CHANGING LANES

An exploration of the journey from
dance through choreography
to directing and the spoken word

by

JACQUI CARROLL

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## Table of Contents

Abstract                                                                 iii  
Certification                                                            iv  
Acknowledgements                                                        v  
Addenda                                                                 vi  
Introduction                                                            vii  
Chapter 3: Investigation on the Training of Actors                      52  
Chapter 3 : 1 : General Overview of prevailing methodology               54  
Chapter 3 : 2 Specific View : Tadashi Suzuki vs the Rest                 67  
Chapter 4: Inspirational Voices on Directing                             77  
Conclusion                                                              90  
Addenda                                                                 91  
Bibliography                                                            100
Abstract

This paper reveals a journey of theatrical exploration. It is a journey of enquiry and investigation backed by a vigorous, direct and dense professional history of creative work.
CERTIFICATION BY STUDENT

The work contained in this thesis has not been previously submitted for a degree or diploma at any other higher education institution.

To the best of my knowledge and belief, the thesis contains no material previously published or written by another person except where due reference is made.

Signature of MA by Research Student

Jacqui Carroll

Date ...........................................
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I wish to express my sincere appreciation to my Supervisor, Kristen Bell, who, like myself, could not possibly have known where the journey would end when she took on the job. Always helpful and encouraging, she has led me to this final thesis by careful nudging and prodding.

My grateful thanks go to John Nobbs, my husband, who started me on the journey to Tadashi Suzuki. Without John's direct involvement with Mr Suzuki I would never have had the opportunity to develop my study so close to the source. As well, my special thanks go to John, plus all the actors of FRANK who have entered into the journey with commitment and enthusiasm.

The dancers of the Queensland Ballet deserve a special mention for acting as my muses during those heady days in the 1980's and early 90's. Particular thanks to Rosetta Cook, Anthony Shearman, Wayne Martin, Dianne Storer, Dale Johnston, Michelle Giamichele, Dione Ware and Dale Pengelly among others and Artistic Director, Harold Collins for all those opportunities to choreograph on his excellent dancers.
Addenda

Paper presented by myself at a conference in Melbourne, October 1992 (convened by Prof. Ian Carruthers, La Trobe University, Melbourne.)

Programme Notes from Playbox production of The Chronicle of Macbeth Melbourne 1992

Introduction

My lengthy career as dancer, choreographer and theatre director has provided the impetus for this thesis. Drawing from my direct experience I have endeavoured to show the major influences on my work as a creator of theatre works. I have also expanded, in some detail, on my recent exploration into actor training.

In Chapters 1 and 2 I have provided a record of my choreographic and directorial work in chronological order. I have supported this record with quotes from reviews and critiques which deal directly with these works.

Following this in Chapter 3, I have addressed the area of actor training. I have shown some of the prevailing methodologies available to the actor. These descriptions also include recent and less orthodox actor trainings. In 3.2 I have promoted the case for one of these less orthodox methods, the Suzuki Actor Training Method.

Chapter 4 deals with the work of a select group of directors whose questionings regarding the nature of theatre interest me most. I have drawn together the philosophical and practical thoughts on theatre revealed by these directors and, within their words, have sought to reveal my own philosophy of theatre.

The journey from choreography to theatre directing has, personally, proved to be a fascinating one. I hope that this thesis will provide the reader with some insight into these worlds.
Chapter 1: the Investigation of a creative dance life

1950 to 1991

In this biographical record of my work from 1950 to 1991 I have chosen to use the views and comments of critics and reviewers to indicate to the reader the style and nature of my work. I have attempted to structure the work so as to contain commentary only from outside eyes. However, I have, at times, given a personal view, devoting space to those dance and theatre people who have most influenced my career.

I was brought to the stage through dance. Firstly in its simple yet clear and unambiguous form, classical ballet. The system under which I studied was pure and undiluted, classical ballet was the focus entirely. The only other forms of dance studied were mime and those national dances that were part of the repertoire of the great ballets.

Upon graduation, unable, through lack of funds, to travel to London to further my career, I remained in Sydney and sought any work I could get as a dancer. The best source of employment turned out to be popular theatre.

So began a lengthy dance career which saw me earning my living dancing on television, in nightclubs, in theatre, in musicals, clubs, cabarets. The Australian Ballet was formed during this time but I failed to get into the newly formed company and my dance destiny slid in a commercial direction for many years.

During all these years of commercial work I continued to frequent the dance studios doing daily classes in classical ballet, the newly arrived American jazz dance, contemporary or modern dance and primitive. Jobs were lost at night clubs as I ran in, slightly sweaty and a little dishevelled, after finishing a class and was admonished for not mixing with the customers. I shrugged it off, got another job, and continued with my classes.
2.

From a review during this period of Oscar and Hammerstein's musical *Carousel* in which I danced and acted the role of Louise the reviewer said

'...As Louise, daughter of Billy and Julie, Jacqui Carroll rates special mention, particularly for her ballet solo and her vivid interpretation of the delinquent personality.' (JS: Brisbane Courier Mail, 1965)

After travelling and touring for many years with musicals I returned to Sydney where the Bodenweiser Dance Centre was becoming the centre of the new dance movement. While doing classes in jazz, primitive and modern dance at this studio I participated in the new Bodenweiser Dance Company as dancer, then as choreographer. Within the studio I taught small classes in jazz dance at Keith Bain's request. Keith Bain co-directed the Bodenweiser Dance Centre with Margaret Chapple, and it was Keith who introduced me to the teaching of movement to actors. He conducted movement classes at the Independent and the Ensemble Theatre Schools. When he was unable to teach he would prevail upon me to take his classes. I endured these sessions but they did not produce the outcome of a dance class and seemed not to be taken seriously by the participants. This first encounter with actors left a strong impression.

While at Bodenweiser's I was able to earn my living dancing on television and in clubs while I danced and choreographed for the company which included such dancers as Graeme Watson, Patrick Harding-Irmer, Chrissie Koltai, Philippa Cullen, Brian Coughran and Alain Israel. I created and danced in ballets for Ballet Australia Choreographic Workshops, Bodenweiser Dance Company, Northside Ballet and Ronne Arnold's Australian Contemporary Dance Company.

My earliest reviewed choreography was November 1971 when I presented 'Desiderata' at one of the Ballet Australia Workshops. Danced to the music of Bach and Telemann Vera Goldman says,

'...... What a relief to see proper choreographic procedure - a movement or theme developed and deployed in a number of variants; musical stresses observed; space patterns built up and dissolved; and a dynamic quality pervading it all.' Of the dancers she said',......Conspicuously un-conspicuous in
3.

this work was former Australian Ballet soloist, Karl Welander. Graeme Watson was also outstanding. He has attack, elevation, fine fluidity of movement.'
(Goldman: review: Dance Australia: November 1971)

On the same programme, dancing in a ballet 'Experiment # 1' choreographed by Grame Watson
Vera Goldman wrote

'........A delightful, impish Jacqui Carroll, perked up at all occasions, read her paper and munched her apple whilst a couple got involved. She shot things down with her little gun when she found them a nuisance and a big dancing Vitamin E packet was also tackled by her and the group and finally destroyed.'
(Vera Goldman: Dance Australia: November 1971)

My next reviewed choregraphic work was created for the Northside Ballet. On the same programme as Prince Igor (in which I danced the Polovstian Maiden) and Walpurgisnacht (in which I danced one of the classical solos), was my work Earthbound. Of this work Clifford Tolchard wrote

'........ the beguiling Stephanie St Clair, who gives an exquisite performance with John Hannan of this sophisticated ballet suggests that it portrays an extra-marital affair.' (Tolchard: Sunday Telegraph: 1972)

In possibly the only really good review I ever received from Sydney Dance critic, Jill Sykes, she said

'........'Earthbound' especially choreographed for the company by Jacqui Carroll is a really beautiful romantic idyll.....Its lovely emotive movements were danced with control and grace by all the cast and with exceptional fluidity by John Hannan and Stephanie St Clair' (Jill Sykes: SMH: 1972).

Jennifer Thurston in the Australian wrote:

'........The most interesting and successful of the works presented is Jacqui Carroll's 'Earthbound' set to Shakespearean verse and gentle Elizabethan music. Miss Carroll has combined dance and poetry with apparent ease, using the poetry both as music and as unspoken thoughts to add an extra and important dimension to the ballet'. (Jennifer Thurston: The Australian: 1972)
4.

And, while dancing as partner with black American dancer Ronne Arnold in his company, the Australian Contemporary Dance Company, Beth Dean wrote

'...... Guest soloist, Jacqui Carroll articulates her thoughts clearly and sincerely through the steely will that dominates her tiny, highly trained body.......... there is subtle timbre in her colouring of emotion in "Deep River" where the final stretching upward of one arm, fingers taut, is a reaching out in silent screaming for help. It was an instant of potent drama.' (Beth Dean: SMH: April 1969).

