



MEDIA ALERT
28 October 2011

**Australian Performing Arts Market launches 2012 program
LIVE ONLINE FROM 3PM (CST) – Monday 31 October 2011
at www.performingartsmarket.com.au**

Celebrating its 10th anniversary, the Australian Performing Arts Market (APAM) launches the Spotlight and Searchlight 2012 program online next Monday (31 October) at www.performingartsmarket.com.au from 3pm (CST).

Since the biennial arts market began in 1994 with 200 participants, APAM now connects over 600 artists and programmers from around the globe to discover Australia and New Zealand's best new performing arts, find new collaborators and meet fellow professionals and key arts funding and development agencies to develop and negotiate international and national tours.

APAM is funded by the Australian Government through the Australia Council for the Arts and the South Australian Government through Arts SA. Presented in association with the Adelaide Festival Centre, Adelaide Festival and Adelaide Fringe, the 2012 APAM program highlights include:

- A Spotlight program featuring 33 performing arts companies
- A Searchlight program providing the opportunity for 17 companies to pitch and present exciting new works in development
- A significant indigenous component with 5 works with indigenous content
- On Display – a lively trade fair representing more than 40 performing arts companies and organisations
- G'day Mate – an introduction to a number of exciting Australian performing arts companies and their current projects

SPOTLIGHT HIGHLIGHTS

- *Jack Charles V the Crown* from Ilbjerri Theatre Company, fresh from its season at the 2011 Brisbane Festival
- Belvoir's hit production of Samuel Beckett's *The End* starring Robert Menzies
- *Ganesh Versus the Third Reich* from the iconic Back to Back Theatre which has just premiered at the 2011 Melbourne International Arts Festival
- Yirra Yaakin Theatre Company's production of *Waltzing the Wilarra* by David Milroy which premiered at the 2011 Perth International Arts Festival
- *Tangle* by Polyglot Theatre
- *Double Think* by Byron Perry

SEARCHLIGHT HIGHLIGHTS

- *Black Thread White Thread* written by Bryony Lavery, directed by Chris Drummond
Created by Brink Productions in collaboration with London-based English Touring Theatre (ETT)

"In 2010 APAM attracted the largest delegation to date of 584 delegates, which saw 34 companies presenting work in the 2010 Spotlight program and 21 companies pitched work in the 2010 Searchlight program. In 2012 APAM will continue to build on initiatives for networking and relationship building in a relaxed and friendly atmosphere," comments Lee-Anne Donnelly, Executive Producer, Australian Performing Arts Market.

Donnelly continues, "we believe the success of APAM lies in the fact that the event has been allowed to grow and mature over the years, enabling it to develop into a fundamentally effective marketplace within a genuinely creative environment."

Key Spokespeople

Lee-Anne Donnelly, Executive Producer, Australian Performing Arts Market, mobile number: 0410 653 120
Collette Brennan, Director, Market Development, Australia Council for the Arts, mobile number: 0412 543 090

To join the mailing list and to see the full 2012 APAM Program visit www.performingartsmarket.com.au

To receive further information and images of the program highlights and for all media enquiries please contact:
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Jack Charles V The Crown
By Ilbjerri Theatre Company
Spotlight Program: 25 Minute Excerpt
Genre: Theatre

Based on the life of Uncle Jack Charles, spoken in his own words.

A powerful one-man show that shines the spotlight on the colourful life of one of Australia's near forgotten treasures. Jack is an actor, musician, potter and gifted performer, but for a good portion of his nearly 70 years he has also been homeless, an addict, a thief and a regular in Victoria's prisons.

A respected Aboriginal elder who pioneered Koorie theatre in the early 70s, founded Nindethana, the first Aboriginal theatre company, was a television regular and the star of movies including *The Chant of Jimmie Blacksmith*, Jack is one of Australia's most highly regarded performers. At almost 70, no longer caught in the cycle of addiction, crime and doing time, Jack sings and tells his extraordinary tale with extraordinary flair.

Performed by: Jack Charles
Co-writers: Jack Charles, John Romeril
Director: Rachael Maza Long
Dramaturge: John Romeril
Set & Costume Designer: Emily Barrie
Lighting Designer: Danny Pettingill
Audio Visual Designer: Peter Worland
Musical Director: Nigel Maclean
Percussion: Phil Collings
Bass: Malcolm Beveridge

Ilbjerri Theatre Company

Ilbjerri exists to tell Indigenous stories with passion, integrity and humour. The company believes in Black voices telling Black stories – for all Australians – and it is this belief that has seen us become the oldest Indigenous theatre company in Australia. Exploring a range of complex and controversial issues from a uniquely Aboriginal and Torres Strait Islander perspective, Ilbjerri has sustained one simple ideal when creating new work: 'Bold, Black and Brilliant'.

