



BACK TO BACK THEATRE

FROM WHERE I STAND

Written and presented by **Scott Price** in association with other ensemble members of Back to Back Theatre, as part of the Plenary Address of the Under the Radar Symposium, The Public Theater, New York, 10 January 2013.

From where I stand this is what I can see:

I can see a world full of life, full of weird and wacky humans.
There are some who enjoy sport, some who enjoy work, and some who are just plain old fat and lazy. There are old buildings and new buildings.
Some clever art work and some people who are sex offenders.
We might need to draw a map of the world that includes all the countries and oceans. So we won't get lost.

I can see that when you are strategic, you are not yourself, you are someone else.

I can see that it's important to know where we've come from.
Some of our relatives might have been convicts. I can see that we might need to change our ways, be helpful, be a good woman, a good man, be open-minded, do yoga, and go for walks. We might need to create the world's most difficult Sudoku: test our knowledge with numbers, letters, shapes, symbols.

Some of us have tried to memorise all the characters from mythical Greek stories: some people really like hearing and talking about Greek history.
It's not important if you are not into it.

I can see that the history of Judaism is important:
think about all the Jews in the world, they were treated bad in the Second World War, and more than just that, the Spanish inquisition too. Their perseverance is important.
They were real people and they should have been treated the same as everyone else.

I can see that the choices you make affect the future, these choices are what in fact shape a show.
We decide on what we do and how to make it and when it's finished, that's the bottom line.
The audience will tell us if it's a good show.

I can see the end of teen pop: this will happen because an age limit will be put on people who want to be recording artists. You will need to be 20 to have a record deal.

I can't count the mistakes I've made. In the past I've done total blunders.
I don't want to have to go through that enormous list.
I don't want to have to go through my shame pile.

I can see the end of ultra-conservatism. We will stand up in defiance,
even though standing is difficult for some of us.

I can see a free media world. Where everyone can have a say using new and old technology.
The arts are very important because they give us the freedom to express ourselves and not to be oppressed.

And I can also see a post-disability world, where there is an important place for everyone to occupy.

From where I stand, the USA is a day behind Australia. This is what I see.



REPORT FROM CHAIR & CO-CEOS

Jo Porter, Chair

Alice Nash, Executive Producer & Co-CEO

Bruce Gladwin, Artistic Director & Co-CEO

2013 was an heroic artistic expedition, the biggest year yet in the company's illustrious 26-year history.

GANESH VERSUS THE THIRD REICH toured to 13 cities worldwide including New York, Hanover, Los Angeles, Minneapolis, Paris, Berlin, Strasbourg, Chicago, Calgary, Montreal, Quebec, Tokyo and in the middle of all this sometime flew back home to the Geelong Performing Arts Centre.

Together with Sydney Theatre Company and Malthouse Theatre, we created SUPER DISCOUNT which played for nearly five weeks in Sydney and three weeks in Melbourne, the longest runs of our work to date.

In 2013 in Geelong, THEATRE OF SPEED focused on experimental multi-disciplinary practice, with 12 different microcosmic projects ranging from electronic composition to conceptual art, from robotics to forum theatre. We hosted OPEN WORKSHOPS, responded to requests from researchers and advice from our ever-so-fine peers in theatre and disability around the world, hosted students and the simply curious from far and wide.

The Centre for Performance Research in Aberystwyth, Wales, published WE'RE PEOPLE WHO DO SHOWS: BACK TO BACK THEATRE – PERFORMANCE, POLITICS, VISIBILITY – an eloquent and elegant book on the creative trajectory of the company from its inception to the present day. To our knowledge, this is the only book of its kind independently published about an Australian theatre company.

We launched a Private Giving Program, HELP US PUNCH ABOVE OUR WEIGHT, to help us identify and work alongside fellow travellers who might support the development of new artistic work and our ensemble of actors with disabilities.

We worked hand-in-hand with disability colleagues and the National Disability Insurance Agency in the Barwon trial site of Australia's first ever National Disability Insurance Scheme, with a view to the long-term betterment of the lives of people with disabilities in Australian society. This work is slow, intensive and vital.

We were invited to join the Committee for Geelong as one of a select group of local not-for-profit organisations. This is a signal honour.

We have continued to tidy our internal house, from the ruthlessly physical to the abstract cyber. On big picture fronts, the Board is working towards a detailed investment strategy and plan of action for our reserves, with a focus on supporting artistic risk and renewal.

2013 was the third and final year of the immensely invaluable Strategic Impact Project supported by ANZ Trustees via the

Truby and Florence Williams Charitable Trust. This project has been arduous and truly expansive, allowing us to considerably grow our capacity to deliver exceptional artistic projects in community and professional contexts, to imagine what we did not know we could become.

"The Truby and Florence Williams Charitable Trust results from the generosity and foresight of Ernest Edward Truby Williams and his wife, Florence. Truby Williams described his occupation as "investor". As an avid traveller, he spent the majority of his time out of Australia. He also travelled extensively within Australia. He kept detailed "diaries of itineraries" that logged the details of all his travels. He was also an art collector with a passion for motor cars. Managed by ANZ Trustees, the Trust now supports strategic organisational capacity building projects for high performing Victorian community organisations."

It seems so apt that Truby's inspired investment and intrepid nature should have provided support to Back to Back Theatre in taking our work to the world's finest contemporary arts stages and to communities small and large. If he had seen our work, we imagine he would have loved it.

In 2013, all staff held steady to deliver an enormous program. 6,000 thank yous are extended to you all, each and every one. You have been and are persistent, adventurous and whip-smart.

On Board fronts, in May 2013 Peter Bridges stepped down as Chair. We thank him for his impeccable leadership, great warmth and generosity and unlimited jam donuts. In October we managed to lure the precocious and well-shod Rose Hiscock back to the Board. We could not feel more lucky to have them both in our midst.

As ever, we extend our thanks to all of you who define Back to Back Theatre: an ingenious ensemble; impossible, beautiful artists; ruthless technical minds; fierce critics; gracious presenting partners; brave donors; and public and private institutions with hardy, imaginative souls; friends and families who tolerate obsession and extended absences from home hearths; students, researchers, community members, all so composed and open. And you, yes you, the audience, without whom theatre would not exist: we thank you all for your attention and insight into the world.

ABOUT BACK TO BACK THEATRE

Based in the regional centre of Geelong, Back to Back Theatre is an outstanding Australian theatre company of national and international significance. The company is driven by an ensemble of actors perceived to have intellectual disabilities.

We contend our operation as a theatre company is beyond expectation of possibility. Our record of success, or even existence, could not have been dreamt of in the recent past. In its emerging actuality Back to Back Theatre has ridden a wave of social reformation placing Australian theatre at the forefront of artistic expression and dynamic political change.

We make work locally and tour globally. We are one of Australia's best-known theatre exports commanding the respect of audiences, critics and peers worldwide. The company's existence contributes to the richness and diversity of Australian life. The company palpably projects Victoria and Australia as innovative, sophisticated and dynamic.

We are committed to excellence in artistic practice, management and governance. We want to make great theatre and be a great organisation, a leader in our field and a guide for others. The company has demonstrated that investment in its activities delivers returns in artistic, social and economic spheres.

Artistically, each new work is a reinvention of our creative processes. All major works cast the company as explorers of narrative complexity and technological innovators. The dynamic of the audience and performer is always present in our minds. This relationship extends our collective understanding of what theatre can be.

Philosophically, our company is managed with an ethos of mutual participation. We foster our collective imagination and invite all staff to participate in developing our creative intention. We recognise the relatedness of our staff's respective processes. We encourage our staff to function beyond a mechanical response to a duty statement: creativity is not restricted to the rehearsal studio. We acknowledge the greatest threat to our artistic vibrancy as a theatre company is not external forces or pressures but the frittering of internal creative impulse.

Throughout the year we worked steadily to achieve our artistic and business goals. Our **Year in Review** is illustrated proof of the work undertaken to achieve these targets.

GOAL 1 BODY OF WORK

To build and present a body of exceptional work that challenges theatrical, social and political convention.

GOAL 2 RELATIONSHIPS & PROFILE

To develop and sustain meaningful, considered relationships with audiences, presenting partners and stakeholders.

GOAL 3 SUSTAINABLE ORGANISATION

To secure the resources to sustain our vision and scale of activity.

GOAL 4 GREAT ORGANISATION

To work with an ethos of collaboration to support the company and provide leadership and support to others.



2013 Rehearsals for SUPER DISCOUNT – Mark Deans and Sarah Mainwaring



2013 Rehearsals for
SUPER DISCOUNT –
Brian Tilley,
Bruce Gladwin,
Kate Sulan, Simon Laherty
and Scott Price

2013 HIGHLIGHTS

In 2013 Back to Back undertook 86 performances and held 6 creative developments for 2 new works. We performed 2 different works in 6 countries and 15 venues. We embarked on 1 national and 4 international tours. 23,579 audience members saw our shows. 977 participants were involved in 50 community workshops. We employed a team of 13 (mostly part-time) core staff, 5 ensemble members and casual and contract staff including 25 technical crew and guest artists.