The Bodenweiser Dance Company disbanded in 1972. In 1973 I travelled to New York. While there I participated in many different classes in various modern dance styles. I was invited to perform with the Mary Anthony Dance Company dancing in works choreographed by Mary Anthony, Ross Parkes and Daniel Maloney. Anna Kisselgoff, writing in the New York Times wrote of Mary Anthony's Blood Wedding, based on the Lorca play,

'......there was, however, a touch of the play's symbolic power, in the final moments and in the performances of Jacqui Carroll as Death and Miss Kimura as the Bride whose abduction on her wedding night leads to tragedy...'


On my return to Australia I was invited by Suzanne Musitz, Artistic Director of the Dance Co. (NSW) to choreograph a work for the Opening of the Sydney Opera House in '73. Frans Vervenne and Chrissie Koltai also produced works for this season which was presented on the stage of the Concert Hall. Brian Hoad, writing in the Bulletin, said

'......Jacqui Carroll, with a purist's scorn of extraneous props pursuing the subleties in the relationship between music and life:....' and later '.......In something to do with a circle on the floor Miss Carroll's approach could not be more different. She deals in philosophical abstractions, though emotionally rich ones. She bravely exposes herself and her dancers without the support of either props or clever lighting to the Carl Pini String Quartet also on stage, elegantly and immaculately moving through its own sort of dance in the playing of the Ravel String Quartet.......If in the end it is Ravel's
transcendental dance music which dominates the choreography, the musicians, in the process, also draw from the dancers some of the best performances of the evening.' (Brian Hoad: The Bulletin: November 1973)

Following my participation, as an invited choreographer, at the 1974 Choreographic Seminar at the University of New England, I was once again drawn into the world of the actor that I had first encountered with my teaching at the Independent and Ensemble Schools. An irresistible invitation came from Sydney theatre director Rex Cramphorne to work with his company, the Performance Syndicate.

I had seen the Performance Syndicate in Rex's production of Shakespeare's 'The Tempest' and had found the experience riveting. I was invited to create the movement for his upcoming production of Kalidasa's great 14th century Indian classic, 'Shakuntala' that he was preparing for the 1974 Adelaide Festival.

Rex's methods were dense and thorough, however his actors seemed to be in a permanent state of rebellion! Creating form for the play was extremely difficult and once again my respect for the actor and his/her craft descended to the lower depths. Eventually Rex prevailed upon me to act the part of Priyamvada, a maidservant, in the production. At this point, coming through the disciplined self scrutiny of a dancer I realised that I did not have 'a voice'. I may have remembered the moves and the lines but the next stage eluded me.

However, while in Adelaide at the Festival I saw the Australian Dance Theatre (ADT). A Dutchman, Jaap Flier, had recently joined Elizabeth Dalman as Co-Director of the company, and suddenly I was very aware of the international quality of the work being shown. Jaap Flier, previously founding dancer and later Artistic Director of the famous Nederlands Dans Theater, was resident in Adelaide with his wife, another ex-Nederlands Dans Theater founding dance member, Rehearsal Director, Willy de la Bije.
6.

Suddenly Australian modern dance had an international face. Once more I was drawn to return to
the dance. I was invited to dance with ADT in Jaap’s upcoming production of Peter Sculthorpe’s
‘Rites of Passage’ which he was choreographing for the Australian Opera. It was an excellent work.
I was only a guest with ADT, not a full company member, and after choreographing a small work
Chair Piece 2 for their 1975 Adelaide season I took up a job offer with the South Australian
Theatre Company as Resident Choreographer and Movement Tutor. Once again actors proved
themselves to be unconvincing in their artistic lifestyle. They practised no obvious disciplines,
either physical or vocal, and appeared to acquire skills on an ‘as necessary’ basis, show by show.

I began to take myself away, after hours, and privately go about my own training with barre and
Graham floorwork as a daily workout. Jaap Flier had left Adelaide and had taken up the position
of Artistic Director of the then Dance Company (NSW) (later to become the Sydney Dance
Company).

Jaap contacted me in mid-year offering me the tempting role of Columbine in Glen Tetley’s
masterpiece, Pierrot Lunaire, which he was preparing for presentation in Sydney. George Ogilvie
Artistic Director of the South Australian Theatre Co. released me from my year-long contract and
I was in Sydney dancing with the Dance Company (NSW) from mid-1975.

Under Jaap the Dance Company (NSW) produced such international works as Glen Tetley’s
Circles and Pierrot Lunaire, Anna Sokolow’s Deserts and Lyric Suite, Remy Charlip’s
Woolloomooloo Cuddle, John Butler’s Carmina Burana and Les Noces as well as Jaap’s Four
Stages, Hi-Kyo and G’Day Mate. Graeme Watson choreographed Water, Footsteps, Time and
Random Harvest, I choreographed True Grit and Test Picture and Nannette Hassall
choreographed Sanctuary. I danced in most of this repertoire with the exception of Graeme
Watson’s ballets and my own works.

Grasping both the principles of performance and the rehearsal expectations of this remarkable
7.
couple, Jaap and Willy, took a lot of learning. They expected the highest possible physical
involvement with every detail of the movement. Working within the complex physical language of
Glen Tetley and spurred on by Jaap’s insistent and impossible demands taught us that there were
definitely two kinds of dancer, those who learnt the steps and did them, and those who did not
even think in terms of steps but were striving for the interior life of the movement structures and
who were challenged at every moment to make the movement live and palpable to an audience.
Luckily we were being given the international material through which these high ideals could be
attempted. Lesser works do not contain the depth of intellectual or physical material through which
the dancer can develop and expand.

Jaap and Willy had been dancers of such consummate skill and density of purpose that their
demands on us matched this level of performance expectations. They encountered the Australian
dancers’ physicality and a certain eagerness to perform but what they had to build up was the idea
that each ballet, beyond its obvious physical steps, had its own underlying psychological intent
and its own movement form which contained this intent. And, that the dancer had to work at 130%
in all the rehearsals so that the performance on stage was not only secure but that, as an artist, the
dancer could then explore the other aspects of the choreographer’s product.

The rehearsals were demanding, hard and lengthy. Nothing was glossed over. Demands were
made and they were expected to be acted on. By demonstration and example, Jaap and Willy
being extremely capable in both areas, we were informed as to the exact shape the movement was
to take, the quality that the movement should contain and the interior imaginative world those
movements should indicate.

Anna Sokolow came to Sydney to rehearse her works, Deserts and Lyric Suite. As one of the
foremost figures in the New York dance scene she had made works for Ballet Rambert, London
Contemporary Dance Company, Nederlands Dans Theater, Batsheva Dance Co. as well as her
own NY company. She was a dynamo. Some had said she had mellowed a little as she aged, we
didn't see it! Jaap had prepared us with his rehearsal demands and hers were much the same if a little more!

She demanded complete interior identification with the movement. Her hyper-realist style was very much dance and yet it was also strong theatre. The dancer had to re-think their reason for standing on stage in the first place. A very leading question to have to ask. She disturbed the dancers' cosy world and made one answer for their actions. What an encounter! For myself, in deep learning mode, it was a timely revelation.

At the close of 1976 Jaap, who had not been supported in his bid to bring Australian dance into the mainstream of world dance, certainly not by arts journalists and critics whose judgements seem to have been driven by parochial ideas of what dance should be, decided to return with Willy, and his son and daughter, to Holland.

The 18 months that I spent with him and the world of dance that he had revealed to me were beyond price. He had awakened all the possibilities that dance might offer to the practitioner and the audience. These aspirations, as I was to find out slowly, were too strong to sustain within the Australian dance scene. The all-encroaching American post-modern dance was making its presence felt and the hard demanding world of the European dance that Jaap offered through the vigorous disciplines created within the Nederlands Dans Theater and offered in Australia were not to survive.

Graeme Murphy was appointed as the new Artistic Director of the Dance Co. (NSW) which he was to re-name the Sydney Dance Co. at a later date. After the dense Jaap experience I found Graeme's style of movement difficult to adjust to. I was made aware of the gap that existed between Graeme and Jaap's expectations when the Ballet Mistress, Janet Vernon, told us to 'just teach the steps' when we dancers were attempting to faithfully reproduce Anna Sokolow's *Deserts*. 
9.

Other previous company members and myself left the new company and its new direction.

Having participated in such a heady and complete dance experience with Jaap and Willy I felt sure that, as a dancer, I would not be satisfied working with any other dance company working within Australia at that time so decided, instead, to attempt to lead the life of a choreographer in Australia and to see if I could survive freelance. So it was that during the following decade and a half I created works for Australian Dance Theatre, Queensland Ballet, West Australian Ballet, Australian Ballet, Kinetikos (WA), North Queensland Ballet Society (Townsville), Queensland Modern and Contemporary Dance Company, Ballet Theatre, Contemporary Dance Theatre (Brisbane), Dance North (Townsville) EMMA Dance Co. (UK) among others.