Celebrating over 20 years and headed by the artistic direction of Rachael Maza Long, the company is stronger than ever bringing with it one of Australia's most important stories to date – the story of Uncle Jack Charles. *Jack Charles V The Crown* is a theatre experience full of pathos and resolve, moving audiences beyond words and bringing full houses to standing ovations each night. It premiered at the Melbourne International Arts Festival, Victorian Arts Centre in October 2010, with a sell-out season. Belvoir St Theatre and the Brisbane Festival presented *Jack Charles V The Crown* in 2011.

Artistic Director: Rachael Maza Long
General Manager: Brad Spolding
Touring produced by Performing Lines: Fenn Gordon

Photo: Bindi Cole

The End
By Belvoir
Spotlight Program: Full-length Production
Genre: Theatre

In this exquisite production from Sydney's acclaimed Belvoir (*Cloudstreet*, *Diary of a Madman*, *Exit the King*), Beckett's extraordinary novella *The End* stakes a claim to be considered one of the great theatrical monologues of the 20th century. Robert Menzies' performance of the uncut text is widely regarded as a career highlight from one of the country's great actors and amongst the finest performances on the Australian stage in recent years.

A man enters a bare stage, reluctantly places his feet on a small white cross on the floor, slowly looks at us all, and begins to speak. He speaks about the last months of his life and his agitated search for a place to live out his days. Seventy minutes later, still on the cross, in a passage of startling beauty, he finds release.

The End is an unexpected Australian revelation of this magnificent Irish writer.
"Eamon Flack's production of *The End*, with its characteristic combination of bleakness and rich humanity, is a theatrical triumph. It deserves to tour widely." The Australian

Director: Eamon Flack
Performer: Robert Menzies
Lighting Designer: Teegan Lee

Belvoir

Belvoir is one of Australia's most innovative and respected theatre companies. Under new Artistic Director Ralph Myers, the company performs at its home at Belvoir St Theatre in Surry Hills, Sydney, and from there tours to major arts centres and festivals both nationally and internationally. Its core business is to produce theatrical works from a shared vision to question and affirm Australian culture, extend and develop artists, and provide audiences with experiences of imaginative daring and emotional depth.

Belvoir engages Australia's most prominent and promising playwrights, directors, actors and designers to present an annual artistic program that includes a mixture of new and classic Australian plays and modern interpretations of classic international drama. Landmark productions like *Cloudstreet*, *The Diary of a Madman*, *The Alchemist*, *Hamlet*, *Waiting for Godot*, *Gulpilil*, *The Sapphires*, *Stuff Happens*, *Keating!*, *Parramatta Girls*, *Exit the King*, *Who's Afraid of Virginia Woolf?*, *Toy Symphony*, *The Book of Everything*, *Page 8* and *Gwen in Purgatory* have consolidated Belvoir's position as one of Australia's most innovative and acclaimed theatre companies.

"The city's most exciting and beloved theatre." Sydney Morning Herald

Photo: Jeff Busby

Ganesh Versus the Third Reich
By Back to Back Theatre
Spotlight Program: 25 minute excerpt
Genre: Theatre

What if the story takes on its own life? What if it fights back?

Ganesh Versus the Third Reich begins with Ganesh travelling through Nazi Germany to reclaim the Swastika, an ancient Hindu symbol. As our intrepid hero embarks on his journey a second narrative is revealed as the actors themselves feel the weighty responsibility of story-tellers and question the ethics of cultural appropriation.

Cleverly interwoven in the play's design is the story of a young man with an intellectual disability inspired to create a play about Ganesh, the Hindu god of overcoming obstacles. It tells of an everyman who must find the strength to overcome the obstacles in his own life. As the story unfolds, he must also defend his play and his collaborators against an overbearing director. A complex investigation into issues of cultural appropriation, *Ganesh Versus the Third Reich* will leave audiences considering who has the right to tell a story and who has the right to be heard?

Ganesh Versus the Third Reich sees director Bruce Gladwin and the Back to Back ensemble once again take us beyond the safe limits of theatre, towards the frontiers of creative possibility.

"Courageous, confronting, intelligent and magisterially considered theatre." The Age.

Back to Back Theatre

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.