2013 Rehearsals for
SUPER DISCOUNT –
Simon Laherty



“No trumpets hawk them forth to battle, for true superheroes need no piping of pipes or rolling of drums – only a cause to believe in – such as freedom – nay life itself, for a world still young enough to cherish ideals.”

Avengers #96.

SUPER DISCOUNT

World Premiere
Sydney Theatre Company, Sydney
Malthouse Theatre, Melbourne

LOCAL AND INTERNATIONAL TOURING GANESH VERSUS THE THIRD REICH

Under the Radar Festival, The Public Theater, New York, USA
The Hopkins Center, Dartmouth College, Hanover, USA
Center for the Art of Performance at UCLA, Los Angeles, USA
The Walker Art Center, Minneapolis, USA
Geelong Performing Arts Centre, Geelong
Le Maillon, Strasbourg, France
Parc de la Villette, Paris, France
Hebbel am Ufer (HAU), Berlin, Germany
Museum of Contemporary Art, Chicago, USA
Theatre Junction GRAND, Calgary, Canada
Festival Transamériques, Montréal, Canada
Carrefour Québec Internationale, Québec, Canada
Festival/Tokyo, Tokyo Metropolitan Theatre, Japan

THEATRE OF SPEED

Our annual program of creative investigation with community members with intellectual disabilities in Geelong.

BOOK

“‘WE’RE PEOPLE WHO DO SHOWS’: BACK TO BACK THEATRE – PERFORMANCE, POLITICS, VISIBILITY.” was published by the Centre for Performance Research in Aberystwyth, Wales.
Edited by Helena Grehan and Peter Eckersall.

PRIVATE GIVING PROGRAM

Back to Back Theatre launched a private giving program, HELP US PUNCH ABOVE OUR WEIGHT, successfully harnessing the goodwill generated over extended timeframes and contributing to the long-term future of the company.

LEADERSHIP & ADVOCACY

We worked on multiple fronts to support peers and practice in artistic and disability spheres. We embarked on the arduous task of advocating for artists with disabilities as part of the initial rollout of the National Disability Insurance Scheme.



FROM THE ENSEMBLE

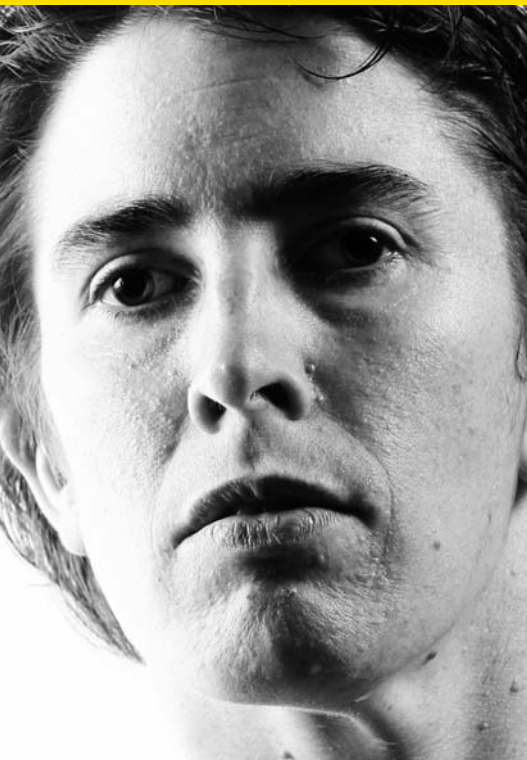


Brian TILLEY

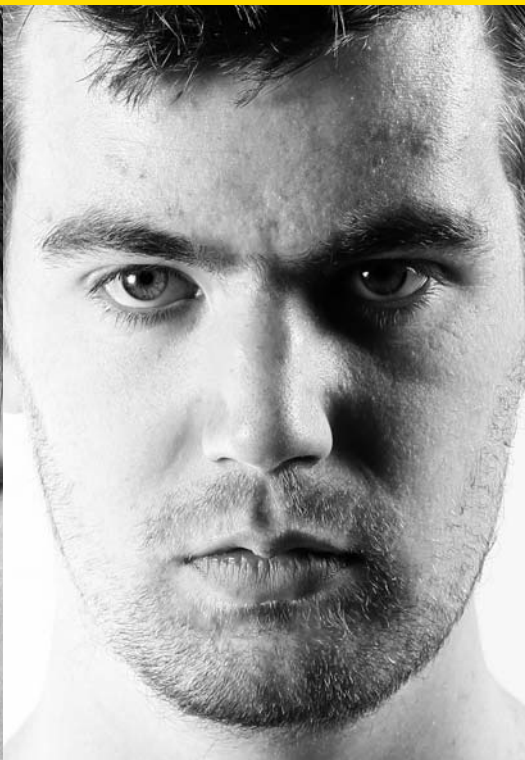


Mark DEANS

**"We are the Back to Back Theatre ensemble.
We play with intention. Some days we work at
headquarters in Geelong, and some days you will find us
on tour. Brian is our pop culture specialist.
He's pretty strong as an actor and as a person;
he is likely to lift you off the floor. Simon is an enigma,
and the rightful Captain of Quizzes. Scott is like an arrow;
he is straight up like an arrow fired from a bow.
Sarah is our courage. Mark is a free spirited type
of person, he's King of Comedy. He likes birds.
Some of us identify with being outsiders. Some of us don't.
We wonder – what would we be outside of?
We give everything, and everyone a go.
We hope you will feel intoxicated by our shows,
that our shows will entertain you,
that our shows will make you question things."**



Sarah MAINWARING



Scott PRICE



Simon LAHERTY

Theatre of Speed – ROBOT ROAD TRIP with CAKE



COMMITTEE OF MANAGEMENT

Bobbie Hodge **SECRETARY**
Ian Bracegirdle
Jann Kinsela
Jean Jansen **TREASURER & PUBLIC OFFICER**
Jo Porter **CHAIR** (from May 2013)
Patrick Over
Peter Bridges **CHAIR** (to May 2013)
Rose Hiscock (from October 2013)
Shaun Cannon (from September 2013)
Simon Laherty **ENSEMBLE REPRESENTATIVE**
Yoni Prior **DEPUTY CHAIR**

STAFF

Adriana Sobolewski **PROJECT ASSISTANT**
Alice Gerlach **MARKETING & DEVELOPMENT MANAGER**
Alice Nash **EXECUTIVE PRODUCER & CO-CEO**
Alison Harvey **ASSOCIATE PRODUCER**
Bruce Gladwin **ARTISTIC DIRECTOR & CO-CEO**
Darylin Ramondo **EXECUTIVE ASSISTANT**
Melinda Clarke **FINANCE MANAGER**
Nikki Watson **COMMUNITY PROGRAMS COORDINATOR**
Pauline Cady **GOVERNMENT, TRUSTS & FOUNDATIONS MANAGER**
Rebecca McIntyre **MARKETING ASSISTANT**
Tamara Searle **ARTISTIC ASSOCIATE**
Van Locker **PRODUCTION MANAGER**

THEATRE OF SPEED

Adam Berry
Brian Tilley
James Lewis
Jessica Walker
Laura Berrisford
Mark Deans
Phoebe Baker
Polly Munday
Robert Croft
Sam Delahun
Sarah Mainwaring
Scott Price
Simon Laherty
Tamika Simpson

“Perhaps the most profound and unsettling meditation on the knowable aspects of the art of acting I’ve seen, which perhaps explains why the ovation that followed the Thursday performance wasn’t just one of admiration but emotional catharsis.”

Chris Jones, *Chicago Tribune* May 2013 on
GANESH VERSUS THE THIRD REICH.