Robin Haig, Artistic Director of the West Australian Ballet commissioned works in 1977 and 1978. I created Nightsong to the music of Edward Elgar followed by Summer Dances to music by Respighi. Shown at the Australian Ballet sponsored Ballet '78 at the Sydney Opera House John Percival writing in Dance and Dancers (UK) said of it

'........Their (W.A. Ballet) offering at Ballet '78 was Nightsong created to Elgar music by Jacqui Carroll......The style of Nightsong is perhaps a compromise between the choreographer's modern dance inclinations and the dancers' classical training; if so, it has worked beautifully. The theme is one of nostalgia......The choreography takes the form of a suite of dances, ......Carroll wisely gives her dancers room to breathe; she allows passages of simple walking about, sometimes at the back, but at times as the focus of attention, and she does not try to match every phrase or emphasis of the music, which consequently itself takes the main attention at times and reinforces the effects she is working for......From the first I liked very much the soft flowing movements especially in the duets......' (John Percival: Dance and Dancer: December 1978)

Of the same work West Australian critic, Terry Owen wrote
10.

'....Then there's the straightforward and intense pleasure of watching beautiful bodies moving confidently and well. .....Nightsongs was created by Ms Carroll expressly for this group of dancers, and it's a winner - the company could take it anywhere and build audiences for dance with it.' (Terry Owen: ABC Radio: December 17 1977).

Following John Percival's viewing of Nightsongs he named me as his Most Interesting New Choreographer in his World View of Dance in the German Dance publication, Ballet, in 1978.

Summer Dances, a work first created for the Queensland Modern and Contemporary Dance Company in 1977 as A Suite of Dances for Summer, was shown by the W.A. Ballet in 1978. Again Terry Owen comments

'........Summer Dances is a delicious piece of pastoral humour which, like Nightsongs uses the beauty and strength of the company's women dancers to considerable effect. .....Carroll's dance vocabulary is full of clean, sharply profiled angularities which Vanessa Macintosh, the company's undoubted star, makes the most of, and as the work builds in ensembles and short solos, we are given the chance to appreciate each dancer's affinity with the choreography.' (Terry Owen: Theatre Australia: July 1978)

Although the Dance Co. (NSW) had been a contemporary dance company, like the Nederlands Dans Theater, under Jaap and Willy, we had trained mainly in classical ballet and some modern dance we were always expected to negotiate pointe work skilfully as well as soft slippers and bare feet. The 'new' dancer was to be able to cross any boundaries and succeed professionally in any form of movement the choreographer may require. Consequently, I had built up a complex personal physical repertoire of movement and could change my style of work accordingly to the training of the dancers, the company style and the nature of each company's repertoire

Australian Dance Theatre (ADT), by 1977 was directed by ex-Rambert dancer and choreographer, Jonathan Taylor. In 1977 at Jonathan's invitation, I created Fragments, to a montage/collage of music by Bob Dylan and Jack Nitzsche for ADT's first Workshop Season. Following the success
11. Of this work in the next year ('78) I received a full commision from ADT. I made **Lotos Eaters** to music of Anton von Webern. John Kirby, writing in Adelaide's Sunday Mail said

'......The premiere event of the past week has been the first performance of Jacqui Carroll's new ballet, 'The Lotus (sic) Eaters' at the Playhouse. ......It is a serious and demanding work - on both the dancers' emotional and physical capabilities and the audience's comprehension.........It is the kind of work in which everyone will see something of themselves and of life reflected. A powerful and reflective ballet which I believe ADT has shown great courage in premiering in modern dance "unconscious" Adelaide.' (John Kirby: Sunday Mail: July 1978)

Alan Brissenden, writing for the then national publication Theatre Australia, said of **Lotos Eaters**

'........... There is more intellectual toughness in *The Lotos Eaters*, Jacqui Carroll's new work......It begins with six dancers lying apart from one another on a darkened stage, curled around coils of rope which ascend to the flies. A man and a woman separate from the group, gradually bestir themselves and dance together, languorously, emotionally almost passive. The ropes are drawn up so that they dangle, just more than head high.................. suddenly the ropes fall with an ominous rattle and the dancers are left almost, it seems, unsupported. This satisfying and haunting ballet......is performed with sensitivity and extraordinary control by a group led by John Nobbs and Julia Blaikie. The choreographer, responding with great delicacy to the music, plays the dancers and the audience like a taut string of elastic, now tightening, now relaxed, using a range of movements which blend into one another so subtly that the patterns seem continuously evolving, yet each section being allowed to be complete in itself' (Alan Brissenden: Theatre Australia November 1978)

Among the above mentioned works I was also moving among the more avant garde and experimental dance companies making pieces for the Contemporary Dance Co. of Queensland and moving freely around the new music scene. For John Cage's Sydney visit in 1976 I had shown a theatre/dance work to Cage's own work **Flower** in the Central St. Gallery concert that various artists had mounted for him. He had enjoyed my offering immensely and I asked permission of him to stage his Song Books 3-92. He was delighted and told me to go ahead with his blessing. I
failed to complete the assignment of the complete cycle of 89 Songs but did show three works containing a large number of the songs. Of one of these 'works' containing a collection of songs David Gyger, attending a performance at the Science Theatre Uni. of NSW May 1977, wrote

'...... The theatrical highlight was Jacqui Carroll's imaginative realisation of Cage's Song Books, with the singer (Suzanne McLeod) carried in horizontal and bearing a megaphone by two stage "workmen" and the pianist and accompanist, dressed as Batman and Robin or their ilk, playing draughts in the corner as the music progressed. And McLeod's exit gambit, carried off again horizontal by the "workmen" after she started backtracking on a single phrase ad nauseam. Her bursts of distant sound, even after she was far offstage, provided a suitably bizarre climax to a thoroughly entertaining piece.' (David Gyger: Theatre Australia: May 1977)

Through the late 70's I worked with Mused, Synergy Percussion, David Ahern's Music Improvisation group, Teletopa

'......They alternated with David Ahern's inventive Teletopans improvising also ironically along with splendid ad lib dancers Philippa Cullen and Jacqui Carroll and a Christo inspired amusing monster mobile' (Roger Covell: SMH: 1977)

In 1979 I was accepted as the Australian choreographic representative at the International Summer School for Professional Choreographers and Composers to be held in England that summer. Many of our fellow dancers from the Jaap-driven years were already in London and the lure of the international scene beckoned. So it was, in early 1979, John Nobbs and I left for London.

The prestigious summer school to which I had been invited had been initiated by the Gulbenkian Foundation to promote dance and allow emerging artists an opportunity to test their product under the eye of leading professionals. At the 1979 School Glen Tetley was the dance representative and John Herbert McDowall the composer's representative.

Held at the University of Surrey during August, the entire group, choreographers, composers, dancers, musicians, dance teachers and invited leaders lived-in for 2 weeks. All these people
practiced and showed their form in a gruelling 14 day session. John Nobbs attended as Australian dance representative.

For myself, it was a wonderful, though at times, terrifying experience. It was an excellent introduction to the international world of dance with participants, in every field, coming from such diverse places as Barbados, Canada, France, Denmark, Holland, Ireland, Norway, America, and Australia.

After the first day and for the remaining 12 days we had to, under exacting thematic directions from Glen Tetley and in collaboration with a composer, produce, daily, a short piece of choreography. For the final work of the school we were granted a two day rehearsal period and were permitted to work with our preferred composer. Glen Tetley firmly, kindly, but fairly, gave comment on our product each night after each showing. To have the opportunity to show my work to the choreographer I most admired, to meet him, to be advised by him, was an excellent experience. Exhilerating, like riding a rollercoaster, sure of one's product one minute, totally unsure the next. It certainly encouraged one to think calmly under very high pressure! The genuine international quality of the gathering enabled one to gauge the dance scene that one was actively participating in and measure oneself against it.

Following this School, which was also served as an introduction to the European dance scene, I was commissioned by the East Midlands Mobile Arts (EMMA) dance company, then under the direction of Gideon Avrahami, to choreograph a new work for their 1980 programme. As well as the Surrey School attendance, while resident in London John and I participated in classical and modern dance classes with Ballet Rambert (Artistic Director Richard Alston) London Contemporary Dance Co. (A. D. Robert Cohan); performed with Spink Inc. (A.D. Ian Spink) touring London and the South East. As well, we observed every piece of dance we could get to and took further classes at Pineapple Dance Centre and with other interesting, independent teachers.
At the beginning of 1980 John Nobbs returned to Australia to re-join ADT in Adelaide. I completed my commission for EMMA Dance Company, Playback, using a new music score created for the piece by Barnaby Priest, the composer with whom I had collaborated most happily and successfully at the International School in Surrey, Playback was shown at the annual Dance Umbrella Programme at the Riverside Studios, London, in February 1980. Of this piece K.S.W. (Katherine Sorley Walker) writes

'........The other premiere, Jacqui Carroll's Playback very effectively alternated a tense fragmented trio with an expansive and lyrical duet' (K.S.W.: The Telegraph: February 2 1980)

On returning to Australia in 1980 I received a commission from ADT and created Missing Film. Based on images from the silent screen and danced to an original piano score by Carl Vine the ballet enjoyed an instant success. Opening in Melbourne on the same programme as Jonathan Taylor's Transfigured Night the Dance Australia reviewer wrote

'........The second best wine was last - a comedy routine called "Missing Film". In essence it is a send-up of the fruity melodrama and corny comedy of the early movies. It starts off with a log cabin in the snow. The heroine with her triplets mind you, is cast out into the cold, cold snow. From then on, it is all there. All the Hollywood visual cliches. The kidnapped tied-up damsel in distress - the Stan Laurel (or was it Charlie Chaplin?), the attention seeking Beach girls with their spotted ball, the Keystone cops, the gun toting emotionally distraught heiress, the King Kong ape, the pie man and the pies in the face scene and the woman and her triplets enduring through all.' (Brysha Blazenka: Dance Australia: 1980)

Geoffrey Hutton wrote

'..... By contrast Jacqui Carroll's Missing Film is a deliberate crowd pleaser, full of knockabout comedy and the broadest burlesque. ........The jokes are not balletic but they are fast and funny and cunningly designed to exploit the pleasure of recognition.' (Geoffrey Hutton: The Australian: 1980)

Of the subsequent Adelaide season, John Kirby, writing in the Sunday Mail said,

'........The two hits of the evening are Carroll's very witty pastiche on the silent screen, Missing Film, which has every thing from King Kong to a custard pie fight between a trio of wobbly-kneed Keystone Cops and Taylor's Transfigured Night.'
Another commission in 1981 came from Perth-based dance group, Kinetikos. For this small company I created *Equinox* to an electronic music score by European composer, Arne Nordheim.

