sweeney

EXECUTIVE PRODUCER

Alice Nash

DEVISORS/PERFORMERSWayne Hamilton, Ian Danby
& Qudeer Rashal**ART & POWER – Dave Richmond**Marsail Edwards, Jonathon Barr-
Lindsay, Chris Rose, Betty Sargeant
Alex Kyricaou, Jeff Johns, John Vowles
Christina Fox & China Blue Fish**BRISTOL KITE FESTIVAL FLYERS –**Bella Gough, June Johnson, Heinrich
Hohmann, Robert Van Weers
John Catlock, Diana PollockDavid Johnson, René Meier, Salvatori &
Guisepppe, Alex Bradley, Jo Bannon &
Lucy, Jess Rolls, Robert Foster, Kelly
Jones, Hal Camplin, Lisa Griffiths**Flo Greaves & Daniel Mulligan**

Nikki Langley & Tom Griffiths

Thandiwe Dhlwayo, Daniel Mulligan

Alfie Thompson, David Fanfarrow

Liz Council, Rufus, Martha, Bridget &

Andrew Iles, Hazel Hammond

Michael Jones, Sophie Hill, Sarah

Lougee, Liz Clarke, Vickie Fear, Archie

Adam Butcher, Alice Lewis, Ben Gage

Mary Crowder, James, Sandra Barefoot

Cori Bona, Veronica Bona, Alejandro

Bona, James & Maya Banks, Judith

Smith, Anne Kendall, Tom Newell

Cecille Esehenauer, Jess Rolls

Vicki Woolley, Rhiannon Chaloner

Nina, Rachel-Helena Walsh

Amy Powell, Amelia Chambers, Ruby

& Adam Lyons

SEDATED BY A BRICK – Gareth Mayer

Fraisia Dunn, Neil Puttick

Binder-Dietrich Family, Edson Treuben**GROUP PUSH – Donna Watkins,**

Phil Beresford, Kevin Davies, Colin

Jones, Sylvia Rimat, Tom Marshman

Folake Shoga**HIJINX THEATRE – Ceri Legg**

Gaynor Lougher, Katherine Rooney

Eleanor Weeks-Bell, Ceri Daniels

FIREBIRD THEATRE – Tina Kelly

Kevin Hogan, Richard O'Brien

Sarah McGreevy, Carol Chilcott

Brenda Cook, Peter Sutton, Liz Lane

Daniel Bryan, Kate Robinson

Imogen Pettitt**BRISTOL MUSEUM APPRENTICES –**

Bethan Greaves, Casey Steed, Anna

Milby, Marta Stanczyk, Pam Tait, Marie

Clifford, Ruth Harrison & Pat Pringle

BAYTREE SCHOOL – Wendy Dare

Lewis Wilkinson-King, Samuel

McCarthy, Ellie Wheeler, Cameron

Taylor, Charlotte Coombe, Daniel

James, Tom Coles, Stephen Robins

Saini Manninen, Julia Pimenta, Pasty

& Pumkin the Guinea Pigs

BLACK + WHITE – Julius Abraham

Anthony Afflick, John Hirst

Michael. A. Bear, Tim Bishop

Jeffrey Johns, Judith Jarvis

MEDIA GROUP – Polly Wylde

Christopher Pearson, Mike Chivers

Martin Williamson, Oliver Hunter

Jenny Duffy, Julia Vita, Rosa Kemeny

Sarah Wilton, Sebastian Jefford

Part 1: Residency 3 – 8 September 2010**Part 2: Gala Screening and Festival Opening 1 December 2010****Artist Talk 3 December 2010****Screened in the Arnolfini Foyer 2 December – 6 February 2011****Presented by InBetween Time Festival****ARNOLFINI, BRISTOL UK****THE DEMOCRATIC SET**
BRISTOL, UK

In Bristol Brian had less to do. We mostly filmed people who turned up from the community. They turned up with amazing ideas. One lady went into the box stark naked, wearing nothing but Christmas lights! We did an experiment – a young lady came in all in black with a mask. We projected a skeleton onto her body so it looked 3D – that was amazing. It was a long train trip from Paddington to Bristol.

THE DEMOCRATIC SET is a vehicle for collecting and collating 10 second long performances and Bristol seemed to be the world capital of Live Art making it a perfect marriage in many ways.

The InBetween Time Festival of Live Art & Intrigue focuses its programming on live/performance art with the theme for 2010 being 'What next for the body'. Having successfully presented SMALL METAL OBJECTS in Bristol in 2008, our residency here was fostered by a strong local understanding of the company, its aesthetic and aims.

With the Festival making an open call to the arts community, Back to Back spent five days working with participants for 20 to 40 minutes each. Artists and community members were exceptionally well briefed. They were encouraged to bring costumes and design ideas, many also brought lights and music. Members of the public were encouraged to watch from a public gallery and many returned in the following days with their own ideas to film.

At InBetween Time, we had to flex our collaborative muscle as there was never a meta-plan nor a grand theme. From stuffed badgers to spitting rocks, the commitment and diversity of the participants defined our residency in Bristol.

Returning to Melbourne, the footage was edited by Rhian Hinkley and scored by Hugh Covill, and the completed video returned to Arnolfini for the opening of the Festival in December. The 12 minute film captured a cavalcade of images and performances, each unified by the same physical frame and time restriction.

Bruce Gladwin also took part in an artists' talk hosted by local artists at a venue called Residence on 3 December. Bruce was paired up with Richard Gregory, the Artistic Director of Quarantine, a UK based company who work with an ensemble cast as well as 'non' performers.

"We mostly filmed people who turned up from the community. They turned up with amazing ideas. One lady went into the box stark naked, wearing nothing but Christmas lights! We did an experiment – a young lady came in all in black with a mask. We projected a skeleton onto her body so it looked 3D – that was amazing"

ARTIST'S STATEMENT

20 September – 24 September
OLD FIRE STATION, BENDIGO
Public Performance, Friday 24 September, CAPITOL THEATRE, BENDIGO

THE DEMOCRATIC SET BENDIGO

18

CONCEPT & SET DESIGN

Bruce Gladwin

RESIDENCY DIRECTOR

Marcia Ferguson

PRODUCER

John Willis, CreateAbility

VIDEOGRAPHY & EDITOR

Tamsin Sharp, Singing Bowl Media

PRODUCTION MANAGER

Diana Hume

SET CONSTRUCTION

Mark Cuthbertson

ENSEMBLE

Mark Deans

Simon Laherty

MUSIC

Undue Noise: Justin Bull

Paul Fletcher Simon Howard

COMPANY PRODUCER

Stacey Baldwin

PARTICIPANTS

Yvette Keane, Lee-Ellen Kirchhofer

Melissa Godron-Cooke, Anna Djonnef

Cathy Djonnef, Paul Harrington

Claire Clarke, David Bush

Francis Bush, Sarah Goninon

Joanne Dwyer, Kyra Drummond

Kelly Hartland, Jude Jacobs

Sky Lilly Simpson, Jane Taylor

John Willis, Stephen Henderson

Lorelle Kearney

“We listened to Meat Loaf on the way up. Very good. In Daylesford we got chased by geese. I was a little bit nervous. We arrived at the Old Fire Station and started playing games. We made films and live performance.” ENSEMBLE

We listened to Meat Loaf on the way up. Very good. In Daylesford we got chased by geese. I was a little bit nervous. We arrived at the Old Fire Station and started playing games. We made films and live performance. Our local hangout was the Rifle Brigade eating steak and beer. We ran the performance 4 times. In the last one Bruce came up with his mum and his two kids. It was a very, very enjoyable performance. The group was very, very committed. They tried everything. A guy came in with dozens of UHT milk cartons for the film. He was the best.