THANK YOU

Alex Gunning
Alexandra Warnock
Alice Fleming
Amanda Browne
Andrea DiStefano
Andrew Balaam
Andrew Livingston
Andrew Upton
Anita Hopkins
Annie Eves Boland
Anna Loewndahl
Anna Pollard
Antony Hamilton
Arhmanya Price
Austin Patterson
Beata Csupor
Bec Allen
Ben Starick
Bill Mithen
Bluebottle3
Brad Berry
Brenda Cheridnichenko
CAKE
Caroline Farmer
Cameron White
Cate Blanchett
Chris Wootton
Chris Hartigan
Christina Chan
Collette Brennan
Cynthia Scherer
Dan Giovannoni
Dan Simmonds
Daniela Farinacci
David Everist
David Symons
David Woods
Dean Peterson
Debra Jeffries
Duncan Esler
Ebony Bott
Emma Bennison
Frank Costa
Franka Gerlach
Grant Hooper
Greg Andrews
Helena Grehan

Hugh Covill
Ian Clarke
James Pratt
Jane den Hollander
Janet Brown
Jason Maling
Jeff Busby
Jeff Challis
Jesse Stevens
Jill Smith
Jo Dyer
Jo Leishman
John Bolton
John Edgar
John Findlay
John MacCormack
John Michie
Joseph O’Farrell
Judith Sears
Julie Bisinella
Julie Cotter
Julie Graham
Julie Kantor
Joshua Mu
Justyn Rowe
Karen Witthuhn
Kaz Paton
Kelly Clifford
Kim Vincs
Kirsty Ellem
Kirsten Honey
Lara Hook
Leanne Stein
Leau Landau
Leonard Vary
Lesley Lightfoot
Lin Tobias
Lillian Dikmans
Louise Bradley
Lucy Renner Jones
Luke Andrews
Luke Ryan
Lyn Wallis
Marc Mundy
Marco Cher-Gibard
Margot Prior
Marie Kutchenmeister

Marion Potts
Mark Beasley
Mark Cuthbertson
Mary Maddock
Mary Ann Rolfe
Melissa Reeves
Melody McDonald
Michael Brown
Michael Tripolino
Morwenna Collett
Natasha Gadd
Neal Harvey
Nicole Beyer
Patrick Scaddon
Paul Noonan
Peter Eckersall
Philip Pietruschka
Phillip Keir
Polly Rowe
Rebecca Casson
Rhian Hinkley
Rhys Graham
Richard Gough
Robert Eliot
Robyn Bradshaw
Ruth Blythman
Samantha Rodis-Clarke
Samara Hersch
Sancha Donald
Sarah Benjamin
Shannon Quinn
Shaun Knott
Sheree Minehan
Shio Otani
Simon Abrahams
Siu-Lin Rawlinson
Sophie Travers
Stacey Baldwin
Stephane Georis
Stephen Armstrong
Sylvia Admans
Tariq Smith
Teresa Zolnierkiewicz
Tim Orton
Tony Still
Veronica Pardo

SUPPORTERS

Major Supporters



Back to Back Theatre is assisted by the Victorian Government through its funding body Arts Victoria. Support from the Australian Government is received through the Australia Council, its arts funding and advisory body. The provision of employment assistance services for people with disability is funded by the Australian Government under the Services and Support for People with Disability Program.

Project Partners



Annamila via the Australian Communities Foundation
 Accessible Arts NSW
 Active Air
 Truby & Florence Williams Charitable Trust
 Arts Victoria - International Export & Touring Program
 Berry's Boxing Gym
 City of Greater Geelong - Community Arts Grants Program
 Courthouse Cafe
 Courthouse Youth Arts
 Daybreak Films

Geelong Heritage Centre
 Geelong Performing Arts Centre
 Office national de diffusion artistique (ONDA), France
 Malthouse Theatre
 Palais Bingo Centre
 Starling Communications
 St Laurence Disability Services
 Sydney Theatre Company
 Wingfan Pty. Ltd.

Corporate Community Partners



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 DHS Barwon South Region
 Qantas

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 Kate Nossal & Myles Neri
 Liam Getreu
 Nicole Beyer
 Nicole Smith
 Patrick Over
 Paul Wiegard Family

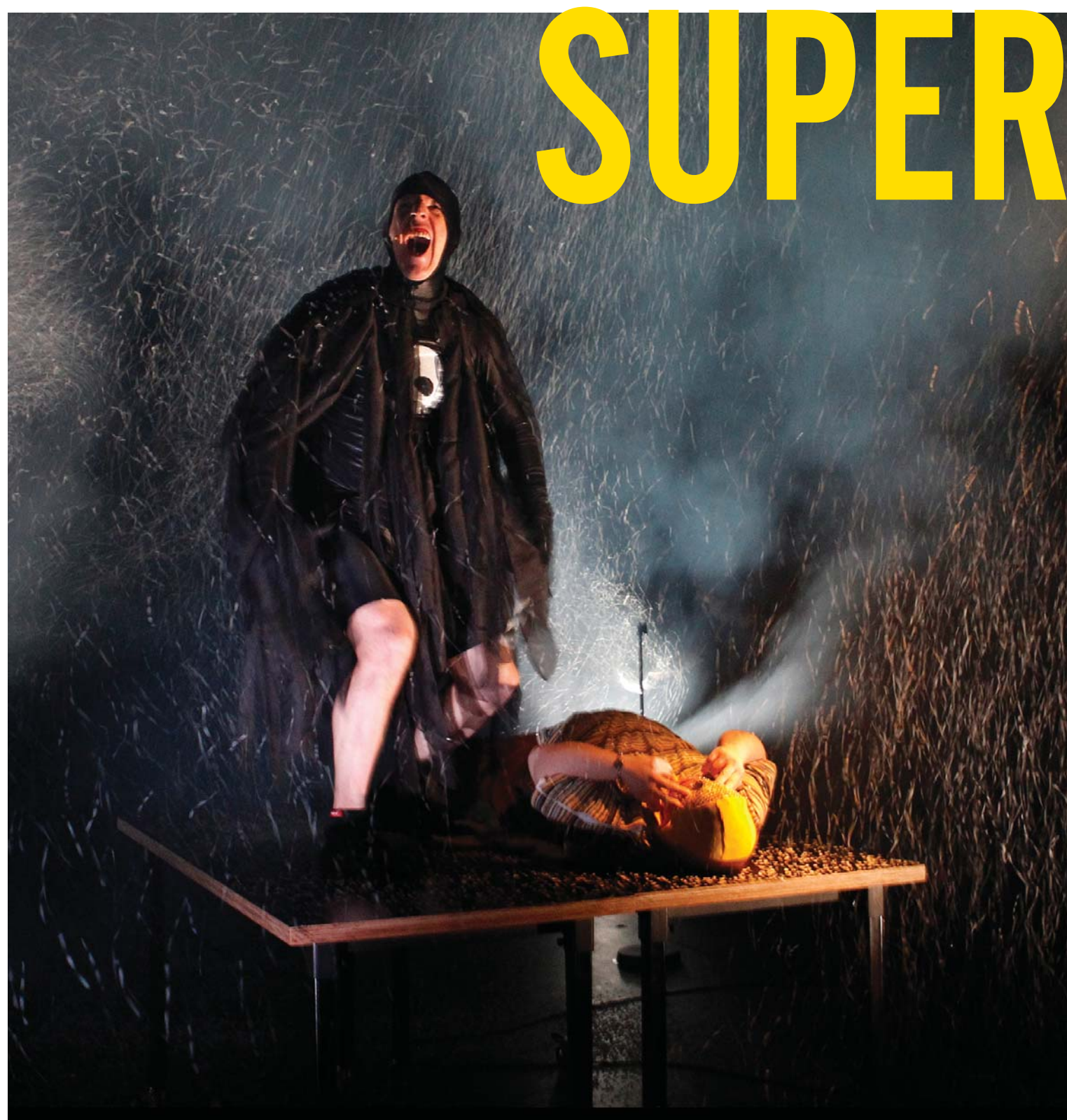
Peggy & Leslie Cranbourne Foundation
 Peter Bridges
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 Tim Orton & Barb Dennis
 Anonymous (3)

SUPER



DISCOUNT

"It made me re-think my perceptions of everyone in the world." Audience member, Melbourne.



WORLD PREMIERE

DISCOUNT

"The most ordinary among us are heroes, and the most colourful and vivid among us are quite ordinary and flawed."

Elliot S. Maggin, *Kingdom Come*.

"SUPER DISCOUNT explodes all sorts of cosy assumptions about disability and dredges to the surface the critical process behind its own making....

Who will be cast as Mark? How will the performer enact the role to be true to the physical reality of his disability? Is it wrong for a performer without disability to impersonate someone with one?

As auditions for the part proceed, conducted by a choreographer with an '80s pop culture obsession (Brian Tilley), a scoreboard racks up points for the light side and the dark.

For the dark side, David Woods lets slip the 'R' word, suggests it's cruel to mock people with disability, and complains about all the attention going to disabled performers at his expense. He convincingly simulates intellectual disability, points out the pure escapism of the superhero premise, and gradually turns into a super-villain.

For the light, Simon Laherty and Scott Price, as well as Mark Deans himself, have a more difficult time.

A superhero is condemned to loneliness, must have a weakness that can be exploited, and can't resort to dirty tricks.

Resilience and dignity are difficult qualities to present theatrically. Not as spectacular as towering rage or manipulative argument, are they?

But they're the foundation that underpins this occasionally goofy but always challenging and richly articulated show, and the vexed question of how to attain and maintain them."

Cameron Woodhead, *The Age*.