Awareness of the true strengths and weaknesses of the dancers standing in front of me became an important area of concern. My, by now, extensive background in all forms of dance allowed me to assess and exploit the strengths of each group of dancers that I encountered and rather than wish them to be otherwise I considered that I could coach them to become what I wanted them to become as well as creating a work that would extend their abilities.

Of my work on the Kinetikos programme Terry Owen says

'......Jacqui Carroll, on the other hand, has responded creatively to the material that she found here and her "Equinox" is a triumphant combination of pragmatism and vision. Her two couples, in lustrous cream and copper gold body suits, give visible shape to the powerful Arne Nordheim music which was the beginning point for the piece in Jacqui Carroll's talented head. She makes the dancers, especially Jacqui Murphy, look good, she feeds the audience's imagination by enabling us to forget the church hall setting, she introduces us to a marvellous piece of music and, in doing all this, she serves dance very well indeed.' (Terry Owen: West Australian: September 1980)

During 1981 I continued to work as a choreographer. Using an all-female cast I created a work for the North Queensland Ballet Society (Townsville), *Three Scenes*, based on Lorca's play The House of Bernada Alba, to the music of Manuel de Falla (Nights in the Gardens of Spain). Perth-based Kinetikos invited me back to make two more new works. That invitation produced, *Edge*, a tension-filled duet for male and female dancer to the Cello Concerto of George Crumb, and *Streetline* to a collage/montage of 20's American blues and work songs.

In 1982 Harold Collins invited me to become Resident Choreographer with the Queensland Ballet. This was a first for an Australian dance company as most Artistic Directors were themselves the
resident choreographer. Without a specific brief I was permitted to work with the company at those
times in the day when they had no particular commitment and the studio was free. I came to
Harold with the idea that I would either make a new 'Midsummer Night's Dream' using the music
of Mendelssohn, or attempt a new version of Carl Orff's 'Carmina Burana'. Bold though the
proposal may have sounded Harold opted for **Carmina Burana**.

So it was that I spent approximately 12 weeks making this work. **Carmina**, musically, contains 5
major sections; Luck, Empress of the World, On The Green, In the Tavern, Court of Love and
Luck Empress of the World Reprise.

Designer Mike Bridges invented from nothing the costuming and setting as no particular staging
funds had been allocated to the new choreographer-in-residence position. The work premiered in
Melbourne at the National Theatre. Geoffrey Hutton, writing two years after **Missing Film** with
**ADT** said of this performance

'........Miss Carroll, now in residence with the Brisbane team, is an experienced
choreographer who has worked with many companies, which no doubt accounts
for her assurance in dealing with the erotic content as well as the rough-and-
tumble of these lively, earthy poems, showing the other side of life in an era
when the church exercised a strong grip on literature as well as music.
The work is free in form but there is an underlying discipline in all sections and
they are designed with sharp contrasts which stimulate the curiosity and do not
disappoint it....................

By now I had observed, absorbed and participated, as dancer, in a large number of internationally
significant choreographies by master creators and was able to allow my creative juices full rein.
The dancers of the Queensland Ballet entered into the spirit of the work wholeheartedly and
unreservedly.

'........altogether this is a substantial work, devised with a sure hand for forming
and dissolving groups of dancers, and very much alive. The ensemble is always
firmly balanced and with 14 dancers the stage is never too crowded to follow the
patterns. Rosetta Cook and Dianne Storer, both from Adelaide, are dancers to
watch; the males, led by Dale Johnston, Wayne Martin and Anthony Shearsmith are vigorous and well-trained. This ballet should have a future.' (Geoffrey Hutton: The Weekend Australian: August 21-22, 1982)

The ballet was shown in Brisbane in 1983

'......Carmina Burana takes the stage by storm, peopling it with lovers, urchins, brawlers and the rest, through the medium of Jacqui Carroll's truly innovative and exciting choreography which offers humor, sex, violence, tenderness and spectacle. The strong ensemble work is combined with some stunning individual performances from Wayne Martin's tortured reveller, to Anthony Shearsmith in a death-defying sequence with heavy wooden staffs, which he uses with incredible speed and agility and Rosetta Cook dances with sweet lyricism that is ideal for The Court of Love.' (Verity Masters: The Australian: September 26, 1983)

The work had a visceral, organic quality which seemed to effect both dancers and audience alike.

The catch phrase devised by Queensland Ballet's PR representative was, 'A feast for all the senses'.

'The Queensland Ballet's new work, Carmina Burana, is not merely something you see, rather it is an outpouring of light, sound, colour and movement that leaves one stunned from its incredible vitality......images that linger long after the final curtain call and the last fervent "bravo"! (Robyn Harris: Time Off: September 30, 1983)

Carmina Burana, to the music of Carl Orff, captured an already delighted audience by a meld of passion and excitement of almost Wagnerian intensity. This original version by the Queensland Ballet defies description in other than superlatives.' (Don Treble: Dance Australia: November 1983)

Night Songs was re-produced by the West Australian Ballet, then under the directorship of Garth Welch in late 1982. In 1983, on commision from the Come Out Youth Arts Festival in Adelaide, I made The Adventures of a Larrkin for the Adelaide Dance Co.

......Adventures of a Larrkin has everything to put an audience of all ages into a high good humor. So it's a shame that this rollicking dance, music, slapstick and mime piece doesn't extend into the second week of Come Out. ......Robert Canning is a heart throb larrkin, a good dancer who gives character to his role. ...The recorded music, arranged by Stephen Whittington, is thumping Australian folk tunes on piano, setting a great pace for an attractive, professional group of
In 1983, once more with the Queensland Ballet, and using the music of Janacek's Sinfonietta, I made a ballet based on the legend of *Persephone*. The music was of approximately 25 minutes duration and proved too short to contain such a complex myth. Performed for only one season and a country tour it disappeared from view very quickly. I must say that I was rather anxious when Wayne Martin put on his costume consisting of a short pleated skirt, bare legs and a helmet like an English policeman. As I found myself in uncontrollable laughter on the floor I realised that this costume revealed another, quite serious, mistake had been made in the design department. So be it.

However, still in 1983, a bigger commission was absorbing my interest, a two-act production of Charles Dickens' great tale, *A Christmas Carol*, created in collaboration with composer Carl Vine.

It was Carl's first full orchestral score. He created such a tuneful and dance-able score that it was a delight to choreograph to. Working once more in collaboration with designer Mike Bridges who had created the design for *Carmina Burana*, and creating movement very much within the classical style which perfectly suited the storyline, I made my first full length work. The role of Scrooge was created by veteran actor Reg Cameron. This turned out to be inspired casting as attested by Don Treble's comments:

'........Reg Cameron's mime and movements as Scrooge were perfect in their economy and precision of timing. And when he was allowed to dance briefly, near the end, dance he did with verve and style.' As well, Don Treble wrote

'........This brilliant and moving new ballet, which is likely to become a yuletide repeat in years to come, deserves to travel interstate and overseas.' (Don Treble: *Dance Australia*: December 1983)

'....Yet it is unexpected because of its daring. It dares to be rather like a theatrical pop-up story picture book. The marvellously costumed characters, and the quickly changing sets designed by Mike Bridges, virtually leap at the imagination.......As for the poor Cratchit family, in bondage to Scrooge, and ther.
blessed by his conversion, they have been shrewdly created by Jacqui Carroll with a kind of fabulous realism.' (David Rowbotham: Courier Mail: December 1983)

This encounter with an actor, Reg Cameron, playing Scrooge, was highly satisfactory. He was diligent, keen, attentive and hard-working. As it was, he had to work extremely hard to marry movement with music. Carl and I accommodated him as much as possible with very strong and obvious musical cue points and, in the main, he successfully managed the whole performance without musical mishap. He lied about his age and was in his early 70's when he took on this exacting role. As well as being a totally believable Scrooge he was also very charming!