Back to Back Theatre has developed a reputation for its unique ability to present the issues of our times with a distinct outsider focus. Its previous shows *Small Metal Objects* and *Food Court*, have won national and international acclaim for their bold investigations into the ensemble's collective imagination. Over the last five years Back to Back has toured to over 40 cities across the world attracting audiences of more than 36,000. The Geelong-based company is now one of Australia's most globally recognised and respected contemporary theatre companies.

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.

Back to Back also has three new works in development: *Tour Guide*, *Laser Beak Man* and *Mute*.

Photo: Jeff Busby

Waltzing the Wilarra
By Yirra Yaakin Theatre Company
Spotlight Program: 25 minute excerpt
Genre: Music Theatre/Opera/Cabaret

"Racy toe-tapping musical numbers abound...just when you think you've seen the best act of the evening, the next one arrives." - Victoria Laurie, ABC Perth.

Three unforgettable characters Charlie, Elsa and Fay take you back to 1940s post-war Perth. Back to curfews and consorting on the sly at 'The Club'. That magical place where white and black are 'allowed' to meet and dance the night away to swinging tunes and soulful singing. However a dark edge is creeping into the night...

Forty years on as the club faces demolition, Charlie, Elsa and Fay meet up at their old stomping ground. No nostalgia party, they confront a series of long held and bitter secrets and discover that reconciliation is more than just saying 'sorry'.

Interspersed with edgy, 'black' vaudeville humour and political satire with bite, this is truly unforgettable night in the theatre!

*Waltzing the Wilarra**, an Aboriginal music theatre work, is written and composed by multi-award winning playwright David Milroy (*Windmill Baby*) and directed by Wesley Enoch (*The Sapphires*); a teaming of one of Australia's most exciting Indigenous directors with one of its most successful writers.

**wilarra means full moon*

Yirra Yaakin Theatre Company

Yirra Yaakin, [Yir-raarh Yaarh-kin] which means "Stand Tall" in Noongar language, is committed to producing and presenting a mixture of contemporary and classic Indigenous theatre, balanced with our existing community service and education programs.

Based in Perth Western Australia, Yirra Yaakin exists to share Aboriginal stories. Established in 1993, our stories have reached 13 countries in five continents and we have performed in all states and territories of Australia servicing the most remote and isolated communities.

Yirra Yaakin has won awards for theatre practice, governance and partnerships, including a prestigious Sidney Myer Award for our record of facilitating Indigenous artistic programmes. The company has commissioned and premiered over 50 new theatre works. These include major festival presentations such as *Waltzing the Wilarra*, *One Day in 67*, *Aliwah*, *Windmill Baby*, *Alice* and *Cruel Wild Woman*.

"Yirra Yaakin is my favourite theatre company anywhere. It is innovative, energetic and politically charged, and this new production is no exception." - John Kinsella, The Australian.

First Produced by Yirra Yaakin Theatre Company
Toured by Performing Lines

Photo: Trevor Jamieson and Ursula Yovich by Jon Green

Tangle

By Polyglot Theatre

Spotlight: 25 minute excerpt

Genre: Large Scale/Site Specific and/or Outdoor

Tangle is a huge, messy, fun, interactive elastic weaving event created live by children and their families. It's part mass visual arts installation, part performance, part playground, part dance party and all chaos.

Children and families create a multicoloured landscape together, using their bodies to tangle and weave stretchy elastic through tall poles. The result is like a massive squiggly line drawing in three dimensions, fuelled by live music and filled with small bodies. Tangle is a giant experiment where children take control and create an abstract tangled artwork, following Polyglot's philosophy that theatre is child's play.

Polyglot Theatre

Australia's Polyglot Theatre is an internationally renowned creator of interactive theatre and installation art for children.

Polyglot's artists are inspired by the artwork, play and ideas of children, and our performances feature active participation from audience members through touch, play and encounter. Our artistic works respond to the childhood need for experiences that encourage free artistic expression and an imaginative interpretation of the world. We seek to challenge, to foster curiosity and to inspire.

For over 30 years, Polyglot has been recognised as one of Australia's leading children's arts companies, and in recent years the company has been in demand internationally, playing to over one hundred thousand children annually, on four continents, in five different languages.

Recent tours include *We Built This City* at the Royal National Theatre as part of the London International Festival of Theatre, Kennedy Center, Kujimuna Festa in Japan and Taipei International Children's Theatre Festival, *Check Out!* at the Hong Kong International Arts Carnival and National Theatre of Korea, *Muckheap* at China's National Centre for the Performing Arts, *Wild Things* at the World Expo in Shanghai and *The Big Game* at the Singapore Arts Festival.