CREATIVE & TOURING COLLABORATORS

DIRECTOR & DEVISOR Bruce Gladwin

DEVISORS & PERFORMERS Mark Deans, Simon Laherty, Sarah Mainwaring, Scott Price, Brian Tilley, David Woods

CHOREOGRAPHY Antony Hamilton

DRAMATURG Kate Sulan

SET CONSTRUCTION Mark Cuthbertson

LIGHTING DESIGN Andrew Livingston

COSTUME DESIGN Shio Otani

AIR ENGINEERS Mark Cuthbertson, Ally Harvey, Rhian Hinkley, Bruce Gladwin, Andrew Livingston, Van Locker, Shio Otani

SCRIPT CONSULTANT Melissa Reeves

SOUND DESIGN & ENGINEER Marco Cher-Gibard

SHOW DIRECTOR Samara Hersch

STAGE MANAGER Alice Fleming

ASSISTANT STAGE MANAGERS Minka Stevens, Caitlin Brine

LIGHTING OPERATOR Lachlan O'Dea

ARTIST SUPPORT Jo Leishman, Nikki Watson, Shannon Quinn, Adriana Sobolewski, Kirsten Honey, Leanne Stein

PRODUCTION MANAGER Van Locker

ASSOCIATE PRODUCER Ally Harvey

EXECUTIVE PRODUCER Alice Nash

"Free of artistic pretense, free of technical over complications, free of political correctness, in its own iconic words, it is, 'Post-Disability'."

Ann Foo, *Arts Hub*.

"They are un-bloody-believable: funny and sad, confronting and reassuring, ridiculous and moving, true and false all at the same time! Theatrical and non theatrical – I'm lost for words to describe Back to Back." Audience member.

SUPER DISCOUNT

WORLD PREMIERE

SYDNEY SEASON

Wharf 1 Theatre, Sydney Theatre Company
20 September – 19 October 2013

Back to Back Theatre presented 26 performances of **SUPER DISCOUNT** at the Wharf 1 Theatre. Additional activities included an audio described and AUSLAN performance and a designated schools show.

With special thanks to Cate Blanchett, Andrew Upton, Patrick McIntyre, Rachael Azzopardi, Ben White, Polly Rowe, Kate Chapman, Annie Eves Boland, Tim McKeough and Sancha Donald

MELBOURNE PREMIERE

Merlyn Theatre, Malthouse Theatre
13 November – 1 December 2013

Back to Back Theatre presented 16 performances of **SUPER DISCOUNT** at the Malthouse Theatre in Melbourne. In conjunction with the season, a post show Q&A session was held as well as an AUSLAN and Audio Described performance. With special thanks to Marian Potts, Jo Porter, David Miller, Maria O'Dwyer, and Lisa Scicluna.

"Watching one of their performances is like agreeing to a set of rules that only becomes apparent once the parameters have been altered. . . . It is difficult to convey the excitement **SUPER DISCOUNT** generates. The amount of ideas at play would be exhausting if it weren't so exhilarating to watch. By turns hilarious and shocking, it's ultimately an uplifting experience, a triumph of kindness over cruelty. Needless to say, it is not to be missed." Tim Byrne, *Time Out Melbourne*.



GANESH VERSUS THE THIRD REICH

In 2013 Back to Back Theatre presented **GANESH VERSUS THE THIRD REICH** in 13 cities on four continents over four international tours. The complexity of the themes never fails to deeply move audiences. Everywhere we go people tell us that this is a show that stays with them long after Mark Deans' final bow.

GANESH VERSUS THE THIRD REICH is poignant, beautiful, disarming, full of vulnerability and sly transparency.

The story begins with the elephant-headed god Ganesh travelling through Nazi Germany to reclaim the Swastika, an ancient Hindu symbol. As this intrepid hero embarks on his journey a second narrative is revealed: the actors themselves begin to feel the weighty responsibility of storytellers and question the ethics of cultural appropriation.

Cleverly interwoven in the play's design is the story of a young man inspired to create a play about Ganesh, god of overcoming obstacles. He is an everyman who must find the strength to overcome the difficulties in his own life, and defend his play and his collaborators against an overbearing colleague.

The show is made before our very eyes and takes on its own life. It invites us to examine who has the right to tell a story and who has the right to be heard. It explores our complicity in creating and dismantling the world, human possibility and hope.

DIRECTOR, DEVISOR & DESIGN Bruce Gladwin

DEVISORS Mark Deans, Marcia Ferguson, Bruce Gladwin, Nicki Holland, Simon Laherty, Sarah Mainwaring, Scott Price, Kate Sulan, Brian Tilley & David Woods

LIGHTING DESIGN Andrew Livingston, Bluebottle

DESIGN & SET CONSTRUCTION Mark Cuthbertson

DESIGN & ANIMATION Rhian Hinkley

COMPOSER Jóhann Jóhannsson

MASK DESIGN & CONSTRUCTION Sam Jinks & Paul Smits

COSTUME DESIGN Shio Otani

TRANSLATION Karen Witthuhn & Greg Bailey

SCRIPT CONSULTANT Melissa Reeves

ADDITIONAL SCREEN PERFORMANCE Georgina Naidu

CREATIVE DEVELOPMENT ACTORS

Brian Lipson, James Saunders & Sonia Teuben

EXECUTIVE PRODUCER Alice Nash

New York
Hanover
Los Angeles
Minneapolis
Geelong
Strasbourg
Paris
Berlin
Chicago
Calgary
Montréal
Québec
Tokyo

ONTOUR USA



GANESH VERSUS THE THIRD REICH

JANUARY-FEBRUARY 2013

DIRECTOR Bruce Gladwin

ENSEMBLE Mark Deans, Simon Laherty,
Scott Price, Brian Tilley

GUEST PERFORMER Luke Ryan

PRODUCTION MANAGER Van Locker

STAGE MANAGER Alice Fleming

SOUND Marco Cher-Gibard

ARTIST SUPPORT Jo Leishman

ASSOCIATE PRODUCER Ally Harvey

EXECUTIVE PRODUCER Alice Nash

“It’s not often you go to the theatre these days and find yourself excitedly questioning and re-thinking your reactions. But *‘Ganesh Versus the Third Reich’*, the remarkable production that opened this year’s Under the Radar Festival of experimental theatre, never lets you settle into passive acceptance of anything it does. It’s a vital, sense-sharpening tonic for theatregoers who feel they’ve seen it all.”

Ben Brantley, *New York Times*.

New York

UNDER THE RADAR FESTIVAL, NEW YORK

The Public Theater – Newman Theater
9 – 14 January 2013

Back to Back presented five performances of GANESH at Under the Radar, a curated festival hosted by the Public Theater. The season sold out and audience and media response was phenomenal, highlighted by a glowing review from New York Times theatre critic, Ben Brantley.

Under the Radar is held in conjunction with APAP (American Performing Arts Presenters) the world’s largest performing arts market.

Ensemble member Scott Price presented *“From Where I Stand”* at the Under the Radar Symposium, an invitation only event that brings together presenters and producers from all over America. Bruce Gladwin took part in a panel discussion – “Social Practice, Civic Practice and Socially Engaged Art.”

Bruce Gladwin was interviewed by the Nature Theatre of Oklahoma for OK Radio – a podcast of long interviews with artists and other thinkers. The interview runs for approximately two hours....It’s Episode 43 if you’d like to look it up.

With special thanks to Mark Russell, Meiyin Wang, Steven Showalter, Andrew Kircher, Elizabeth Moreau, Catherine Barricklow, Shelley Carter, Jamal Jordan and Lily Lamb-Atkinson.

Hanover

**HOPKINS CENTER FOR THE ARTS,
DARTMOUTH COLLEGE, HANOVER**
The Moore Theater
18 – 19 January 2013

Bruce Gladwin and Alice Nash were part of a panel discussion about **GANESH VERSUS THE THIRD REICH** with Rabbi Edward Boraz of Dartmouth Hillel/The Upper Valley Jewish Community and Prasad Jayanti, advisor to Shanti, Dartmouth's Hindu student organization, moderated by Associate Professor of Religion, Gil Raz.

With special thanks to Margaret Lawrence, Karen Henderson and Keely Ayres.



"We did some forums in Hanover. They went pretty good. Some interesting questions were asked. The food was pretty average. We went to a diner a lot. It was a different culture. The shows were quite well received. I did make a mistake, for going way behind the stage. Bruce had a go at me. It was proscenium. We rectified that."

Scott Price, ensemble member.



Los Angeles

**THE CENTER FOR THE ART OF PERFORMANCE
AT UCLA, LOS ANGELES**
Freud Playhouse
24 – 27 January 2013

"Theater at its best: raw and polished; heartbreaking and hilarious; simple and soaring. This is the most inspiring time I have spent in a theater since the last production I saw by the brilliant Robert LePage. Bravo to all in Back to Back Theatre."

Audience member.

We presented four performances at UCLA. The season was a great success with two or three curtain calls each night and standing ovations for every performance.