'But there is nothing humbug about A Christmas Carol. It is a ballet warm with the traditions of Christmas and then mysterious as we are spirited to another world of dream and suggestion. It is in this spirit world where the ballet is strongest. The images are surrealist but the dance is definite and deftly performed by company members.' (Sandra Maclean: Sunday Mail: December 11, 1983)

In 1984 I became Head of Dance at the Centre for the Performing Arts (CPA), Adelaide. For one year I managed the course, teaching and choreographing on the students. The lure of the job was the security of financial reward (i.e. a weekly salary), to test my organisational skills and to find out if, perhaps, my future lay in teaching. Since 1970 when I first started teaching at Keith Bain's request I had always taught to supplement my choreographic income. I both enjoyed it and was very good at it. At first I taught mainly jazz, then modern dance, then more specifically in the modern field, Graham technique, later I added classical ballet. By 1984 I had taught at the Australian Ballet School, Rusden College (Melbourne), West Australian Ballet, Graduate College and W.A. Academy of the Performing Arts (Perth), Kelvin Grove CAE and Queensland Ballet Bodenwieser; Scully-Borovansky School of Ballet, Halliday's School of Ballet (NSW) and Australian Dance Theatre (S.A.) as well as countless small private schools.

I created Unfinished Business and re-mounted Sums for the CPA students. For Adelaide-based dance company, Arena, I made Reun for an open air performance. During 1984, while I was still
20.

Head of Dance at the CPA, the Queensland Ballet toured to Adelaide to present *Carmina Burana.*

While attending performances during the season I realised that I had to return to choreography in the professional world. Fulltime and permanent work with students was not the world I craved.

Once more, in Adelaide, I was released from a constricting contract by the Head of TAFE who told me, 'I am so satisfied with your work as Head of Dance that I could insist that you continue to honour your contract but I have also seen *Carmina Burana* and I say that you must choreograph, so go with my blessing!'

Once more at the invitation of Harold Collins, Artistic Director of Queensland Ballet, I was commissioned to make a ballet for the opening of the newly completed Queensland Performing Arts Centre and the 25th Anniversary of the Queensland Ballet. Harold secured the services of the Queensland Symphony Orchestra. With this wonderful incentive I thought big and decided to make a new *Scheherazade* to the entire glorious Rimsky-Korsakov score. (The original Ballets Russes/Fokine version of Scheherazade only uses the two central movements with the first movement as Overture). The complete work was approximately 45 minutes in length. *Carmina Burana,* the ballet, had run for a slightly edited 57 minutes. The opportunity to work on a really large stage was grasped by designer Mike Bridges and myself with glee. At the close of the work we stretched the Lyric stage to its full depth making the principal couple move upstage into a glowing, golden, smoke-filled light situated 100 feet from the front of the stage. We also used the, now defunct, curved white cyclorama to excellent effect, again to match the sublime closing musical passages by encircling the two principals in and all-white world in which they appeared to float.

'......But Collins' genius was to let choreographer Jacqui Carroll have her head for *Scheherazade.* It left the audience applauding, and roaring approval. For dynamism, for vigor, for concept, it even beats Jacqui Carroll's *Carmina Burana* of two year's ago.

Mike Bridges' designs and directs; David Whitworth does the lighting; the Queensland Symphony Orchestra conducted by Brian Stacey plays Rimsky-Korsakov.
And the whole company is fully in its element, with Rosetta Cook sinuous in the
title role and Craig Burgess whirling like a dervish.' (David Rowbotham: Courier
Mail: May 2 1985)

Once again I was able to create a new role for principal dancer, Rosetta Cook and, as always, she
was magnificent!

'. . . . . . the opening sequence features a sea of shimmering blue sashes pulsating
across the stage floor with a gauze screen adding a further dimension as the
dancers move between the waves.
Bare bellies, black lace and inspirational scenery finally give way to dance alone
as the production climaxes in a blaze of white light which emanates from the
bowels of the theatre. Featured dancers Rosetta Cook and Dale Pengelly are
outstanding. They add the necessary emotional edge to the sensory pleasures of
the four sequences.' (Bruce Dickson: The National Times: May 17 to 23 1985)

'Scheherazade is brilliantly constructed around Rimsky-Korsakov's symphonic
poem; choreographer Jacqui Carroll and designer Mike Bridges have translated
this richly romantic music into an exhilarating four-scene ballet which utilises the
spaciousness of the stage to the utmost' (Barbara Hebden: Sunday Mail: May 5
1985)

During 1985 I also created a Schools Programme for Townsville-based company Dance North, of
which Cheryl Stock was the Artistic Director. As well as the Schools Programme I made
Heatwave to popular songs about the hot weather!

I worked as Associate Director and Choreographer on director Alan Edwards' production of
Orpheus in the Underworld for the Lyric Opera and was Assistant Director on Mike Bridges' La
Boîte play, No Worries. I also worked as Choreographer and Assistant to Neil Armfield for QTC's
production of Patrick White's play, Signal Driver.

By the end of 1985 Jonathan Taylor had resigned from the Australian Dance Theatre. During
1986 an interim arrangement was in operation with Lenny Westerdijk (formerly Ballet Mistress
with ADT) and Anthony Steele managing the ’86 programme. The position of Artistic Director became officially vacant and, when the advertisements appeared and applicants called for, I applied. I felt that I had logged up an impressive portfolio of work, most of the work being created in Australia. The time was ripe, I conjectured, for a woman and for those whose principal careers had been within the Australian dance scene to be considered as strong contenders.

In the early months of 1986 I had added a particularly successful work to my collection. The West Australian Ballet, under the directorship of Barry Moreland, commissioned a new work. I made **Stabat Mater** to the music of Pergolesi.

’.....Jacqui Carroll’s suggestive interpretation of Pergolesi’s **Stabat Mater** is a work of art that could take its place with confidence in any dance company in the world.’ writes David Hough, ’.....Tolis Papzoglou’s smoking set, Kenneth Rayner’s dramatic lighting, Megan Sutton and Terry Johnson Burridge’s soaring mezzo and soprano duets together amplify Carroll’s intentions.’ (David Hough: The National Times: April 11 to 17 1986)

’**Stabat Mater** is one of the most beautiful things I have ever seen. Jacqui Carroll has choreographed a masterpiece for the company and they dance it splendidly. Michael Campbell and Michelle Martin in the leading roles are perfect as the symbols of Man and Woman. At the end, as he cradles her body the audience is moved to tears. Carroll’s imagery and symbolism are simple yet complex. Her whole vision is laid before us with the aid of a glorious design (Tolis Papzoglou), stunning lighting (Kenneth Rayner) and memorable music.’ (Alison Farmer: Independent: April 12 1986) ’......The combination of beautiful music, voices and dancing, moved many of the audience to tears' (Leslie Anderson: Sunday Times: May 1986)

As well as making **Stabat Mater** for the WA Ballet I also created, through an invitation by the Artistic Director, Maina Geilgud, **Canzona** for the Australian Ballet. I was permitted free rein with the casting and chose Joanne Michel, who was at that time Principal Artist with the company and the then youthful group of Steven Heathcote, Adam Marchant, Roy Wilson, Ulrike Lytton and Kathleen Reid.
Canzona was the title of the music by Carl Vine that he had originally written for the 10th Anniversary of the Australian Chamber Orchestra. It was a delicate work for strings, pastoral in overall quality with a slight bite to it. I very much enjoyed creating the work. The dancers were pleasant to work with although the atmosphere was difficult to define. In smaller companies everyone participates all the time, however, in companies of 65 plus every one is involved in their own very particular small part of the whole. Mike Bridges designed the work and I must say, in retrospect, that we were both a little ambitious for a 15 minute work! The work was over-designed. After the opening I begged Maina to let me have the dancers perform the work in just black sleeveless leotards and pink tights and pointe shoes with no set but she wouldn't allow me such a drastic move. It wasn't entirely unsatisfactory. Mandy Nolan writing in Performing Arts News said '.........Canzona is an entirely Australian ballet set in a poignant gentle mood with beautifully sympathetically designed costumes and scenery. This dance will appeal to the balletomane with its well executed dancing by Lisa Pavane (sic) and Roy Wilson. Canzona provides the perfect follow-up to Symphony in C with its more typical love story theme. The scenery and lighting to this ballet is the most spectacular and effective I've seen in ages and the dancing is delightfully light and fluid'. (Mandy Nolan: Performing Arts News: April 1988)

I always felt I had misled myself into thinking I was to create a ballet when, instead, I should have created a 'work'. Perhaps a snappy, modern pas de deux, all pizzazz and flash would have fitted the 14 minute brief more effectively. The piece was quickly swallowed up after the following season in Melbourne and never shown again.

Toward the middle of 1986 my application for the Artistic Director's position with ADT came up. I was one of three short-listed people to be interviewed. I had been working as a freelance choreographer since 1977 and had logged up some very impressive successes. I had shown flexibility and judgement when selecting the type of work best suited to each individual company I worked with and had shown tenacity and conviction in my pursuit of a choreographic career in Australia. And I had been successful! The one thing I had not done, however, was to attend to the politics of the game! I had failed to lobby the 'mandarins' of the South Australian Arts Department.
I had not been astute enough to work away behind the scenes. The government, in the body of the ruling class of the Arts Department, would place the person of their choice in the position very skilfully regardless of panels and boards. The government provided the money so the government would, at the end of the day, through their agents, choose the next director of ADT. I had failed in my bid to acquire my own company of dancers. I felt that it would have been very timely at that exact point in my career to have acquired my own group of dancers to mould and shape. It was not to be.