Photo: Wendy Kimpton

Double Think
By Byron Perry
Spotlight Program: 25 minute excerpt
Genre: Dance

Double Think explores the Orwellian notion of 'doublethink', defined as a wilful blindness to contradictions in systems and beliefs. This is a dance/performance work in a state of flux, where the exploration of opposition and duality exist primarily in the space and form of the piece itself rather than in reference to any external idea. As it oscillates between states - light and shadow, small and large, black and white, the work is an exploration of itself as the individual in the throes of doublethink.

The machinations of the supporting elements are exposed and operated by the performers. The composition and organisation of lighting, sound and set are presented as an arrangement or choreography in their own right. Modular set pieces house localised lighting elements and the performers manipulate them directly to create performance environments and simultaneously illuminate them.

Double Think is a rhetorical examination of the illusion of opposition, where the performers create trains of thought and derail them at the same time. If nothing is anything except by comparison, then this is really something.

Direction/Choreography: Byron Perry
Performers/Collaborators: Lee Serle, Kirstie McCracken
Composer: Luke Smiles, Motion Laboratories
Lighting Designer: Benjamin Cistern
Original set design in collaboration with Bluebottle: Ben Cobham

Byron Perry

A graduate of the Victorian College of the Arts, Byron has toured extensively developing and performing roles with Douglas Wright, Leigh Warren, Chunky Move, Paul Selwyn Norton, Lucy Guerin Inc, Ballet Lab, DV8 Physical Theatre, Force Majeure, Antony Hamilton and Kate Denborough. In 2006 he received an Australian Dance Award for Outstanding Performance by a Male Dancer and won Best Male Dancer at the Green Room Awards for his year's work. He was recently the inaugural Harold Mitchell Fellowship recipient for professional development in direction and choreography.

His choreographic work includes *punctuated equilibrium* and *the hayflick limit* for Chunky Move, *hest²* for the Victorian College of the Arts, *breaks of asia* for The Studio at the Sydney Opera House, *a volume problem* for Tasdance and *goggle box* for which he was nominated for a Greenroom Award for Best Original Choreography. Recently he was commissioned by Chunky Move to create *I like this* for their Next Move program with co-director Antony Hamilton, and this show is currently touring internationally. In 2011 he has developed two new works, *Double Think* for the Melbourne International Arts Festival and *One Show Only* for the Singapore-based group Frontier Danceland.

Photo: Byron Perry

Black Thread White Thread
Written by Bryony Lavery. Directed by Chris Drummond
By Brink Productions and English Touring Theatre
Searchlight Program
Genre: Theatre

For half the world the day begins, for half the world the day ends. Here.

Taking reference from the remarkable story of Adelaide woman Gill Hicks, who lost her legs in the 2005 London bombings, *Black Thread White Thread* explores the fundamental question of what it means to be human.

Beautiful and fragmented, this collaboration between Brink Productions (Adelaide) and English Touring Theatre (London) is poetic and ambitious in form and content. It layers dreams with reality, compassion with devastation, and identity with loss to build a deeply woven picture of humanity.

At the click of a finger, the lives of strangers are both knitted together and blown apart. Flawed and self-absorbed existences float in and around an Australian woman at the centre, who finds herself confronted by an horrific reality. Through this moment, *Black Thread White Thread* unravels time to reveal the strands of unconditional love that bind us all, as strangers, together.

Brink Productions

Brink Productions creates original theatre through long-term collaborations with artists and non-artists from different disciplines and backgrounds. Led by Artistic Director Chris Drummond and Executive Producer Kay Jamieson, Brink creates theatre that is rich and complex in content, yet simple and engaging in its presentation.

Brink has been carving a unique path through its distinctive approach to text-based collaboration: a particular interplay of inspiration, aesthetic, process, people and aspiration that produces original theatre of substance and scale.

Brink's multi-award winning production *When the Rain Stops Falling* played to nearly 60,000 people in four Australian states over three years.

English Touring Theatre

ETT is one of the UK's foremost theatre companies and the largest and most successful touring company in England. Under the artistic leadership of its Director Rachel Tackley, it has built new artistic partnerships and broadened its repertoire to tour to new and familiar audiences across the country.

Awarded the prestigious Producer of the Year by The Stage Newspaper in 2010, ETT works with a rich mix of leading and emerging artists to stage innovative and ambitious theatre. The company produces work primarily for larger theatres, driven by the knowledge that experiencing plays as a member of a large audience is a powerful cultural experience.

Image: not yet available