The season included a 40-minute excerpt of the work presented to the youngest audience yet, students aged 14 – 16 years. A short Q&A was held afterwards and students asked how the actors began acting, how the show was made, the themes of the show and the most exciting part of travelling around the world. There were lots of laughs at Mark clowning it up and when Brian quoted Star Wars "I am your father" as an explanation of how he breathes when wearing the GANESH mask.

With special thanks to Kristy Edmunds, Yuko Saegusa, Valecia Phillips, Owen Lewis, Zarina Rico, Phil Rosenthal, Jessica Wolf, Meryl Friedman and Diane Ohkawahira.

"A thought provoking work that challenged my perceptions of what theater should be. The acting, design, and staging were all first rate. Wonderful to get the chance to see an award-winning piece of theater from Australia in this town of big budget movies and reality TV..."

Audience member.

“Hey Back to Back! I really enjoyed the show Thursday night at the Walker! Come back to Minneapolis with another great show! (I've been talking about small metal objects for 'bout 5 years...)” Scott on Facebook.

Minneapolis

THE WALKER ARTS CENTER, MINNEAPOLIS
McGuire Theater
31 January – 2 February 2013

Back to Back presented three performances of GANESH at the Walker Arts Center. This is a favourite presenting partner of ours since we presented small metal objects there in 2007.

The company visited the Arts High School. There was a pre-show presentation to the student group who attended the performance as well as a post show Q&A.

With special thanks to Philip Bither, Doug Benidt and Pearl Rea.



“Dolores, my 15 year-old daughter (now 16) got to see *Ganesh Versus the Third Reich* . . . in Montreal. It affected her immensely, in a moving and positive way. To the point where she is now contemplating becoming an education specialist for “people who are perceived to have a disability.”

She’s in a theatre high school and does a lot of music and nothing would have pointed her in that direction, in my humble opinion. Anyhow, I just wanted to say thank you very dearly; whenever you guys get exhausted or desperate or depressed because things don’t work out as planned, you can always rejoice in thinking that you DO change people and the world with your art.”

Daniel, Montreal.

ONTOUR



GEELONG

GANESH VERSUS THE THIRD REICH

DIRECTOR Bruce Gladwin

ENSEMBLE Mark Deans, Simon Laherty, Scott Price,
Brian Tilley

GUEST PERFORMER David Woods

STAGE MANAGER Alice Fleming

SOUND Marco Cher-Gibard

PRODUCTION MANAGERS Van Locker, Kevin Gaynor

ARTIST SUPPORT Jo Leishman

EXECUTIVE PRODUCER Alice Nash

ASSOCIATE PRODUCER Ally Harvey

FEB-MAR 2013

Geelong

GEELONG PERFORMING ARTS CENTRE

Playhouse Theatre

28 February – 3 March, 2013

Back to Back presented four performances of GANESH for our hometown audiences who responded with lots of enthusiasm.

With special thanks to Jill Smith, Tim Orton, Don Shaw, Margaret Bourke, John Mamonski and Jane Millett.

“We met Geelong Mayor Keith Fagg,
he is just like another person.
Scott got the fantastic opportunity
to meet a musical group called *Tripod*.
He found out that they were nerds in
real life. It was fun to have
David Woods back.”

The ensemble.

“This was the best piece of theatre I have ever seen -
it was innovative, confronting and amazing, the most
outstanding thing I have seen in 50 years!”

Audience member.

ONTOUR

GANESH VERSUS THE THIRD REICH

DIRECTOR Bruce Gladwin

ENSEMBLE Mark Deans, Simon Laherty, Scott Price,
Brian Tilley

GUEST PERFORMER David Woods

PRODUCTION MANAGERS Van Locker, Kevin Gaynor

STAGE MANAGER Alice Fleming

SOUND Marco Cher-Gibard

ARTIST SUPPORT Jo Leishman

EXECUTIVE PRODUCER Alice Nash

SCRIPT TRANSLATION Dorothee Roux, Karen Witthuhn

Strasbourg

LE-MAILLON
STRASBOURG, FRANCE
Théâtre de Strasbourg
4 – 5 April 2013

Back to Back presented two performances of GANESH at Le-Maillon Theatre. Bruce Gladwin delivered a short talk to students from the Scenography and Public Space Design Departments at the Fine Arts University of Strasbourg.

The work was presented in English with French subtitles.

With special thanks to Bernard Fleury, Françoise Boutillier, Lobna Lotfi, Melanie Baure, Thierry Baechtel, Sophie Kloetzlen, Antonio Trotta, Lilian Kunz, Helene Comineas and Celine Coriat.

“First week we spent at Strasbourg. We did two shows. After the first show they had a Q&A. It was in French. They translated everything we said. People were talking about how open we are about disability. Scott dedicated his first performance in Strasbourg to his late pop. He did it in the memory of him. There was table soccer in the green room at Strasbourg.”

The ensemble.

Paris

PARC DE LA VILLETTE
PARIS, FRANCE
La Grande Halle de la Villette,
10 – 13 April 2013

“Brian says it was a very interesting place really, we went up the Eiffel Tower. We went and had a look at the outside of the Notre Dame and on a river cruise. We did four shows. Opening night was pretty good. Costume Malfunction: Scott’s zip was stuck one night.” **The ensemble.**

Back to Back presented four performances of GANESH at Parc de la Villette, with a post show Q&A after the Friday night performance. We were guests of honour at an official lunch at the Australian Embassy in Paris attended by the Australian Ambassador to France.

The work was presented in English with French subtitles.

With special thanks to Frederic Mazelly, Françoise Boutillier, Remi Varoutsikos, Marianne Boasson, Martine Hayer, Anne Sanago, Dorothee Roux, Sabine Kasbarian, Jaques Martial and Robyn Archer.

EUROPE

APRIL 2013



Berlin

HEBBEL AM UFER (HAU)
BERLIN, GERMANY
HAU 1
18 – 20 April 2013

“We did three shows in Berlin, and the most important part of that tour according to Simon was that Simon and Bruce did an interview and photo shoot for the German National Paper. Scott and Bruce did the Q&A in Berlin. Scott said he actually got a couple of interesting questions including ‘why do you use the c word?’. He agreed that it is a pretty filthy word, but that it came from improvisations, and was part of the overall creative development of the show. Scott said it was really fun to deliver the lines in Berlin: ‘Your German is impeccable.’ And ‘You could work in Berlin.’ Scottie went to Checkpoint Charlie on his own. Checkpoint Charlie was a couple of blocks away from where the company was staying. There was a round of applause in the bar for Scottie after opening night and one of his fans bought him a drink. Everyone played soccer except Simon who umpired. Sometimes in the theatre, sometimes outdoors in the park from where we were staying. Mark was goal keeper. Mark says he didn’t cheat.” The ensemble.

Back to Back presented three performances of GANESH at HAU with a post show Q&A after the Friday night performance.

The work was presented in English with German subtitles.

With special thanks to Annemie Vanacker, Jana Baeskau, Bettina Land, Susanne Goerres and Elisabeth Knauf.

ONTOUR USA

Chicago

MUSEUM OF CONTEMPORARY ART CHICAGO
CHICAGO, USA
Edis Neeson Theater
16 – 19 May 2013

“This remarkable piece of theater took on any and all perceptions and preconceptions about disability and political correctness, forcing you to confront your own liberal pieties and absurd prejudices. Both a profound meditation on the unknowable aspects of the great art of acting and a fearless exploration of who has the right to tell what story, this hugely gutsy piece seemed to take enormous risks. Actors with backgrounds you rarely see on a Chicago stage soared.” Chris Jones, *Chicago Tribune*. ‘Best Theatre of 2013’,

GANESH VERSUS THE THIRD REICH came in at number five.

Back to Back Theatre presented four performances of GANESH at the Museum of Contemporary Art. The company was invited to attend a pre-show reception at the Museum, hosted by the Australian Consulate. Two post performance Q&A sessions were held during the season.

With special thanks to Peter Taub, Cameron Heinze, Yolanda Cesta Cursach, Antonia Callas, Richard Norwood, Dennis O’Shea and Erin Bird.

“Suppose I told you that Australia’s Back to Back Theatre works with ‘intellectually disabled’ actors? What would you expect from one of their shows? Drama therapy? Elementary theater games? A bunch of sweet simpletons making an endearing hash of say, a scene from *The Odd Couple*? Or *The Boys Next Door*? I know I imagined all sorts of feel good crap – until I saw a DVD of Back to Back’s *Ganesh Versus the Third Reich*, as staged at Malthouse Theatre in Melbourne. Believe me, the thing is utterly, wittingly sometimes even brutally crap free.” Tony Adler, *Chicago Reader*.