I returned, despondent, to Brisbane and made Babes in Toyland for Ballet Theatre.

".....Jacqui Carroll's production with Max Hurley's quite captivating scenery and costuming can only be described as brilliant and her large cast of no less than 70 children perform remarkably well" (Geoff Harding: The Chronicle: October 11 1986)

The following year found me back with the Queensland Ballet again as Resident Choreographer.

In 1987 for QB I made a new Firebird to the famous ballet score by Stravinsky and a Four Seasons to Vivaldi's famous score for outdoor presentation at the Warana Festival. I made Allegro non Troppo, to music of Vivaldi, for Dance North and choreographed Brisbane director, Bryan Nason's new-look Mikado for TN! Theatre Co.

"......Passionate is the word to describe Queensland Ballet's Firebird. With electrifying choreography by Jacqui Carroll it's the kind of thing to make the hairs on your neck stand on end, such as we have probably not seen since Jacqui's own Carmina Burana. (John Harris: Daily Sun: August 1 1987.

"......Jacqui Carroll taps the timelessness of this Russian folk tale. She combines elements of ritual, myth and legend to create a landscape of passion. This intensely dramatic work dwells on the unyielding world of human experience. (Anna Zantiotis: The Australian: August 3 1987)

"......The title role is the perfect vehicle for Rosetta Cook, who dances with every fibre of her being. Her guttural screams are blood-curdling; her dramatic commitment total.

Peter Lacadou-Wells, as her consort, has an aura of animal energy, which
compliments the Firebird's initial fragility. It is a ballet of juxtapositions - adoration, rejection, torment, self-discovery - and John Nobbs' design reflects this in a strangely appropriate way, with its primitive yet futuristic feel. (Peta Koch: Courier Mail: August 1 1987)

For the Bi-Centennial Programme of 1988 Barry Moreland, Artistic Director of West Australian Ballet, commissioned an all-Australian celebration teaming me with West Australian artist Robert Juniper and composer Carl Vine. Together we created The Night of the Full Moon. It was an exhilarating ride. Carl's score was rich and evocative and Robert Juniper's bold set was inspiring.

A review of the music component in the season said,

'.......Carl Vine's Night of the Full Moon is primitivism at its most approachable. His talent for well-formed melodies and a fine balance of large and vigorous orchestral effects have resulted in music which is thought provoking and exciting.' (Anne Hodgson: The West Australian: July 11 1988)

'....Night of the Full Moon certainly shifted the emphasis of the familiar world we accept, framed in that ordered rationality of European concepts, where everything is so urbanised and husbanded that the pramaeval land and its influence is forgotten as an entity in itself. Set against the dramatic painting of Juniper's with repetition in the floor design, a continent seemingly stirs out of the Ice Age itself. The angular dance movements, red forms stretching awkwardly, deliberately emphatic in gesture, trigger imagery of that genesis of life so near to the surface in this most exposed of bed rock continents, so clear in WA's translucent waters. Here the dance is not part of the world of Swan Lake it reflects much more the elemental life forms.' (Indian Ocean Arts Association Newsletter: August 1988)

'.......The first, Night of the Full Moon, concerns death and rebirth and Juniper's design is quintessential Outback. Although the dance was trifle shaky at times, it was a complex, demanding work; hiccups could be put down to first-night nerves. Vine's music was excellent and Carroll's sinuous choreography made for near perfect dance.' (Stephen Amos: The Australian: July 12 1988)

In Brisbane, as part of the International EXPO being staged I was commissioned to create a children's dance piece for presentation on one of the many performance areas on site. I invented the Expo Kids' Company and made a work titled Thank Your Lucky Stars with a cast of over 40 young people aged from 6 to 16 years.
Following Thank Your Lucky Stars John Nobbs and I made a 6 month trek. This journey took us from Delhi, India overland to finish in Harare, Zimbabwe. We travelled with an overland trekking company, Dragoman, lived mainly in tents and cooked for ourselves throughout. While in Africa John and I also went offshore to visit, Lamu, Mauritius, Madagasgar and Zanzibar.

Following this 6 month journey and after visiting London for a brief stopover we went to Barcelona, travelling on to Lisbon, Portugal via Cadiz, Seville, Granada and Gibraltar. We then went north to Scandinavia where we toured Sweden, Norway and Finland returning to London via Berlin.

Shortly after my return to Brisbane Queensland Ballet re-staged Carmina Burana in November 1989 at the Lyric Theatre, Queensland Performing Arts Centre, with full symphony orchestra, 80 voice choir and 3 soloists. It was a triumphant season and 12,000 people saw it over 6 performances. Artistic Director of QB, Harold Collins, was overjoyed as it had always been his desire to see the work performed entirely 'live'.

Barbara Vasdekis wrote of this event

''....The Queensland Ballet's present production of Carmina Burana is in every sense a realisation of Carl Orff's original intentions. For him the work was a synthesis of all the arts, a unified combination of song, dance, sound and enchantment.

' In composing the scenic cantata Orff's intention was to create magical pictures which employed all the resources of the theatre in a celebration of the life forces and fate's unfathomable depths.

'All this is achieved. The 1982 production and the taped recording of Orff's music has been replaced by the combined resources of the Queensland Symphony and Queensland Philharmonic orchestras, the Brisbane Chorale and vocal soloists. The performance brings together 140 dancer, singers and musicians and the result is an important event.

'Jacqui Carroll's powerful choreography drives the dancers with a force that is animated by Carl Orff's melodic invention. Her imagination is compelling. Like Orff's melodic lines, Carroll's movement is borne along by vital energy enriched
with emotion.
'The dancers' performances are inspired. They work together with precise timing that amplifies the sense of unity and structure. And for the first time the men are seen as technically strong as the women.
'Musically the production is magnificent and intoxicating. Theodore Kuchar conducts the orchestra with a clarity that activates Orff's instrumental apparatus. Vocal soloists Rosina Waugh, Christopher Josey and David Wakeham invoke the primeval forces as Orff wanted.' (Barbara Vasdekis: The Australian: November 14 1989)

'........The Queensland Ballet's Carmina Burana could well go down as the theatrical highlight of the year or even the most spectacular production to emanate from Brisbane.
'It is production that would well have fitted the spirit of last year's Bicentennial or the World Expo extravaganza.
'When will be the next time an audience anywhere can witness the coming together of 104 musicians, 78 singers and 18 (sic) dancers in a glorious symphony of dance, music, sound and colour?
'.........But the backbone and strength of the work is still the choreography of Jacqui Carroll, who makes the dance soar on high with the music, reflecting its innate power, medieval mystery and romanticism.' (Peta Koch: Courier Mail: November 11 1989)

I was invited, in 1990, to teach and lecture in movement to the student body in the Drama Department of QUT. This involved movement sessions for the trainee actors and giving lectures to those involved in general drama studies. I have continued this work with the Drama Department, QUT, in varying degrees up to the present.

In 1990 I made a new ballet for Queensland Ballet based on Shakespeare's Othello. To the music of Tchaikovsky I made a work for four principals and chorus.

'.......John Nobbs' striking set framed Othello, powerfully created by Jacqui Carroll to the sombre music of Tchaikovsky. After a slightly tentative start the men in particular danced with splendid strength and precision.
'As Desdemona, rarely has Rosetta Cook moved more beautifully, and what an impact those lovely arms made - soft and elegant one moment, anguish and
angular the next. Martin Michel as the anguished Moor combined lightness and power, and Michael Campbell was a sinuous Iago' (Barbara Hebden: The Sunday Mail: July 8 1990)

In the same year I choreographed a work for Expressions Dance Theatre. I had suggested to Maggi Sietsma, the Artistic Director of the company that she should consider dancing again and that I would make a duet for herself and John Nobbs. Both had retired from fulltime dance commitments but had plenty to offer in the way of performance. Maggi agreed to let me make a work for herself and John as part of her 1990 season. Peta Koch, writing in the Courier Mail says

'........One of the most wasted resources in dance is the mature artist and Jacqui Carroll's The Last Tango is a resounding answer to this practice.
'Sietsma and Nobbs have dusted off their dance skills and emerge triumphant from the cobwebs of a silent movie set in the title work, the Last Tango a delightful send-up of the passionate celluloid couples of the past. Sometimes restrained, sometimes over the top, it is a delicious blend of whips leathers and spurs - and tango - with Sietsma languourously sensual and Nobbs the archetypal tough guy.' (Peta Koch: Courier Mail: September 8 1990)

'........portrays the relationship between two faded silent movie stars with great verve and a wicked sense of humour" (Brett Debritz: The Sun: September 7 1990)

Also in 1990, I choreographed Sinfonia Sacra to the music of Panufnik for the Graduating Students of Queensland University of Technology's Dance Department.

As well, Scheherazade was re-mounted by QB and presented at the Lyric Theatre in November, 1990.