The workshops in Bendigo with CreateAbility were fun and rich. Many of the participants did not know each other yet established a rapport quickly and loved the opportunity for “self-expression”.

The community filming day was an organic, creative process with a multitude of ideas. A TV crew from Win TV filmed a 15 second grab from the day and we filmed them too! The grab was shown on Win TV news that night.

The showing came together on the last day, with the band Undue Noise playing live. We seated the audience onstage at the Capitol Theatre, with a view of the auditorium behind. 50–60 people attended the showing. It was impressive how far the performers’ work had developed over the course of the week.

Back to Back Theatre
DEMOCRATIC SET in
Bendigo



Poster commissioned
from Limona Studios,
Mumbai, INDIA

GANESH VERSUS THE
THIRD REICH





THE DEMOCRATIC SET IMAGES: CARL NEWLAND



Gizelle marrying
Prince Edward



Theatre of Speed
FRANKENSTEIN

PHOTO: JEFF BUSBY



RESIDENCY DIRECTOR

Marcia Ferguson

ENSEMBLE MEMBERS

Nicki Holland & Brian Tilley

FILMMAKER, EDITOR

Tamsin Sharp

DESIGNER, STILLS PORTRAITS

Mark Cuthbertson

PRODUCTION MANAGER

Diana Hume

COMPANY PRODUCER

Stacey Baldwin

PARTICIPANTS

Adam, Adam Vogt, Alex Hall
Amanda Niblett, Amy Taylor
Andrea Cook, Andrew Martin
Anna Loeweadahl, Anne Page
Anthony Giolotto, April Duncan
Ben Isaac, Ben Wishart, Bernadette
Hetherington, Bernie O'Shannessy
Bill McCullough, Brendan King
Brendan King, Brian, Caleb Matthews
Carolyn Rains, Cate Dunn
Cathrine Singe, Charlotte Treliving
Christal McBain, Claudie Frock
Corrine Morgan, Councillor Michael
Ryan, Dallas Scott Pittock, Damian
Damien Turbin, Daniel Berends
Darren Martin, Darryl Williams
David B, Deanne Kelly, Debbie Bish
Debra Rae, Donald Starick
Donna Casnin, Donna Leith
Duncan Rute, Ebony Gabrielle
Eddie Jenkinson, Ella Pittock
Elly O'Loughlin, Emily Parker
Emily Teasdale, Emma Norton
Evie Wallace, Fiona Treliving
Gary Niblett, Gavin McLean
Grace Williams, Graeme Bates
Graham Manwaring, Greg Pritchard
Hannah Bradsworth, Isabelle Pearce
Jacinda O'Sullivan, Jade McLean
Jamie Tucker, Jane Wills, Janet Allan
Jaren Hare, Jenna Wiggins
Jenny Cambell, Jessica Hernon
Jessie Baulch, Jill King, Jillian Pearce
Jo Lane, Jo Rains, John Byrnes
John Cieslak, John Mac, Jon Schwarz
Joseph Cataloni, Josh Madex
Justin Swars, Jye Reynolds
Kali Roberts, Kane King
Kathann Doherty, Kathryn Hall
Kathryn Hutchins, Kerry Hill
Kerryn McLaughlin, Kylie Monteau
Kym Mackenzie, Lachlan Dodd
Leon, Liam Bruce, Louise Kelly
Mackenzie Fennell, Marion Cameron
Marl Berry, Mary Roberts, Mat C
Mathew Ballon, Megan Antenoff
Megan Long, Melissa, Melissa Morris
Members of Nexus, Merryn Baxter
Michael White, Mike Smith
Natalie Binks, Natasha Johnston
Natashia, Neil Pigdon, Nia Harrison
Nic Bamford, Nick Makris
Nicole Jongebloed, Pam Cooper
Paul Bennier, Paul Plevey, Paul Schulz
Peter C, Peter Lawrence, Peter MacKay
Rachel, Rachel High, Rhiannon Lester
Robert Djuravich, Robert Summerhayes
Russel Liston, Ryan Anderson
Ryan Pobke, Ryan Pope, Ryan Rowland
Sam King, Sarah McLean, Sharon McQualter
Sharon Mobourne, Shaun Greenberger
Shaun Javis, Shelley McMahon
Simon Rivolli, Stuart Carnie, Sue-Janine
Marks, Susan McKenry, Talor Dant
Tamara Searle, Thelma & Roy Henwood
Tom Clarkson, Tom Leembruggen
Tony Ivey, Tyler Bye, Vanessa Griffin
Will Netherway, Zeb Schulz

19 – 24 October 2010

Screenings at HORSHAM CENTRE CINEMA

and at Awakenings Ball 24 October 2010

Presented by the Awakenings Festival, Horsham

THE DEMOCRATIC SET HORSHAM

19

We prepared what we were going to do. We went en route via Ballarat where Marcia and Tamsin bought cake. We met Boilover and other groups we know. Nicki was in the Awakenings Fashion Parade – she wore thick blue eye makeup. There were 153 community volunteers and participants! A school group danced sign language to a song. It was unbelievable. Nicki danced with a Michael Jackson impersonator. I enjoy Michael Jackson's music but he's had too many facelifts. Nicki fell in love with little Isabelle who did circus tricks and shadows. Jillian Pearce danced with a pink balloon. Alex danced the Shuffle – we really love that song. We stayed in Horsham House, a luxurious Bed & Breakfast.

Participants were invited to bring along an idea for performance, a prop or costume or come just as they were. Performances were edited together to make the film that premiered at the Centre Cinema, Horsham.

Participants came from all sections of the community: at risk youth and students in special education, the Wimmera Women's Circus, dance students from Horsham College, a 'signing' choir, a local puppet company, the Mayor, the cleaner, the executive, the restaurateur, the gardener, the office clerk, the mother, people with and without a disability and primary school students all found a place of pride in THE DEMOCRATIC SET in Horsham.

200 people turned up for the screening at the Horsham Centre Cinema, a dusty country cinema that has seen better days. As the film began the audience went deathly silent. From the moment the film started there were whispers and exclamations around the cinema. As the screening continued the noise level grew to squeals, shouting and laughter. It was amazing to be in a room so full of surprise and joy.

Just before the credits rolled the cinema was in a turbulent state of noise and chatter. Then the Horsham 298 Signing Choir came into view and another wave of excitement rolled through the audience. The girls, who were seated in the balcony near us, ran to other members of the audience signing furiously to indicate that this was their bit, and then began signing the song back to the screen standing on their seats.

Long emotional applause followed. The audience gathered in the foyer and outside for some time afterwards celebrating. People thanked us with tears, their sense of acknowledgement was deeply moving.

“Nicki was in the Awakenings Fashion Parade – she wore thick blue eye makeup. There were 153 community volunteers and participants! A school group danced sign language to a song. It was unbelievable. Nicki danced with a Michael Jackson impersonator. I enjoy Michael Jackson's music but he's had too many facelifts.” ARTIST'S STATEMENT

ARTISTIC ASSOCIATE

Marcia Ferguson

ENSEMBLE

**Mark Deans
Nicki Holland
Simon Laherty
Sarah Mainwaring
Scott Price
Brian Tilley**

DIRECTOR

Bruce Gladwin

VIDEOGRAPHY

**Dieter Strauss, VeryVary Film
Production & Rhian Hinkley**

ENSEMBLE

**Mark Deans
Nicki Holland
Simon Laherty
Sarah Mainwaring
Scott Price
Brian Tilley**

ARTISTIC ASSOCIATE

Marcia Ferguson

ENSEMBLE

**Mark Deans
Nicki Holland
Simon Laherty
Sarah Mainwaring
Scott Price
Brian Tilley**

GUEST ARTIST

James Saunders

In March this year there was a re-enactment of Jesus' crucifixion in Geelong mall. It was so distressing that the police came and shut it down.