GANESH VERSUS THE THIRD REICH

DIRECTOR Bruce Gladwin
SHOW DIRECTOR Kate Sulan
ENSEMBLE Mark Deans, Simon Laherty,
Scott Price, Brian Tilley
GUEST PERFORMER Luke Ryan
PRODUCTION MANAGER Van Locker
STAGE MANAGER Alice Fleming
SOUND Marco Cher-Gibard
ARTIST SUPPORT Jo Leishman
SCRIPT TRANSLATION Dorothee Roux
ASSOCIATE PRODUCER Ally Harvey
EXECUTIVE PRODUCER Alice Nash

Calgary

THEATRE JUNCTION GRAND
CALGARY, CANADA
22 – 25 May 2013

Back to Back presented four performances of GANESH at Theatre Junction. Post performance Q&A sessions were held after the second and third performances.

Scott, Simon and Kate Sulan ran a workshop for theatre makers, audience members and emerging artists from the Artists’ Studio Space at Theatre Junction. The audience drove the discussion and ended up in a debate about the review, which apparently was not very positive. They felt embarrassed by what was written and identified a need for critical discourse and education around reviewing contemporary performance in Calgary.

With special thanks to Mark Lawes, Geoff Bouckley, Sydney Gilbert, Ken Wong and Tod Peterson.

& CANADA MAY - JUNE 2013

Montréal

**FESTIVAL TRANSAMÉRIQUES
MONTREAL, CANADA**
Usine C
22 – 25 May 2013

“Revel in the feeling of being off balance.”

The Charlesbois Post.

Back to Back presented four performances of GANESH at Festival Transamériques. An opening night dinner was held for the company at the Festival's headquarters. A post performance Q&A was held after the second performance and a public interview was held with facilitator Paul Lefevre at the Festival Club.

The Q&A was wonderful. It was filled with banter from the cast and a massive compliment from one of Montréal's leading actors: He said something like: “This is one of the most remarkable theatre pieces that I have ever seen. It taught me so much about theatre and you actors taught me so much about acting. I have never seen performers with such a lack of ego on stage. Thank you so much for bringing this incredible performance to Montréal.”

The work was presented in English with French subtitles.

With special thanks to Marie-Hélène Falcon, Martin Faucher, Karen Graham, Lucie Juneau, Hugo Couturier, and Andréanne Houde.

Québec

**CARREFOUR INTERNATIONAL DE THÉÂTRE
QUÉBEC, CANADA**
Théâtre de la Bordée
6 – 8 June 2013

Back to Back presented three performances of GANESH at Carrefour International de Théâtre. A pre-show chat with students was held in the foyer of the theatre and a post show Q&A was hosted on opening night by Festival Director, Marie Gignac.

Alice Nash met with professional artists visiting the Carrefour Festival as part of a developmental symposium and the company shared lunch with Entr'actes, a local disability arts company.

The work was presented in English with French subtitles.

With special thanks to Marie Gignac, Dominique Violette, Marie Josée Houde, Pierre Gagne, Dominique Bernard and Pascal Lacroix.

GANESH VERSUS THE THIRD REICH

SHOW DIRECTOR Kate Sulan

ASSISTANT SHOW DIRECTOR David Symons

ENSEMBLE Mark Deans, Simon Laherty, Scott Price, Brian Tilley

GUEST PERFORMER David Woods

PRODUCTION MANAGER Van Locker

STAGE MANAGER Alice Fleming

SOUND Marco Cher-Gibard

ARTIST SUPPORT Jo Leishman

EXECUTIVE PRODUCER Alice Nash

ASSOCIATE PRODUCER Alison Harvey

SCRIPT TRANSLATION Mika Egglinton

ONTOUR JAPAN Tokyo

DEC 2013

FESTIVAL / TOKYO

TOKYO, JAPAN

Tokyo Metropolitan Theatre
6 – 8 December 2013

Back to Back Theatre presented three performances of **GANESH VERSUS THE THIRD REICH** at the Tokyo Metropolitan Theatre as part of Festival/Tokyo13. Additional activities included two Q&A sessions, a workshop in performance making with Show Director Kate Sulan and actor Simon Laherty, and participation in a symposium on the company's work facilitated by renowned Theatre Director Mr. Hidenaga Ootori with Australian Professor Peter Eckersall.

The Australian Ambassador in Tokyo, Bruce Miller, hosted an opening night party for the company. **GANESH VERSUS THE THIRD REICH** was the closing night event for Festival/Tokyo13. At the closing night party, the cast and crew performed the dance sequence from **SUPER DISCOUNT**, and Marco Cher-Gibard was an impromptu, devilish DJ.

The work was presented in English with Japanese subtitles.

With special thanks to Chiaki Soma, Yuka Sugiyama, Mr. Hidenaga Ootori, Minako Naito, Rosemary Hinde, John Romeril and Peter Eckersall.

“The workshop went for like two and a half hours. And what we did, we played mostly theatre games. And I ran a lot of them with Kate. There were about 20 people at the workshop and they were mostly girls. Kyoto was there to translate. Everyone was really committed. They had a try at everything. I got praised at the end of it by Kate. I would go to Tokyo again with a tour if I was asked to.”

Simon Laherty, ensemble member.



WHAT AUDIENCES SAID

GANESH IN GEELONG

"Bring more to us" Audience member.

"I was really moved by the ending. I loved the script and style of dialogue - very warm and real. This is why it opened my eyes to someone else's perspective."

Audience member.

"I was apprehensive as I had seen small metal objects and felt the actors were exploited and felt embarrassed for them. This was quite a different show and opened my eyes to the whole issue of producing a play with whoever (i.e. actors)."

Audience member.

GANESH IN NORTH AMERICA

"Just wanted to thank you guys for the AMAZING performance last night!!!!!! Such a beautiful work of art!!!!!!!" Allie Van Dyke on Facebook.

"This [is] not for everyone, but it is for theatreistas, like Tim Robbins, down two seats from me, and sort of for me. Totally inventive and unique, you root for the actors, and they come through. As the LA Times review indicated, there are many possible interpretive layers. For me the main thing was that it kept me on the edge of my seat, because there was no way to anticipate how it would unfold."

On goldstar.com

"Just enjoyed a presentation on Back to Back Theatre — what an amazing and inspiring company! These guys are making big waves all around the world, even featuring in the New York Times earlier this year. If you haven't heard of them before make sure you check them out and show your support. This is a local organisation that we should be extremely proud of."

Cr. Darryn Lyons, Mayor of Geelong, on Facebook & Twitter.

"Ganesh Versus the Third Reich tells a captivating tale in a layered manner. It's a profound experience."

Charles McNulty. *Los Angeles Times*.

SUPER DISCOUNT

"It's been a huge week. Wagner to the left, right and centre ... "The Ring" thus far has been an enormous experience - to a novice, a scrunch like a touch of collective jetlag and still undeniably waiting for the next plane to soar off to Valhalla. Potent experiences however, come in all guises. And so it was for me this evening to attend the opening of the Back To Back Theatre Company's new production "Super Discount" playing at South Melbourne's Malthouse until December 1st. Astute Melbourne Festival attendees remember the Company well. I make no claim to being so astute and so it was that I went to the play this evening knowing little. How fabulous an experience it was!!! ... as refreshing as Harpic for the S-bend of the brain, this theatre company, which is internationally celebrated, hails from Geelong and is made up of actors who have a perceived disability and yet they perform a piece so complex and detailed as to confound — and yet remains as simple as the plot itself — casting a play about Super Heroes, the conflict twixt good and evil... it is a daring new work where a hero can be Low Fi, profoundly human, and more glorious in his beliefs than he is physically fetching in a Lycra costume. As in ALL life, Lycra has a LOT to answer for! The piece — impeccably timed at exactly one hour — is performed with riotously self-deprecating good humour, and my experience tonight was complete. And indeed, it was to me, the essence of all good theatre — a group of wonderfully intelligent actors telling a story! Please, if you've taken the trouble to read this far — I rarely rave about an experience. And I don't here either. Just go and enjoy it. It's the truth, pure and simple!"

Chris Ryan on 3AW Radio's Facebook Page.

"@Back2BackTheatre does it again. Super Discount leads you gently to the precipice, tickles you, then pushes you over — and pulls you back." Sian Prior on Twitter.

THEATRE OF



THEATRE OF SPEED

Phoebe Baker, Laura Berrisford,
Adam Berry, Robert Croft,
Mark Deans, Sam Delahun,
Simon Laherty, James Lewis,
Polly Munday, Sarah Mainwaring,
Scott Price, Tamika Simpson,
Brian Tilley & Jessica Walker

GUEST ARTISTS John Edgar,
Joseph Farell, Stephane Georis,
Leau Landau, James Pratt,
CAKE – Jessie Stevens and Dean
Peterson, Kristen Honey,
Tamara Searle, Jason Maling,
Dan Giovannoni, Anna Loewndahl,
John Bolton

ARTISTIC ASSOCIATE

Tamara Searle

COMMUNITY PROGRAMS

COORDINATOR Nikki Watson

ARTIST SUPPORT Leanne Stein

SPEED

GEELONG

Back to Back Theatre Studio
6 February – 18 December 2013

THEATRE OF SPEED is a platform for performance experimentation for young people with intellectual disabilities based in Geelong. Participants work with guest artists and the Back to Back ensemble within a wide gamut of contemporary mediums including movement and choreography, text, voice, robotics, film and conceptual performance.