In 1991, to the well known music of Arnold Schoenberg I made a new Transfigured Night for the Queensland Ballet.

'........The real artistic achievement here is Jacqui Carroll's Transfigured Night which creates simple and honest emotion through clarity of movement. The dancers begin the work crouched on the stage in a dismal half-light. As Schoenberg's music starts to stir they reach up as if struggling to escape some desperate repression.
'The work develops with a gradual, almost imperceptible release from this mood..
Slowly the tone changes - Schoenberg's music is now full of passion and the dancing is light, as though some terrible burden has been removed. The sky opens there is a feeling of freedom, and the possibilities of life seem infinite. 'Inspired by the liberation that followed the breaking down of the Berlin Wall, Carroll has successfully used Schoenberg's rich score for strings to express a soul's journey from darkness to light. It is a simple work, but there is a complexity that arises from the way Carroll has textured the dance.' (Barbara Vasdekis: The Australian: July 8 1991)

Acting on an impulse, and with a desire to work with people of my own selection, I approached the then Artistic Director of Brisbane's La Boite Theatre, Patrick Mitchell, regarding the possible production of a new work. My ideas were to use the music of avant-garde New York singer/musician Diamanda Galas as a springboard to create a piece of theatre with an all-male cast. He gave me a place in La Boite's calendar, some money and encouraged me to start work!

The outcome of this agreement was my first dance/theatre work, *Briefings for a Descent into Hell*. I auditioned for a group of actors or dancers and ended up with a suitably interesting mixed group of youth and men. The group was made up of dance students from QUT Dance Department, Drama students from QUT Drama Department and a mixture of amateur and professional actors.

I boldly invented the structure as I went along finding texts that suited my developing construction and ideas. The group of 11 men rehearsed three times a week over a long period of time. They were enthusiastic and eager to make a new piece of cutting edge theatre.

The production was certainly different to anything previously shown not only at La Boite but, as it turned out, in Brisbane. Audiences either loved it or hated it! Critical reaction was generally fair to good.

'......Carroll is a choreographer who has worked mainly with the Queensland Ballet. This new piece, which goes beyond ballet or even dance, is Carroll with the aesthetic gloves off.'
The men enter singly. Their first stop is a steel drum of soot which they rub over their naked torsos and faces. They fling themselves to the floor, or hurl themselves against the fences towards the audience. They quote Euripides, Kafka, Eliot... Later, one by one, they adorn themselves with ochre, and then plunge their heads into a drum of water. As they lift them out, arcs of water radiate upwards and behind them. The floor is slippery and streaked with a layer of mud. This hell is a ritual, a male playground based on power: rugby match, wrestling bout, initiation rite, prison camp... some images are reminiscent of 1960s group theatre, some are a more restrained version of the brutal Spanish company La Fura del Baus. (Adrian Kiernander: The Australian: August 20 1991)

Mary Nemeth wrote of the work......

'The protagonists of this psychic journey are represented with total integrity by the 11 performers. Voice work is well done and dance movement ranges from athletic through disciplined Greek chorus work to a frenetic evocation of the modern Plague Mass of Diamanda Galas. Peter Knapman, Clive Williams and Noel Sheridan feature strongly and Donald Hall's music contribution is integral and considerable. T.S. Eliot's 'The Hollow Men' sets the scene of the 20th century arid limbo between old values and yet-to-be-formulated new ones. Further sequences are created from - and imaged on - the Inquisition, Dante's Inferno, Vietnam angst, Kafka's The Burrow, etc. Powers of good and evil, Christ and Antichrist, engage in ruggedly physical battle in Carroll's psychic arena. (Mary Nemeth: Time Off: September 1991)

Whether I knew it or not I had arrived at a crossroads and, from this work on, would be entering, more and more, the theatre of text. This new invention of mine, Briefings, marked that crossroads. With Briefings, also, I had acquired my own group of performers. I wasn't working with a group belonging to an artistic director as with the Queensland Ballet, West Australian Ballet, and many other companies, instead I had selected the group and I was solely in charge. I had never once, in my lengthy career, enjoyed this position. It then became obvious to me that to establish my own company was the next, very necessary, move forward.
Chapter 2: Changing Lanes

Moving from choreography to theatre direction

1991 - 1998

In 1991 an event occurred which has had a profound and lasting influence on my artistic journey, I discovered the work of internationally renowned Japanese theatre director, Tadashi Suzuki.

It happened, that in September 1991, Japanese theatre director, Tadashi Suzuki, was conducting a workshop in his training method for actors in Melbourne. Attendance was by invitation and my husband, ex-Australian Dance Theatre dancer, John Nobbs applied and was the only Queenslander to be selected.

I went to Melbourne to attend the Melbourne Festival of Arts which was being held at the same time as the workshop. After several days of workshops John encouraged me to watch one of the sessions. He got permission for me to attend and on the sixth day of the workshop I sat at the back of the large rehearsal room watching. The experience was exhilarating. Here, at last, I saw actors striving physically, working hard and being judged. I saw, for the first time, actors speaking chorically, as one voice. Speaking with energy.

By 1991 Suzuki was, in fact, an international figure in the theatre world. Having lost direct interest in the theatre/drama area some time before I was not aware of Suzuki's international prominence. In Brisbane no-one that we spoke to, with the exception of La Boite Director, Patrick Mitchell, who spoke in extravagant praise of a Suzuki production of King Lear that he had seen in the USA, had ever heard of Tadashi Suzuki or his work.

Of the training that John had been participating in and which so excited me an American observer in Toga, Japan, Mr Suzuki's Summer base, wrote in 1981:

'......For all his gentleness, in rehearsal he can be tyrannical. His work is sensitive but tough, a ruggedly physical series of exercises that resemble military drills. Eyes fixed, faces immobile, the company stamps and pounds the stage floor with its feet
in perfect unison, executing complex and exhausting patterns with intense concentration. The classical theater of Japan is evident in slow motion mixed with arresting moments of breathtaking stillness, like living sculpture. Such training produces strong actors, unified in body and voice, and an acting style that is highly energised and objective.' (Jack Clay: Christian Science Monitor: September 1981)

At the conclusion of the 2 week training session Mr Suzuki announced the cast for his upcoming production of The Chronicle of Macbeth which he was preparing for the 1992 Adelaide Festival of Arts in collaboration with Melbourne's Playbox Theatre. This cast, surprisingly, included John (Nobbs). He was the only one cast who had not been in the special group, selected by Playbox Artistic Director, Carillo Gantner, who attended the 1991 International Training held, for 3 weeks, in August, at Mr Suzuki's Festival Headquarters in Toga, Japan.

In the first half of 1992 John returned to Melbourne to rehearse The Chronicle of Macbeth and I, who had been invited to teach Graham Technique to the senior dance students at the Queensland University of Technology (QUT) started work there. I welcomed this opportunity as it appeared to me that a decreasing number of students of contemporary dance had access to this vigorous and demanding technique. Because those teaching the technique have to be physically able to demonstrate at a high level of skill it appeared that few dance teachers were equipped to pass on this information through their bodies and this exceptional study was being neglected almost to the point of extinction. As it so particularly empowered the female dancer's body it seemed to me that it ought to have been a priority in the area of contemporary dance study. I was very glad to be given this opportunity and tackled the 4 month assignment with great pleasure.

During the Easter Semester break I travelled to Hobart, Tasmania, where The Chronicle of Macbeth, having completed its tour to Adelaide Festival of Arts and the Melbourne season, was presenting a one-week season at the Theatre Royal, Hobart. While there, I saw every training session, every rehearsal and every performance. Finally I was seeing theatre/drama that was totally exciting in its structure. Suzuki had created a 'choreographed' construction in which the play took place. Using a skilfully distilled text and cleverly selected music, Suzuki presented
a totally fresh look at the play of Macbeth. It was bold, it was challenging. I had seen international theatre and this was the most rivetting that I had so far witnessed. And there I was, in Hobart, Australia, being treated to some of the greatest text re-construction and directorial skills in the world!

After John had completed the tour which finished with performances at the Mitsui Festival in Tokyo, Japan, he returned to Brisbane. He wished to continue his Suzuki training and so bi-weekly sessions were initiated. We invited those locals who we thought may be interested to join us. This was also my first opportunity to commence training.

I received information in September 1992 that I had been awarded a three year Australian Creative Artists' Fellowship for my services to dance in Australia. This Fellowship was for the years, '93, '94 and '95. For the second time in my creative choreographic life (the first being my year at the Centre for the Performing Arts, Adelaide, in 1984) I was to be financially secure and, this time, for three years! I was extremely grateful.

Late 1992 found me deep in preparation for a new 3 act ballet based on Shakespeare's The Tempest. Music by Carl Vine, costumes by Jamie Maclean and set by Eamon D'arcy.

Inspired by Tadashi Suzuki's bold theatrical works I decided that Prospera, played by guest artist, John Nobbs, should speak some lines of the play from the stage during the course of the ballet. I even had a revolutionary idea for surtitles to be shown containing the pertinent text relating to the particular scene being danced. Unfortunately, financial constrictions didn't allow for the surtitles to be used but I did use the spoken text.