ARTIST'S STATEMENT

**29 November – 2 December 2010
MORROW THEATRETTE, GEELONG HERITAGE CENTRE, GEELONG**

HELL HOUSE CREATIVE DEVELOPMENT

HELL HOUSE is an outsider art piece written by Pastor Keenan Roberts from the USA. The company will mount a version of the production in 2011 / 2012 in collaboration with members of the Geelong community. At the end of November this year, Marcia Ferguson and the ensemble dug themselves into the text for the first time.

**Throughout the year
GEELONG AND MELBOURNE**

TOUR GUIDE CONCEPT DEVELOPMENT

TOUR GUIDE is a major new work for Back to Back Theatre. It is a headphone show, and will draw and expand on its antecedent, SMALL METAL OBJECTS. After our extensive investigations in Linz, Austria in 2009, in 2010 we looked afresh at the project, its thematic underpinning and its technical properties. We also belatedly finished documenting its 2009 incarnation. TOUR GUIDE will be developed further in 2011 and is programmed to premiere in 2013 or 2014.

**Throughout the year
MORROW THEATRETTE, GEELONG HERITAGE CENTRE, GEELONG**

RE-ENACTMENT CONCEPT DEVELOPMENT

In March this year there was a re-enactment of Jesus' crucifixion in Geelong mall. It was so distressing that the police came and shut it down. A series of people called in to 3AW talkback who had seen an article in the newspaper. Marcia transcribed the recording and we started reading it. We looked at how each character spoke and tried to adopt their mannerisms. We tried to re-enact the re-enactment of a re-enactment. A choir will play some roles and sing Christmas choral music in the ad breaks.

RE-ENACTMENT is about the ethical and moral discourse that occurred directly after the Easter 2010 re-enactment of the crucifixion of Christ in Geelong's main outdoor shopping mall. RE-ENACTMENT has three parts: 1) a verbatim documentary performance of a 3AW transcript that occurred the day after the re-enactment 2) a live choral performance and 3) a re-enactment of the crucifixion.

The project will be formally staged indoors and requires the involvement of members of a choral group. We envisage that there would be one or two performances in Geelong and Melbourne, and maybe even in Adelaide.

The ensemble worked with performer James Saunders, reading through the 3AW transcript and researching issues that subsequently arose.

THEATRE OF SPEED (TOS)

THEATRE OF SPEED:

Samantha Bade
Phoebe Baker
Laura Berrisford
Joan Black
Robert Croft
Mark Deans
Chris Hansen
Nicki Holland
Simon Laherty
James Lewis
Sarah Mainwaring
Polly Munday
Scott Price
Tamika Simpson
Brian Tilley
Jessica Walker
Casey Watson

THEATRE OF SPEED is a group of predominantly young people with intellectual disabilities who work each Wednesday for 42 weeks of the year to explore experimental theatre practice. In 2010 the group took on three projects: a full scale presentation of **FRANKENSTEIN**, a creative development adapting Hans Christian Anderson's **THE LITTLE MERMAID** and a creative development called **TEXT** using scripts from television. The group also ran a series of **OPEN WORKSHOPS**, in which disability theatre groups and individuals were invited to access the group's practice.



Theatre of Speed
FRANKENSTEIN

PHOTO: JEFF BUSBY

27 January – 2 June 2010
MORROW THEATRETTE, GEELONG HERITAGE CENTRE, GEELONG
Creative Development 27 January to 19 May 2010
Premiere Season 27 – 29 May 2010
STOTT THEATRE, OLD COURTHOUSE BUILDING, GEELONG

THEATRE OF SPEED (TOS) **FRANKENSTEIN**

DIRECTOR

James Pratt

MUSICAL DIRECTOR

Josephine Lange

MUSICIANS

Josephine Lange &
Claudia Schneider

LIGHTING DESIGNER

Jenny Hector

COSTUME DESIGNER

Emily Barrie

STAGE MANAGER

Rose Connors Dance

SUPPORT

Leanne Stein

PROJECT MANAGER

Marcia Ferguson

ENSEMBLE

Mark Deans

Nicki Holland

Simon Laherty

Sarah Mainwaring

Scott Price

Brian Tilley

It was freaky! We rehearsed it from January to May then did a season – 4 shows. We slowly got to put together the different sections of the show and see the whole picture played out. Our favourite bits were: “It’s alive! It’s ALIVE!” The Funny Photo with hillbilly music and James doing the Hoola, and Simon crying, “DESPAIR!” The costumes and music were great.

Given life by a creator driven by ambition, FRANKENSTEIN’s rejected monster becomes an outcast. Seeking only acceptance and companionship the monster’s resentment builds to murderous anger, concluding in a violent confrontation between creator and creation.

Performed by a cast of 18 actors in collaboration with Director James Pratt, Musical Director Jo Lange, Lighting Designer Jenny Hector and Costume Designer Emily Barrie, FRANKENSTEIN was a dynamic theatrical interpretation of Shelley’s classic novel. THEATRE OF SPEED questioned who is different, who is powerful, and who is more human – man or monster?

All four performances sold out.

“I saw Frankenstein today, and loved it, as I’ve loved everything I’ve ever seen from Back to Back. It’s like having your mind and heart spring-cleaned, so that you see things afresh. The depth of humanity in your shows is so moving. The humour, the energy, the sadness, all seem somehow more profound. Today I watched the ‘monster’ come out of the darkness into the light and saw that she had a face of almost childlike sweetness. At such moments you are really awake, really feeling and thinking.

The music was perfect, just beautiful; the design and lighting were both powerful and stylish; such a good show. Thank you. I hope it will have a longer season, or a repeat season. Great work.” AUDIENCE MEMBER

9 – 23 June

MORROW THEATRETTE, GEELONG HERITAGE CENTRE, GEELONG

THEATRE OF SPEED (TOS) OPEN WORKSHOPS

We did three workshops with an outside group and THEATRE OF SPEED. I loved working with the projection group from Footscray. We all got a chance to do some of the projecting and directing, acting, cutting, pasting and choosing images. There were too many people in some workshops. Got to make new friends. Met them again at Awakenings.

We were delighted once again to invite new groups and individuals to our space – members of Boilover, a disability theatre group from Sunbury; Karingal Banyan TheatreWorx, War-nambool; The Chaotic Order based at Footscray Community Arts Centre; and Boxhead Ensemble based in Ballarat.

Opening up the workshops to new participants provided a valuable opportunity to THEATRE OF SPEED (TOS) members to meet peers. TOSsers were confident and easy in their leadership roles, and were thrilled to lead warm-ups and demonstrate ways to approach tasks in their capacity as experienced and trained performers. They are comfortable and learned about our practice.

A demonstrated benefit of the OPEN WORKSHOPS is that the informal and social links created between TOS and guest participants and facilitators are deep and enduring. Boilover attended our DEMOCRATIC SET residency at the Awakenings Festival in Horsham. It was clear that our mutual respect, process and understanding had sunk in. We worked effectively together on a brilliant idea in a very short space of time, and met socially several times too which was rewarding for all the actors and directors.