THEATRE OF SPEED fosters training, skills development, local connection and positive social interaction with the ultimate endpoint being increased opportunities for people with disabilities to access arts and culture and to feel a valued part of Geelong's cultural life.



"What inspires me to make theatre – I think you've just got to put yourself out there, it's ok if you're afraid of something, you've just got to try. It's not about what shape or size you are, you're just you."

Phoebe Baker, Theatre of Speed.

THEATRE OF SPEED – RITUAL FOR A LOST SPECIES. Image: Tamara Searle



Environmental Sustainability

Back to Back Theatre earns a considerable proportion of its annual income from national and international touring. Aware of the impact that climate change is having on our planet, we offset our flights with investment in a carbon emission scheme. In 2013, we invested in environmentally friendly cook stoves in Cambodia.

Back to Back Theatre encourages staff and collaborating artists to catch public transport to work, particularly staff who live in Melbourne. Schedules are flexible to accommodate the vagaries of the regional link to Geelong.

Internal Financial Audit

Crowe Horwarth undertook an internal audit of our financial systems. This is a biennial initiative to ensure that, as the company continues to grow, our financial systems are keeping pace with our size, and our reporting and governance obligations.

New Staff Structure

In 2013 we arrived at an efficient and dynamic new staff structure of four interlinked teams: Artistic, Project Delivery, Marketing & Development and Corporate Services. The new structure has been a revelation and has streamlined communication and operations generally.

Archive

In 2013, we completed the sorting process for our hard copy photographic collection, just in time to make this rich resource available to the researchers working on the book.

Renewal Fund

In 2013, Back to Back Theatre formalised the purpose of its Renewal Fund demonstrating commitment to artistic and organisational renewal. This fund is intended to support the creation of new artistic works, provision of an organisational structure that supports company goals and responsiveness to periods of financial deficit in order to reach Board-approved strategic goals.

Advocacy

National Disability Insurance Scheme – Transition and Sector Advocacy.

From 1 July 2013, the first ever National Disability Insurance Scheme (NDIS) was rolled out in four test sites across the country.

The City of Greater Geelong successfully lobbied for the Barwon Region to be one of the four launch locations and for Geelong to be the headquarters of the newly minted National Disability Insurance Agency (NDIA). Back to Back Theatre featured in their lobbying material as an asset to the community and to the disability sector.

Like all trials, the NDIS has had some teething challenges and Back to Back Theatre has been a square peg in a round hole. We are one of only a handful of Australian Disability Enterprises nationally who create artistic 'products'. We are working hard to try to make this new system intersect strongly and productively with artistic practice in professional and community contexts, for the benefit of independent artists and for small arts and disability organisations.

Secondments, Mentoring & Attachments

Back to Back Theatre opens its doors to students with and without disabilities from secondary and tertiary institutions. We offer formal and informal mentorship to emerging and mid-career artists, producers and theatre makers. We also conduct artists' residencies within the company.

Theatre of Speed Observers

Georgia Whyte, representing Regional Arts Victoria; Phoebe Harmathy, work experience student from St Ignatius College, Drysdale; Yuhui Ng, animateuring student from the Victorian College of the Arts; Nancy Black, artist; Anna Loewndahl, artist; Shannon Quinn, artist and support worker from Fusion; Kat Worth, Artistic Director, and Bern Hetherington, Company Manager, Boilover Inclusive Performance Ensemble.

Poppykettle Festival – Geelong Performing Arts Centre (GPAC) Youth Ambassador Program

Back to Back Theatre welcomed students from schools all over Geelong taking part in GPAC's youth ambassador program run in conjunction with their Poppykettle Festival on 22 October 2013. Students were given a brief introduction to the company and a tour of our space.

JUMP Mentorship

Pauline Cady worked with emerging producer Stacey Baldwin on strategies for development and fundraising as part of the JUMP program.

Networks & Memberships

Back to Back Theatre takes responsibility for developing a healthy culture around the company. We do this by being active participants in our sector. This includes leadership and participation in the following formal and informal networks:

Arts & Disability Access Network (ADAN) – Pauline Cady
Barwon Australian Disability Enterprise Network – Nikki Watson
Barwon Regional Employment Group – Nikki Watson
Committee for Geelong – Alice Nash
G21 – Alice Nash
Geelong Region Arts Network on Disability (GRAND) – Nikki Watson
Greener Live Performances (convened by Live Performance Australia) – Ally Harvey
NDIS Readiness Group – Nikki Watson
Theatre Network Victoria – Alice Nash (Deputy Chair)

Industry Events

We also presented at or were key participants at the following industry events:

ANZ Bank Worldwide Accessibility & Inclusion Action Plan Launch
Australia Council for the Arts Disability Action Plan – Panel Discussion 3 – Arts Practice
Australian Theatre Forum 2013
Committee for Geelong Community Members Announcement – hosted in the Back to Back studio
Governor General's visit to Geelong
Ian Potter Cultural Trust 20th Anniversary Event
Leaders for Geelong & Barwon Community Leaders Program – hosted in the Back to Back studio
Local Government Arts & Culture Special Interest Meeting – hosted by the City of Melbourne
Monash University Wednesday Lunchtime Art Forum
Monash University Interior Architecture Critique

Research Projects & Significant Publications

We confess we don't always know when things about the company are being published but here is a selection of projects that we have actively contributed to, or been a major subject of:

'Back to Back Theatre achieves international accolades', featured case study in *Economic Impact of the Victorian Arts and Cultural Sector Report* by KPMG.

'Reclaiming the Margins: Back to Back Theatre (Geelong Australia)', *Case Studies, Collective Encounters UK*, Artistic Director, Sarah Thornton.

'Theatrical Ability', Jenna Hand, *Artery* 15 July 2013.

'Fear keeps roles from lauded disabled actors', Steve Dow and Tessa Vanderriet from the *Sydney Morning Herald* picked up a Yooralla Media Award for Text and Video for the story they wrote about Back to Back Theatre in 2012.

'On being Canadian, making work in Australia and touring it back to Canada', Alice Nash, *CDN Cult Times*, Volume 1, Edition 8, 3 December 2013.

'Outsider Theatre: A journey through Back to Back Theatre's Hell House', Dr. Theron Schmidt, *Performance Research: A Journal of the Performing Arts*, Special Issue: On Fire Volume 18, Issue 1, 2013.

'Challenged: From Abjection to Empathy in Back To Back Theatre', Peter Musante, MFA student at Brooklyn College, Performance and Interactive Media Arts.