“I loved working with the projection group from Footscray. We all got a chance to do some of the projecting and directing, acting, cutting, pasting and choosing images.” PARTICIPANT

PROJECT MANAGER

Marcia Ferguson

GUEST ARTISTS

Tamara Searle

(ARTISTIC DIRECTOR, BOILOVER)

Ahmarnya Price

(DIRECTOR, THE CHAOTIC ORDER)

Marita Fox,

Bronwyn Dunstan

ENSEMBLE

Mark Deans

Nicki Holland

Simon Laherty

Sarah Mainwaring

Scott Price

Brian Tilley

SUPPORT

Leanne Stein & Jamie (FOOTSCRAY)

PARTICIPANTS:

BOILOVER: Emma, Shelley, Lachlan

Mary, Darren, Joan, Chris, Shelley

Daniel & Tam

KARINGAL BANYAN THEATREWORX:

Five members & two support workers

BOXHEAD ENSEMBLE:

Danny Esther, Chelsea

Tammy & Jamie Holliday

THE CHAOTIC ORDER:

Four members & Jamie the support

worker

7 July – 15 September 2010
GEELONG HERITAGE CENTRE, GEELONG

THEATRE OF SPEED (TOS) THE LITTLE MERMAID

It was dark and satirical, and I liked the darkness and the satiricalness. It was rude. I really did like the shock. So free and open. The technology was basic – everyone could do it. I thought it was quite amazing what I did – the grandma was a bit of a mermaid. I liked how we worked, the research and exploration, and would like it to become a performance but it was a bit rushed at the end. Didn't like that her tongue was cut off. Three directors was hard, kind of crowded, some liked it.

Earlier in the year, at both the Back to Back SUMMER SCHOOL and at the inaugural Victorian Theatre Forum run by Theatre Network Victoria (TNV), discussion with artists identified a dearth of mentoring and directing opportunities for women directors. To directly address this need in the artistic community, Marcia Ferguson coordinated a Women Directors' Initiative to coincide with THEATRE OF SPEED's creative development on THE LITTLE MERMAID. Women directors worked with Marcia Ferguson on the project.

It was a happy process. Working with the extra guest directors meant that many actors could be up on their feet, improvising, many times a day. Actors seemed to really love the work.

THE LITTLE MERMAID text is rich, multi-layered, and provocative. A being that wants to be human offered a complex point of engagement for the cast and artists. The cast debated whether she should give up her mermaid family life and nature for hopeless love, or remain 'mermaid' and give up sexual desire. The group's arguments were funny, insightful and personal. The theme metaphorically drew on the predicament of many young people with disabilities who feel desire yet are prevented from expressing it.

"It was dark and satirical, and I liked the darkness and the satiricalness. It was rude. I really did like the shock. So free and open." ARTIST'S STATEMENT

"She nice skinny beautiful woman now, she loves her man, I'm proud of her, she happy now, in love"

"She should never have given up her voice. How can you kiss without a tongue?"

ARTIST'S STATEMENT

29 September – 15 December 2010
GEELONG HERITAGE CENTRE, GEELONG
Showing, WOODBIN THEATRE, GEELONG, 15 December 2010

THEATRE OF SPEED (TOS) TEXT

DIRECTOR
David Symons

ENSEMBLE
Mark Deans
Nicki Holland
Simon Laherty
Sarah Mainwaring
Scott Price
Brian Tilley

PROMPT
Sarah McCusker

LIGHTING DESIGN & OPERATION
Rose Connors Dance

SUPPORT & PROMPT
Leanne Stein

“The script we chose was juicy – murder, betrayal, adultery, twists and turns – but long...
The juicy plot helped too. Sex and death – things you can get worked up about.”

DAVID SYMONS

We worked with David Symons every Wednesday doing an episode of City Homicide. There are lots of characters. It's about a baby called Jack who was murdered at his first birthday party. We can't tell you who did do it, because we might spoil it. Scott Price was in the TV version. Our showing was at the Woodbin Theatre in December. We've worked with David on scripts since 2009.

“The script we chose was juicy – murder, betrayal, adultery, twists and turns – but long. With judicious cuts we thought we had a good length showing, but the final rehearsal run-through was still 15 minutes overtime. However, the Speeders are a seasoned crew. With an audience waiting, James cried, “this is it” and “oh yeah”. They all focused their efforts and belted through it, hitting the right marks, lines, emotions and atmospheres... 20 minutes faster. We couldn't keep up on video control. It was a huge pleasure for us to observe the Speeders' knowing engagement. They had scenes to do, a story to tell and they did it well.

The physical limitation of pools of light worked well. The act of speaking became the focus. Bodies got behind the words. The words were clearer and more expressive. The juicy plot helped too. Sex and death – things you can get worked up about.

I think the Speeders have more texts in them.” DAVID SYMONS

20 – 21 March 2010
OLD COURTHOUSE BUILDING, GEELONG

COLLABORATORS & WORKSHOPS

Men of Steel
OBJECT THEATRE

Jodee Mundy
PROMENADE THEATRE

Ingrid Voorendt
DEMOCRATIC SET & CHOREOGRAPHY

Barry Laing
ACTOR AS DIRECTOR –
DEVISING THEATRE

David Wells
MUSIC AND PERFORMANCE

Kate Sulan
THEATRE MAKING

Rhian Hinkley & Marcia Ferguson
TEXT, PROJECTION &
THE HUMAN BODY

Genevieve Picot & Tony Watt
ACTING FOR CAMERA

Lucy Guerin
UNTRAINED

PRODUCTION
Bernadette Sweeney
& Mark Cuthbertson

SUPPORT WORKERS
Geoff Moore, Leanne Stein
Eden Freya-Thomson

EMERGING ARTISTS
Dione Joseph,
Simon Gorman
Amelia Ducker
Gabby Rose
Tanya Beer
Ahmarnya Price
Marion von Oorscht
Scott Gooding

SUMMERSCHOOL2010

“I thought it was one of the best ones we’ve ever done. Emerging artists came and did all the workshops. I worked with one of my favourite artists of all time. We held a forum for all the directors to share tips about running workshops in communities.” GENEVIEVE PICOT

Back to Back held its annual SUMMER SCHOOL at the Old Courthouse Building. Ten workshops were held over two days. Morning and afternoon sessions concluded with an informal showing of participants’ work. 30 participants attended, predominantly from Geelong but some from as far afield as Busselton Western Australia, Keperra Queensland, Horsham and Warrnambool Victoria.

This year’s SUMMER SCHOOL held an Emerging Artists’ Initiative in response to the increasing number of requests the company receives from artists wishing to observe, receive mentoring, or be employed as part of the company’s artistic program.

SUMMER SCHOOL 2010 invited artists to participate in each other’s workshops to network, and to learn from each other’s processes. At the end of each day, emerging and facilitating artists met for a shared reflection on the day’s workshops. This enabled an exchange of ideas between both generations of theatre makers.

The inclusion of emerging artists in the workshops meant a more even balance of artists with and without disabilities working together. This opportunity was valued deeply by artists without disabilities (many working in this context for the first time) and by artists with disabilities who found the working environment very satisfying.

FILMSCREENINGS

27 FEBRUARY 2010

21 – 25 APRIL 2010

MAY – NOVEMBER 2010

13 – 16 MAY

18 – 21 MAY

25 – 30 MAY

18 – 20 JUNE

2 – 7 JULY

15 – 23 JULY

8 – 9 SEPTEMBER

24 – 26 SEPTEMBER

5 – 7 NOVEMBER

3 – 13 NOVEMBER

18 NOV 2010 – 22 JAN 2011

2 DEC 2010 – 6 FEB 2011

1 SEPTEMBER 2010

23 OCTOBER 2010

9 DECEMBER 2010

THE DEMOCRATIC SET 1

Through the Keyhole – Projection Project, Pako Festa, Geelong

moves10: Framing Motion, Moves – International Festival of Movement Onscreen, Liverpool & UK

You are not from here are you? ReelDance – International Dance on Screen Festival & Tour 2010

Performance Space, Carriageworks, Sydney

Perth Festival, PICA, Perth

Australian Centre for the Moving Image, Melbourne

Araluen Arts Centre, Alice Springs

Old Hrvatski Klub Arts Space, Bungalow and Centre of Contemporary Art (CoCA), Cairns

GoMA & Judith Wright Centre, Brisbane

with Country Arts SA, Cameo Cinema Murray Bridge and Chaffey Theatre, Renmark

with options2dance and Brown's Mart Theatre, Darwin

Planetarium and Track Cinema, Adelaide

Golden Grove Arts Centre, Golden Grove and The Arts Centre, Port Noarlunga

THEATRE OF SPEED VS BOZ N' HOK

"Scrapes: Unruly Embodiments in Video Art" McMaster University, Hamilton, Canada

THE DEMOCRATIC SET – INBETWEEN TIME FESTIVAL, BRISTOL

What next for the body, InBetween Time International Festival of Live Art, Arnolfini Foyer, Bristol, UK

THE DEMOCRATIC SET – NEIGHBOURS & BETTER MAN THAN ME

Aarhus Festival, Radisson Blu Scandinavia Hotel Foyer, Aarhus, Denmark

THE DEMOCRATIC SET – AWAKENINGS FESTIVAL, HORSHAM

Awakenings Festival, Centre Cinema, Horsham

THE DEMOCRATIC SET BETTER MAN THAN ME, AARHUS

Footscray Community Arts Centre for the Forum on Arts & Disability Career Development hosted by Arts and Disability Access Network (ADAN) in conjunction with the Footscray Community Arts Centre.

The event celebrated International Day of People with a Disability.

Back to Back Theatre is committed to leadership in the arts and disability sectors.

LEADERSHIP

Networks & Sector Development

Back to Back was an active member of the following networks and committees in 2010:

- Arts & Disability Access Network (ADAN) of Victoria
- Geelong Arts Precinct Leadership Group
- Theatre Network Victoria (TNV)

Towards an Australian Theatre Forum 2011, Workshop

23 February 2010 Quartet Suite, Adelaide Festival Centre

Alice Nash, as Deputy Chair of Theatre Network Victoria and part of the Executive Committee for the 2009 Australian Theatre Forum was a part of a panel discussion and workshop towards an Australian Theatre Forum for 2011.

Victorian Theatre Meeting 2010

An inaugural Victorian Theatre Meeting was held on 16 September at the Melbourne Theatre Company. The curated 'pitch' program of issues relevant to the whole sector resulted in eight top issues voted on by the delegates. Alice Nash attended on behalf of the company and Theatre Network Victoria.

Women Directors' Action Planning Meeting

Marcia Ferguson attended an Action Planning Forum on 10 May at Belvoir St Theatre in Sydney on the topic of Women Theatre Directors.

Women Directors' Forum 'Creating Change'

Marcia Ferguson attended the AWDA 'Creating Change' Forum on 10 and 11 September at the Arts Centre, Melbourne. Convened by Melanie Beddie, Lucy Freeman, Petra Kalive and Jane Woollard it was supported by The Office of Women's Policy and the Arts Centre. The Forum presented a model for thinking about social change. Women directors staked their claim as leaders in the theatre profession, and committed to supporting each other to work towards greater diversity.

Junction 2010

Tasmanian Regional Arts hosted Junction 2010, the 7th National Regional Arts Conference. It ran from 26 to 29 August in Launceston, Tasmania. The conference unleashed ideas from Australian and overseas delegates at a stimulating and thought-provoking conference and arts festival that celebrated, connected and challenged. Marcia Ferguson attended.



"I was keen to hear from passionate experts from community theatre settings. I went with a completely open mind and loved having no agenda. I heard remarkable stories that extend notions of art in ways I did not know existed. I was carried into a systematic process of thinking outside the square that surprised me, because I didn't know I was in one! To be part of a milieu of leaders, steeped in love and belief in their craft, research, and meaning itself, was awe-inspiring. I met doctors and cheese-makers who I had to realise, in all earnestness, support the practice of community art, way, way beyond standard organisations. I had the thought not once but many times, that indigenous issues are the most compelling issues in Australia. I saw lucidly for the first time, the actual links between art, economies, and well being. I met people who had never heard of Back to Back, and was shocked at how surprising I found that! I learnt that I was insular, outpaced, outgunned, outthought, by visions so radical, so obvious, so totally committed to supporting humanity, that I feel a little weak as piss, but radicalised to start thinking differently and hard. I've come home feeling nourished and restored and inspired and compelled. I don't know where the ideas will go, but I'm sure they'll come out coherently in the mix somewhere." MARCIA FERGUSON

TippingPointAustralia

TippingPointAustralia hosted three forums in Melbourne, Sydney and Brisbane in 2010 for invited international and Australian artists, scientists and others to explore ways in which we can adapt to and mitigate functionally, culturally and socially the effects of climate change. Bruce Gladwin and Alice Nash attended events on 29 – 30 October at the Malthouse Theatre, Melbourne.

RESEARCH

Melbourne University Extended Schools Residency Research Project

As an adjunct to the Nelson Park Extended Schools Residency, Arts Victoria commissioned Melbourne University to conduct a research project about the efficacy of their extended school's residency program. Back to Back was chosen as one of two projects to participate in this research. We note with disappointment that this research was not completed. There is no final report from the process.

Dr Bree Hadley

Dr Bree Hadley is a lecturer in Performance Studies at Queensland University of Technology in Brisbane. Dr Hadley conducted interviews with Bruce Gladwin and viewed DVDs of the company's work. Her book, provisionally titled *Disability, Performance and the Public Sphere*, examines how performance-makers engage with the public's perception of disability. It particularly addresses the way theatre created for public spaces can encourage spectators to consider how they view people with disabilities.

Learners with a DisAbility: Mentoring Program – Teacher's Manual

Back to Back participated in the research for this project led by Greta Newell at NMIT's Ignition Training Program.

ATTACHMENTS

Initiated in 2008, ATTACHMENTS, our in-house residency program, allows an emerging director, designer, composer or performer to spend up to a month with Back to Back during a period of development or rehearsal. The mentorships seek to support artists who have an interest in the company's work and the development of contemporary theatre practice, in particular devised theatre. Artists with disabilities are strongly encouraged.

Peta Crozier

Artist Peta Crozier, with support worker Margot Edwards, attended SUMMER SCHOOL 20 – 21 March 2010. Peta is a deaf artist with a particular interest in text-based theatre so exposure through the SUMMER SCHOOL workshops to artists working in dance, puppetry, music and film projection was a welcome addition to Peta's theatrical experience.

Samara Hersch

Bruce Gladwin mentored Samara Hersch through the Australia Council's JUMP program. Samara has a Masters Degree in Theatre Direction from the VCA. Bruce offered Samara support and guidance in the development of her upcoming show with Access Inc. for the Melbourne Fringe Festival. This devised work is called 'Permanence' and is a collaboration between Access Inc. and VCA graduates from a range of disciplines. Samara also observed Back to Back's creative developments and worked with THEATRE OF SPEED.