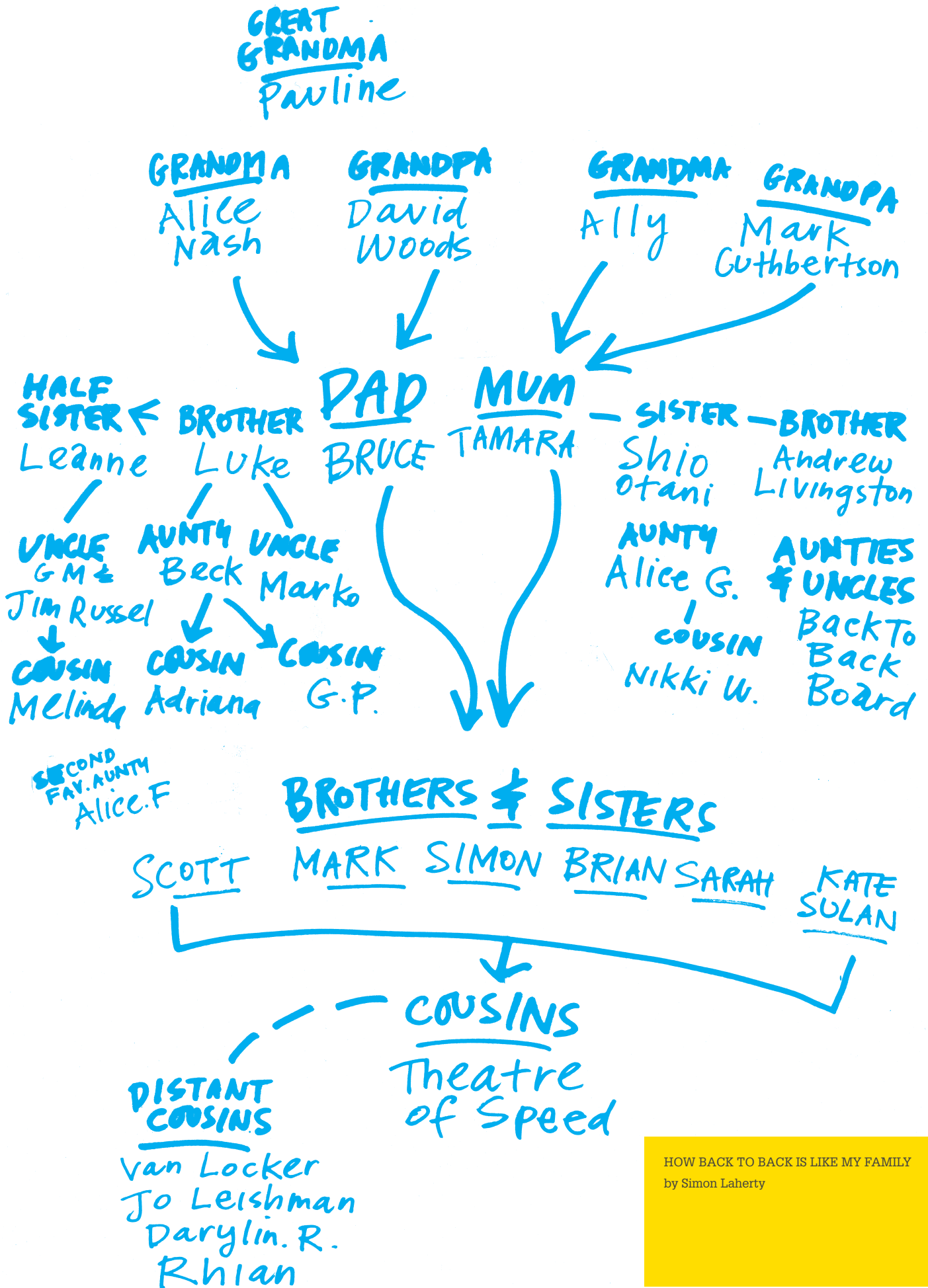
'Contemporary Rehearsal Plays: Ganesh Versus the Third Reich, We Are Proud to Present, and Neva', Ilinca Todorot, Yale School of Drama Term Paper.

'Immersive Theatres: Intimacy And Immediacy in Contemporary Performance', Pages 5-6. Josephine Machon, Palgrave Macmillan 2013.

'From the Indian Elephant and the Poor Dogs', Wolfgang Kralicek, *Theaterheute*. Issue 89 Aug/Sept 2012. GANESH featured on the cover of this edition.

2013 Rehearsals for SUPER DISCOUNT





HOW BACK TO BACK IS LIKE MY FAMILY
by Simon Laherty



"WE'RE PEOPLE WHO DO SHOWS": BACK TO BACK THEATRE - PERFORMANCE, POLITICS, VISIBILITY.

Published by the Centre Performance Research Books, Wales.

Edited by Helena Grehan and Peter Eckersall.

This book, the first about Back to Back Theatre, is an in depth analysis of the company's practice from its inception. It combines analysis, images, scripts and interviews with the Company's key collaborators across time, with a focus on the body of work developed from 1999 – 2012. It is one in a planned series of six, focusing on leading contemporary theatre makers worldwide.

The book was launched on 16 November 2013 at the Malthouse Theatre during the Melbourne premiere of SUPER DISCOUNT.

With special thanks to Richard Gough of the Centre for Performance Research for commissioning the book.

PRIVATE GIVING



Back to Back Theatre launched our Private Giving Program in May 2013 with a campaign entitled **"Help Us Punch Above Our Weight"**. The campaign features actor Simon Laherty, a bantam-weight pugilist, successfully squaring up to a heavyweight boxer.

Back to Back Theatre's ensemble forms the creative backbone of our company. New works are created from the hearts and minds of this unique group of people who are perceived to have a disability. Donations are channeled directly towards new commissions and supporting our ensemble.

If you would like to learn more about our Giving program please contact Alice Nash or Alice Gerlach.

Back to Back Theatre acknowledges that we meet on land for which the Wathaurong people are the traditional owners and custodians. We remember their ancestors with respect and commit ourselves to work for reconciliation and justice for indigenous people.

BACKtoBACKTHEATRE

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**www.backtobacktheatre.com
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BACK TO BACK THEATRE INC. IS A REGISTERED TAX CONCESSION CHARITY (TCC) AND DEDUCTIBLE GIFT RECIPIENT (DGR). ALL DONATIONS OVER \$2 ARE TAX DEDUCTIBLE.

Find us on Facebook, Twitter, Instagram and Vimeo or sign up to our enewsletter to stay in touch

WE HAVE MADE EVERY EFFORT TO ENSURE THAT THE MATERIAL IN THIS PUBLICATION IS CORRECT AT TIME OF WRITING BUT PLEASE ACCEPT OUR APOLOGIES FOR INADVERTENT OMISSIONS OR ERRORS.

REHEARSAL, PRODUCTION AND PROMOTIONAL IMAGES BY JEFF BUSBY
DESIGN: LIN TOBIAS / LA BELLA DESIGN

FROM "WE'RE PEOPLE WHO DO SHOWS": BACK TO BACK THEATRE – PERFORMANCE, POLITICS & VISIBILITY.

Helena Grehan and Peter Eckersall (eds) (2013) Aberystwyth: Performance Research Books.

WHAT DO YOU LIKE TO LOOK AT?

SCOTT: No comment. This question crosses the line of indecency.

DO YOU EVER MAKE MISTAKES? TELL US ABOUT THEM.

SIMON: In primary school I was sick in the sick bay. I wanted to push a button so somebody would come and talk to me but instead I pushed the burglar alarm.

SCOTT: All the time. I can't count the mistakes I've made.

HOW DO YOU KNOW WHEN A WORK IS FINISHED?

NICKI: You think about it, and then you stop speaking.

SARAH: Once you have finished or seen it through to some sort of end. You have to feel satisfied and confident.

SCOTT: The choices you make affect the future; these choices are what in fact shape a show. We decide on what we do and how to make it and when it's finished. That's the bottom line. The audience will tell us if it's a good show.

DESCRIBE THE THEATRE YOU LIKE TO WATCH.

BRIAN: I watch theatre that intrigues me.

NICKI: I like stuff that makes people laugh. I like animals jumping through hoops, magic tricks and juggling.

MARK: People watch shows and theatre. Look and play. Look and play.

SCOTT: I like theatre that doesn't discriminate and is over the top at the same time. Stuff that is controversial. Honestly, I like a bit of comedy as well.

WHAT ARE YOU SHOCKED BY?

BRIAN: Not very much, unfortunately.

NICKI: When people get pregnant I get shocked because I like children but I don't like when they come out.

SARAH: Blood, long wide corridors, green marble or stains on the floor.

MARK: Kmart

HOW DOES THE ENSEMBLE CHOOSE WHAT TO MAKE A PLAY ABOUT?

BRIAN: Imaginations. Using our imaginations.

SARAH: Through the expression of ideas. Through developing different ideas and working on different scenarios.

WHAT COMES FIRST, THE SCRIPT OR THE DESIGN?

BRIAN: I would have to say both honestly.

SIMON: I would say the script comes first.

SCOTT: It definitely depends on what we're working on. We'll write down the words, and improvise it on the floor. The design, we just let the crew do their job and they just design whatever they like.

SOMETIMES YOU PLAY CHARACTERS ON STAGE WITH THE SAME NAME AS YOURSELF, ARE YOU AND THE CHARACTERS THE SAME?

BRIAN: I have to say yes on that one.

SARAH: No. I'm always in a different field when I'm on stage.

SCOTT: I don't get to choose the character of myself. Other people actually write the scripts. That's all I can say about that.

Bad Guy: WELCOME TO THE PERMAFROST.

The Bad Guy drops to his knees and sits straddling SUPER DISCOUNT's chest.

Bad Guy: FAITH IS OF NO ASSISTANCE HERE.

The Bad Guy punches SUPER DISCOUNT

Bad Guy: NO POWER WILL ASSAIL FROM THE SKY AND
MAKE IT BETTER. NO TECHNICAL SOLUTION IS
AT HAND.

The Bad Guy punches SUPER DISCOUNT

Bad Guy: WE ALL NEED TO KNOW WHO WE ARE AND WHAT
WE ARE CAPABLE OF.

The Bad Guy punches SUPER DISCOUNT

Bad Guy: DESPITE OUR LIMITATIONS WE MUST BE POTENT
AND RESPONSIBLE.

The Bad Guy punches SUPER DISCOUNT

Bad Guy: THIS IS THE STORY OF HOW WE CHOOSE TO USE
WHATEVER SPECIAL POWERS AND ABILITIES WE HAVE.

The Bad Guy punches SUPER DISCOUNT. Bad Guy stands over SUPER DISCOUNT

Bad Guy: **INSPIRE ME.**

Excerpt from **SUPER DISCOUNT**

2013 YEAR IN REVIEW