Sarah McCusker

Sarah McCusker was supported by an Australia Council Skills & Arts Development grant to spend 20 weeks with Back to Back in 2010. Some of that time was devoted to observing the development of GANESH VERSUS THE THIRD REICH, and the remainder was spent working on THEATRE OF SPEED projects, where she facilitated four workshops using THE LITTLE MERMAID as source material, and worked as assistant director on David Symons' development of TEXT.

Emerging Artists' Initiative during SUMMER SCHOOL

The company invited emerging artists to apply for subsidised places at SUMMER SCHOOL 20 – 21 March 2010. In addition, a forum for artists running workshops was convened at the end of each day and the emerging artists were invited to attend. The feedback from SUMMER SCHOOL participants and artists alike was extremely positive.

Work Experience

Year 9 students Sarah Roberts and Brooke Davis from Clonard College worked with THEATRE OF SPEED on THE LITTLE MERMAID creative development 19 – 21 July 2010. Four Year 9 students from Geelong Community College interviewed the company on film, asking "What is it like to be actors in this company?" on 2 September 2010.

One-Off Community Workshops

THEATRE OF SPEED Open Workshops

See page 23

The mentorships seek to support artists who have an interest in the company's work and the development of contemporary theatre practice, in particular devised theatre. Artists with disabilities are strongly encouraged.

The company continues to work on sustainability on multiple fronts.

SUSTAINABILITY

Diversified Programming

The company continues to develop a range of marketable products and processes. Back to Back currently makes new work, tours works in repertoire, and develops models for collaborating with communities locally and further afield. In 2010, this was highlighted via THE DEMOCRATIC SET, a professional development workshop series that has developed over a period of two years to become a mechanism for international collaboration and dialogue.

Diversified Financial Base

The company's financial base continued to be diverse. In 2010, we focussed on strengthening and extending relationships with philanthropic organisations and in December the company secured a fixed term commitment of \$600,000 from ANZ Trustees for organisational capacity building for 2011 – 2013.

Dedicated Rehearsal Space and Offices

In 2010, construction began on a new purpose built rehearsal space and offices at the rear of our long-standing home in the Old Courthouse building in the heart of the Geelong Arts Precinct. This will mark the first time in the company's 24-year history that Back to Back will have its own dedicated spaces.

Construction will be completed in late 2011 and we look forward to an organic exploration of what these new spaces will mean for the company and the communities we serve in the years to come.

Nurturing Relationships

As noted above, the company worked in 2010 to engage more directly with some of its philanthropic partners. This was genuinely productive and opened new avenues for support for 2011. In particular, the company was delighted to be part of ongoing roundtable discussions hosted by the RE Ross Trust, centring on the Trust's Prospectus for Social Investment, and the Trust's commitment to non-cheque book philanthropy. The roundtables are convened periodically by the Trust and bring together non-profit organisations, most of which are not arts based.

At home, we are in detailed and continual dialogue with the City of Greater Geelong's Arts & Culture Department to work towards an ongoing, formalised agreement of support for 2011 and beyond. This is planned to dovetail with the completion of construction of Back to Back's new home.

Arts Victoria Business Development Initiative

With support from Arts Victoria, the company undertook a Business Development Initiative – a comprehensive review of our priorities, goals, and business model for future years. The initiative supported the company to ask some hard questions, and to focus on mechanisms to sustain the company in the long-term. More specifically, it asked how can we ensure that creative investigation and our most valuable resource – our Board, ensemble and staff – can be best supported.

ANZ Trustees Strategic Impact Project (SIP)

Work undertaken via the Business Development Initiative fed naturally into and supported an existing dialogue with ANZ Trustees.

In mid-2009, Back to Back Theatre had been approached by ANZ Trustees to consider a broad question: how could Back to Back Theatre be better? Over the course of the next 18 months, spanning most of 2010, Back to Back wrestled with this question and touched base with ANZ Trustees periodically to check our hypothesis and think anew.

At the end of the year, we successfully submitted a proposal for a three-year investment in organisational capacity building, focusing first and foremost on staff and Board development. At the time of writing, the company is recruiting three new staff members to join the team: a General Manager, Production Manager and Marketing & Relationships Manager, and is embarking on an extended Board development program, including the development of a Board Charter and the examination of Board Sub-Committee structures.

SUSTAINABILITY

Stakeholder Management

As part of the ANZ Trustees project in 2011, the company will also undertake a major review of its stakeholder management systems, and deploy new systems (most likely a new database or customer relationship management system) to support its engagement with an ever-widening range of audiences, presenters, artists, community members and supporters. This will link directly into work already undertaken on the company's marketing plan in 2010, and intensive re-examination of its international market development strategies in the first half of 2011.

Archive

Back to Back has established a fabulous relationship with the Geelong Heritage Centre. On 28 June 2010 (just prior to Back to Back's mammoth temporary dislocation from the Old Courthouse Building) paper items, posters, videos, films and DVDs from the company's collection from inception in 1987 to 2008 were accessioned into the Geelong Heritage Centre, as a collection of local significance. The National Library of Australia has already designated the collection as having national significance.

The collection has been given to the Heritage Centre via a custodianship arrangement, which means that we can take it back at any time. Back to Back will continue to collect items for our archive and seeks to digitise the company's extensive collection of photographs and footage.

The Back to Back Collection can now be accessed through the Geelong Heritage Centre with ease.

Carbon Credits

Back to Back purchased carbon credits from Climate Friendly to offset all flights undertaken in 2010, calculated at 183.8 tCO₂-e. Via Climate Friendly, the company chose to invest in the Huadian Ningxia Wind Project in China, a gold standard project that uses best practice methodology and has rigorous independent monitoring.

Ensemble Auditions

The company held auditions in Ballarat, Footscray and Geelong from 16 February to 26 March 2010. 70 actors applied. To date, the company has decided that we do not have sufficient resources to appoint a new ensemble member before our new work GANESH VERSUS THE THIRD REICH is complete. We will examine the situation anew in late 2011. In the interim, a short list of three actors has been invited to participate in a creative development for RE-ENACTMENT in April 2011.



“We did an audition in Melbourne and Geelong and one callback. The Karate Kid cracked Sarah Goningen's arm. That was a bad move. We had to take her to hospital. Her arm was in plaster for two weeks. We came down to a shortlist of three: it's going to be a tough decision – they were all very good”.

SELECTED CRITICAL RESPONSES



“[Artistic Director] Gladwin points out that the company’s performers are unlikely to have gone to university, have a life partner or children. Because they are perceived as outsiders, “they are very valuable commentators on society”. He says: “I guess what we have is imagination and a particular outsider focus that drives us to engage with contemporary themes. Not everyone in the company is reading the canon of Shakespeare.”

THE REAL THING, ROSEMARY NEILL, THE AUSTRALIAN - 9 JANUARY 2010

SMALL METAL OBJECTS

– Geelong Performing Arts Centre at Westfield Shopping Centre

“The most successful scripted Australian play of recent years, Small Metal Objects, endured a chaotic hometown debut last week when neighbours and friends kept interrupting actors and the audience mid-show. During the show, friends approached the actors, two of whom are intellectually impaired, and these conversations had to be worked into the play. Members of the audience were also approached by people they knew and this added a new level of intrigue. During one performance of the play last Friday, a concerned shopper asked the actors if they were OK after the shopper witnessed a particularly heated scene with another actor. Without humiliating the shopper, who had failed to see 100 people watching on from stadium seating, Laherty had to reassure her they were in a play and nobody had really been insulted. It was thrilling, dangerous stuff.”

DRAMA AMONG THE SHOPPERS, MICHAELA BOLAND THE AUSTRALIAN, 21 APRIL 2010

FOOD COURT – Adelaide Festival

“Several shows in this year’s Adelaide Festival program claim to be confronting. This one actually is... Food Court pushes us to move beyond the safety of our own beliefs and prejudices, and leaves room for contemplation long after the performance has finished.”

JO VABOLIS, THE INDEPENDENT WEEKLY, ADELAIDE, 4 MARCH 2010

“Food Court takes us to places we really would rather not go. However, it does so in such a way that by play’s end it feels completely satisfying... this 65-minute, group-devised performance by artists with different levels of ability and disability is a study in elegance and efficiency.” LOUISE NUNN, ADELAIDE ADVERTISER, 5 MARCH 2010

“This performance moved me, and engaged me entirely. It is a piece of theatre that captivates the mind and the belly of the viewer. A beautiful composition of projected imagery surrounds and stimulates, taking you to an intended space of unease. Food Court is not an easy piece of theatre; it is uncomfortable and matter of fact. It teeters between the dark and the light and like a Larry Clark film it portrays human nature in all its crude forms.”

ERIN KEYS, ARTS HUB, 5 MARCH 2010

“Australia is experiencing a boom in documentary and verbatim theatre. A bracingly factual theatre scene is reinforcing the stage’s role as an eagle-eyed witness to our times... Back to Back Theatre, a Geelong-based troupe comprising artists with intellectual disabilities, will perform its show Food Court... the dialogue for which is partly devised by Back to Back’s actors – has parallels with the Jamie Bulger murder in Britain. [Artistic Director] Gladwin points out that the company’s performers are unlikely to have gone to university, have a life partner or children. Because they are perceived as outsiders, “they are very valuable commentators on society”. He says: “I guess what we have is imagination and a particular outsider focus that drives us to engage with contemporary themes. Not everyone in the company is reading the canon of Shakespeare.”

THE REAL THING, ROSEMARY NEILL, THE AUSTRALIAN - 9 JANUARY 2010

“Questions are raised that are relevant to a contemporary audience living in a society that is obsessed by food and body image, and in which bullying comes in many shapes and sizes. Food Court challenges and unsettles.” STEPHANIE JOHNSON, AUSTRALIAN STAGE, 5 MARCH 2010

“When I try and write... it ends up something like... Food Court is dangerous... a fantastical transport, but nothing like a fantasy... a journey to the darkest, brightest, cruellest most unjust inner parts of... miraculous but excruciating... a traumatic redemption of being us... unsettling... discloses the deep senselessness of ordinary life, the senseless cruelties and the senseless hopes... But I don’t really like that. That’s dressing instinct up in a fancy hat or five. There’s no reflection on the experience, the why of it. It’s no way to organise things. It reads like steam and it sounds like light.

Which might be fine if I were a critic. But I’m not. I’m a blogger. And a blogger’s standards are, if anything, stricter than a critic’s. A critic writes for no one, not themselves, not the artist, not the audience. It may be true that they write for an editor, but all that means is that they write for money. As long as the criticism is entertaining, here’s some money, go crazy with the hats.

Bloggers on the other hand must write for someone: themselves. After all, they’re not paid, so if they’re not doing it for themselves, then they’re not doing it. They might have other reasons, too, which is nice, but they must at least be doing it for themselves. Blogs are primarily used as a tool to manage the self. This blog is no different. And the thing about Food Court is it’s difficult to organise. It’s like, you know how you’ll see some play or film or whatever and someone’ll ask you how was it and you’ll say, Wow, it was... yeah. I’m still not sure what I think about it yet, but it was... Well, I saw this last week and I’m still not sure what I think. I’m not sure I’ll ever know.” NEANDELLUS THEATRE MELBOURNE, 14 MARCH 2010

SELECTED CRITICAL RESPONSES

"On the theatre margins, companies like Back to Back... which work with people with physical and intellectual disabilities, play an important political role. Seeing these performers on stage, we become aware of the incredible beauty of bodies we normally consider unsightly. Such performances challenge our perception of who Australians may be, and what stories they may have to tell."

JANA PERKOVIC, CHANGING THE FACE OF AUSTRALIAN THEATRE



FOOD COURT – London International Theatre Festival

"There are theatre performances that horrify audiences – and some leave audiences horrified at themselves. Australian theatre ensemble Back To Back Theatre was previously at Stratford Station in Small Metal Objects, where the audience was the spectacle, visible to the public while the actors blended in with the commuters. However, the audience for Food Court is mute, passive, sitting in the dark, watching astonishingly brutal bullying and victimisation in polite silence. Complying with classic theatre arrangement makes Food Court especially moving, memorable – and very, very horrible." HAZEL TSOI-WILES, LONDONIST, LONDON, 24 JUNE 2010

"Australian theatre company Back to Back Theatre ridicule our prejudices with experimental theatre as part of LIFT at The Barbican. It's 'about' theatre – about dreaming, and knowing it, and believing in it all the same. The blurb for the production describes the actors as having 'intellectual disabilities', but this is experimental theatre at its emotionally and intellectually exhausting best." RICKY POWER SAYEED, Spoonfed.co.uk – 24 JUNE 2010

"Really one watches Food Court by watching oneself watching it. Its chief success is to enforce self-reflection, to make us monitor and interrogate our own responses to its individual elements." MATT TRUEEMAN, CAROUSEL OF FANTASIES BLOG, 25 JUNE 2010

"After a brightly lit opening section, the cast move behind a foggy screen. The figures become silhouettes. A forest is evoked with a backdrop. As coloured lighting shifts across the stage, it's as gorgeous as an Impressionist painting. Yet this doesn't prettify the barking obscenities of the bullies so much as create an aesthetic context for them to sully. There is no sentimentality, yet there is space for wit and hope even as you see power games at their barest... It goes from slow, puzzling beginnings to something sublime. Or, rather, to something ugly, unsettling and sublime. Tremendous." DOMINIC MAXWELL, THE TIMES, LONDON – 25 JUNE 2010

"I am still trying to work out the significance of using those words from Shakespeare but I do know that this was one of the most disturbing experiences I have had in the theatre, its impact reinforced by the disability of the performers. Director and designer Bruce Gladwin and his company put their audience through a gruelling 70 minutes but offer an experience not to be missed." HOWARD LOXTON, THE BRITISH THEATRE GUIDE – 27 JUNE 2010,

"Their incisive, witty, provocative, and movingly conceived performances expose the mechanisms of power and control, which are manifest not only in the relationships between the principal characters (perhaps the actors playing the roles?), but also between performers and spectators. Power and control – this is the central subject of Food Court" – Is the theatre capable of changing perceptions about the disabled?"

ALEXANDER KAN, BBC RUSSIA FIFTH FLOOR TRANSCRIPT, 1 JULY 2010,

THE DEMOCRATIC SET – Bristol

"It's time for the next performer. He had intended to cry, having brought in an onion specially, but doubts whether the image he had in mind can be achieved in the standard ten-second tracking Long Shot. The ingenious guys in the dark – I should call them anti-gremlins, since they make fiddly tech stuff go delightfully right – get busy with the problem while the performer does increasingly brutal things to himself with the onion to get tears to roll down his face. This tender, wistful, melancholic image is projected in huge Close-Up to the back of the box while the face's owner follows the pass of the camera across it to create his own Live ten seconds."

TANUJA, THIS IS A DARK SPACE... OSUNWUNMI REFLECTS ON FILMING WITH BACK TO BACK THEATRE, 26 OCTOBER 2010

"Balls of wool trundle through doorways, people tumble from frame to frame, some sing at us, others gaze mournfully as we pass by. Occasionally it's like a dream sequence in a David Lynch film, disturbing, unstoppable. Sometimes it reeks of loneliness, people going about their business in some seriously fucked-up economy hotel. But mostly it's full of laughter and hope, a feeling very much helped by the wide demographic of its contributors. Watching it at Arnolfini with an audience principally made up of the film's participants is particularly rewarding, hearing their whoops of recognition, because more than anything else this film isn't a monument to the producer or director – it's really about the lives of this strange hotel's inhabitants and the unique document they've created together. It's a living trace of them."

YOU WILL LIVE FOREVER, TIMOTHY X ATTACK, REALTIME ARTS MAGAZINE – 17 JANUARY 2011

PARTICIPANT FEEDBACK



SUMMER SCHOOL

“Lovely to meet you today and just wanting to say a big thanks for having me at Summer School. The experience was just sensational, and I think memories from today's workshops will remain with me. I decided to spontaneously apply to do the program as it sounded a bit different (as I have never really worked with people with mixed abilities.) I really found today has given me a new perspective about engaging with different people in the community. I'll be following your company and its developments with interest.”

“The overall experience stretched me out of my comfort zone (which is always a good thing!) and helped me to refine and better articulate the way I aspire to work in my own arts practice and with other people. Though I've worked as a visual artist and in theatre for over 12 years (and in the area of disability for just as long) I feel as though I'm relatively new to theatre making as a process. It was great to see models of working that both clarified and expanded my ideas and I'm extremely grateful for that opportunity.”

[What was good?] “The ability to work with differently abled people of all skill levels, seeing the results of the workshop, and understanding first hand the empowerment of participation in the performing arts.”

“Just wanted to say thank you for a wonderful experience this Saturday at Back to Back. It was such a pleasure to meet you and be part of annual Summer School this year. I learnt some incredibly valuable lessons from a number of artists of all abilities and that was magical.”

THEATRE OF SPEED

“I did a try out last year and became a member of THEATRE OF SPEED this year. TOS has changed my life. Before TOS I had pretty much nothing in my life and often would have empty moments and think, what have I got going on? In the middle of all this emptiness I had an urge to get back on stage. I rang up a local theatre company and talked to the director about what went on. It was like there was a lot of pressure, doing shows all the time. It kind of scared me off. I wouldn't be able to do that. I'd get yelled at for doing the wrong thing and I'd cry and that would be awful. But TOS, they know what you can do and they facilitate things for you. They're not going to believe that I can use the word facilitate are they? It's one of my favourite words. I reckon it's what everyone should do for each other.”

“I am treated well. Just as all the other actors are.”

What do you like? “The acting. It's great the way it's improvised. I have enjoyed the excellent guest directors. They have extended me.”

“THEATRE OF SPEED takes notice of my point of view. They listen to my ideas and welcome my contribution. They encourage me to put text and performance together. It teaches me how I can work with others and to be patient and understanding. I have enjoyed my work with TOS and am keen to continue in this work.”

THE DEMOCRATIC SET – Bendigo

The best thing about the project? “Being able to express my emotions and feelings regarding my family.”

What did you get out of being involved? “Self expression.”



PROJECT HISTORY 2008-2010

TO REVIEW BACK TO BACK THEATRE'S COMPLETE HISTORY PLEASE VISIT OUR WEBSITE

2010 PROJECTS

FOOD COURT

Barbican Theatre, The Barbican, London, UK
Dunstan Playhouse, Adelaide Theatre Centre, Adelaide

SMALL METAL OBJECTS

Westfield Shopping Centre, Geelong

THE DEMOCRATIC SET

Unity Festival, Wales Millennium Centre, Cardiff, Wales, UK
InBetween Time Festival, Bristol, UK
Aarhus Festival, Aarhus, Denmark
CreateAbility and The Capitol Theatre, Bendigo
Awakenings Festival, Horsham

EVER AFTER RESIDENCY

with Ever After Theatre at the Sydney Theatre, Sydney

LIFT RESIDENCY

Canning Town, London, UK

FRANKENSTEIN (Theatre of Speed)

Stott Theatre, Old Courthouse, Geelong

2009 PROJECTS

TOUR GUIDE

Linz 09 – European Cultural Capital 09, Linz, Austria

FOOD COURT

Sydney Opera House, Opera Theatre, as part of Luminous curated by Brian Eno, Sydney
Kunstenfestivaldesarts, KVS Bol [Royal Flemish Theatre], Brussels, Belgium
Geelong Performing Arts Centre, Ford Theatre, Geelong

SMALL METAL OBJECTS

The Kennedy Center, Millennium Stage, Washington DC, USA
Philadelphia Live Arts Festival, Philadelphia USA
Portland Institute of Contemporary Art, TBA Festival, Millennium Square, Portland, USA
Arnolfini & Bristol Old Vic, Podium Broadmead, Bristol, UK
Kampnagel Live Art Festival, Hauptbahnhof, Hamburg, Germany
Exodus Festival, Preseren Square, Ljubljana, Slovenia
Linz Cultural Capital 09, Shopping Centre Wells, Linz, Austria

THE DEMOCRATIC SET

Castlemaine State Festival, Castlemaine

NELSON PARK SCHOOL EXTENDED RESIDENCY

Bell Park, Geelong

AWARDS

- Helpmann Award Nomination for Best New Australian Work, Best Original Score & Best Scenic Design for FOOD COURT
- Kit Denton Fellowship for GANESH VERSUS THE THIRD REICH

2008 PROJECTS

FOOD COURT

Melbourne International Arts Festival, CUB Malthouse, Melbourne

SMALL METAL OBJECTS

Singapore National Arts Festival, Vivo City, Singapore
Walker Art Center, Minneapolis Sculpture Garden, Minneapolis, Minnesota, USA
On the Boards, Olympic Sculpture Garden, Seattle, Washington, USA
Flynn Center for the Performing Arts, University Mall, Burlington, Vermont, USA
PuSH International Performing Arts Festival, Vancouver Library, Vancouver, Canada
Harbourfront Centre, Eaton Centre, Toronto, Canada
Under the Radar Festival / Public Theater, Staten Island Ferry Terminal, New York, USA

ADELAIDE RESIDENCY

with Restless Dance, Adelaide

THE DEMOCRATIC SET

with Theatre of Speed, Geelong

LIGHT LETTERS

with community members from Cloverdale Community Centre, Dorothy Thompson Day Centre, Norlane West Primary School and Nelson Park School, Geelong

AWARDS

- Helpmann Award Nomination for Best New Work for SMALL METAL OBJECTS
- Bessie, New York Performance and Dance Award, for the Under the Radar Season for SMALL METAL OBJECTS

“When I try and write... it ends up something like... Food Court is dangerous... a fantastical transport, but nothing like a fantasy... a journey to the darkest, brightest, cruellest most unjust inner parts of... miraculous but excruciating... a traumatic redemption of being us... unsettling... discloses the deep senselessness of ordinary life, the senseless cruelties and the senseless hopes...

NEANDELLUS THEATRE MELBOURNE, 14 MARCH 2010

”

BACK TO BACK THEATRE
PO Box 1257
GEELONG
VICTORIA
AUSTRALIA 3220
T: +61 3 5221 2029
F: +61 3 5229 0525
info@backtobacktheatre.com
www.backtobacktheatre.com

ABN 95 834 484 241

Back to Back Theatre is Quality Assured by Disability Services Standards (International Standards Certifications Pty. Ltd.)

Back to Back Theatre has Deductible Gift Recipient (DGR) and Tax Concession Charity (TCC) status for donation purposes.