'.......Go along to this production expecting a classically pure balletic rendering of Shakespeare and you will be in for a rude shock.

'This is a dance-theatre version of The Tempest which draws as much on the influence of Star Wars as it does on the writings of the Bard.

'In fact there are times when the audience will think they are up there battling it out with Luke Skywalker instead of placidly observing the state's ballet company.

.......Particularly appealing are its lyrical movements and, in stark contrast, a
Balinese gamelan effect which allows for exotic, oriental dance breakouts.

'This is one of the most ambitious productions the Queensland ballet has mounted and certainly one of the richest to look at. Eamon D'Arcy's stark, circle driven set contrasts with superbly elaborate costumes by Jamie Maclean........... This work may not equal the triumph of *Carmina Burana* for Carroll but it is still a landmark work for both Queensland and Australian ballet.'

(Peta Koch: Courier Mail: March 26 1993)

The audience response was very positive and I felt that I had reached a new, more fertile area of dance exploration with this work.

'.........Jacqui Carroll's *The Tempest* is a stylised fantasy with minimal sets, elaborate costumes and a richly melodious music score.

'Carroll has translated the essential mood of Shakespeare's text into dance and avoided a more literal interpretation of the events that make up the narrative.

'Characters, emotions, tragedy and comedy are constructed through dance but in the end it is much more - it is theatre and drama.

'The ballet is tightly structured around Prospero, the deposed Duke of Milan, who uses magic to take revenge on his enemies and then voluntarily relinquishes this power.

'The storm that begins the work is a fantasy of light and violent synthetic sound.

'By combining electronic music with orchestration played by the Queensland Philharmonic Orchestra, Carl Vine's score reflects a wide variety of influences. It is as if, like the play itself, the music is resonating down the centuries.

'Prospero's power over the characters is strengthened by his use of speech and by his coupling with Ariel the air-borne spirit (Terri-Lee Milne) who represents his female half. John Nobbs is an impressive dancer-actor who delivers chunks of Shakespeare's text with enormous stage appeal.' (Barbara Vasdekis: The Australian: March 26 1993)

Still in 1993 and at the invitation of the Drama Department of QUT I produced a version of Aeschylus' play, *Agamemnon*. As Chorus, Aaron Catalan sang along with a Karaoke machine; Clytemnestra was played by two women, Lorraine Dalu and Margaret Harvey, who sang 'My Way' in both English and Greek; as Chorus, Julie Eckersley was dressed in a tight red dress and wore, as the original Greek performers had done, 6 inch high shoes; the returning Greek soldiers danced to Zorba The Greek. This was my second excursion into theatre. The production was not like the general run of plays performed by the QUT students at that time. It was neither
domestic nor did it strive to be 'naturalistic'. It contained structured, formal, choreographed moments. The dance, music and movement were unselfconsciously woven into the general swell of the work. The play did not stop for the delivery of 'a musical number' instead the musical and movement forms emerged from and slid back into the drama as cunningly as I could construct.

Having commenced the training sessions in Suzuki Actor Training in mid-92 by mid-93 a small group of performers were coming together as a company and I resolved to create a work. The continuing financial security of the Fellowship allowed me to underwrite the season. John Nobbs and I became co-Directors of Frank Productions, as we had named this new company of performers.

I created a work based on the Greek legend of Orpheus. Using Gluck's opera as a starting point I gleaned text from some poetry relating to the Orpheus legend, some text from Cocteau's film of Orphee with additional words by one of our actors, Peter Bromley, plus the Calzibigi libretto from Gluck's opera.

Those times that I had sat beside directors such as George Ogilvie, Rodney Fisher, Helmut Bakaitis (South Australian Theatre Co.), Rex Cramphorne (Performance Syndicate), Neil Armfield (QTC) and countless opera directors had left a definite residue. Thus it was that I found gathering and arranging the text could be fed from all these experiences. As an experiment, and in keeping with the operatic style of the work, within the text the performers spoke English, French and a little Japanese.

'...we've never seen anything like the version ever-exploring creative spirit Jacqui Carroll is presenting at the Princess Theatre until Friday night.

'Impassivity is impossible as you are slowly immersed into a cauldron of seething primal power and saguine imagery; this is an awesome experience.

'.......Although Jacqui is known and acclaimed for her work as a choreographer, The Romance of Orpheus marks Jacqui's journey to a broader language of artistic
expression than that of pure movement.

'In addition to her dance skills, director Jacqui has drawn from Japanese and Eastern theatre techniques in preparing this group of eight performers with a unique Australian perspective. The resulting blend of text, movement, music, symbolism and imagery is one which is indeed foreign to general theatre audiences, but should be embraced for just that; art thrives on originality. Besides that it is thoroughly absorbing. The mesmerising focus and control harnessed to perform the spectacular whirling (its beauty and power accentuated by perfectly balanced twirling skirts) and tableaus created by stick choreography provide some of the most arresting images. At just over an hour, the program strikes a perfect balance between the intensity of its presentation style and audience ability to absorb such new and potent concepts.' (Olivia Stewart: Rave: December 15 1993)

With *Orpheus* I was investigating the speaking of text in an operatic manner. Five performers spoke both individually and collectively as Chorus. The work was neither opera nor dance nor was it a play, somehow I had put all the possibilities together and, with the help of some wonderfully evocative music created by Lorne Gerlach, had created something else.

The last invitation to work with mainstream dance came from the Queensland Ballet. I created a special tour de force making a new *Bolero* to the well known Ravel score in November 1993.

In 1993, after attendance at the Saratoga Springs International Suzuki Actor Training Course conducted by Tadashi Suzuki and the Suzuki Company of Toga (SCOT) actors at Saratoga Springs, USA, John Nobbs was invited by Mr Suzuki to join SCOT in 1994 and work with his Japanese actors. This was indeed an honour as John was the first Australian to be invited to work alongside Mr Suzuki's SCOT actors. Prior to this only American actors had performed with SCOT actors in Mr Suzuki's bi-lingual productions.

So it was that in July/August 1994, using the freedom, both financial and artistic, granted by my Creative Artists' Fellowship I spent 6 weeks in Toga, Japan. During this period I was given permission to observe all of Mr Suzuki's training sessions, rehearsals and performances. I was also given free access to all the other Toga International Festival of Arts performances.
The whole experience was a revelation. Situated in the Japanese Alps, the closest city Toyama, population approximately 1 million, Toga is accessed by a local train from Toyama followed by a 1 hour bus ride through steep hills and dense forests. Surrounded by rice paddies and mountains, Toga Art Park is located in the valley of the Momose River. Here, in this isolated spot, world theatre is shown once a year to a very large audience. The year I arrived a brand new theatre was dedicated. Designed by leading Japanese architect Isozaki, dedicated in a Shinto ceremony with the villagers contributing a dragon dance for continuing good fortune, the new theatre brought to four the number of theatres on site.

Seeing Mr Suzuki's work in Australia had been a revelation, however, in his own domain the work created was truly awesome. The training was conducted at a ferociously high pitch. Suzuki says of his training,

'...The main purpose of my method is to uncover and bring to the surface the physically perceptive sensibility which actors originally had, before the theatre acquired its various codified performing styles..........Technically speaking, my method consists of training to learn to speak powerfully and with clear articulation, and also to learn to make the whole body speak, even when one keeps silent. Thus the actors can learn the best way to exist on stage. By applying this method, I want to make it possible for actors to develop their ability of physical expression and also to nourish a tenacity of purpose.' (Tadashi Suzuki: Toga SCOT Book: 1982)

Suzuki's rehearsal methods for producing a performance were fierce, demanding, and, to most Western eyes and ears, harsh. But the results were monumental and the performances he garnered from his actors were of such physical focus and and vocal power that his methods would have to be considered totally effective.

During the 1994 Festival John (Nobbs) performed in Mr Suzuki's production of Dionysus. In this version of the Euripides' tale John played The Reverend Father, an invention of Suzuki's. This character, bound to a wheel chair for the duration of the play, opens and closes the work with a
speech from Samuel Beckett's play, Cascando. American actress, Ellen Lauren, played the role of Agave, the mother who kills her own son, Pentheus, in a Dionysian frenzy. As Suzuki's principal English-speaking actress Ellen was magnificent. Having been attracted to the training in the early 80's she had been in constant connection with Suzuki through his training, as well as performing in other bi-lingual international productions with SCOT. She had also played Lady Macbeth in Suzuki's 1992 production of *The Chronicle of Macbeth* for Playbox Theatre, Australia.

Suzuki works and re-works his plays. He has a powerful over-riding aesthetic and as I have no English language reviews for Dionysus I submit reviews of his earlier work *The Trojan Women* as an example of his style of presentation.

'........In narrow theatrical terms, Suzuki's most obvious purpose is to cross-fertilize the energy and formal mastery of Noh and Kabuki with the content of the otherwise enfeebled modern repertoire. 
'.....The present show, by the Suzuki Company of Toga (SCOT) .......A Japanese treatment of a European classic, played with tremendous technical address, and introducing the work of a pioneer director new to this country. Tadashi Suzuki's post-atomic version of *The Trojan Women* is a world theatre event in the same class as the past productions of Kantor, Habib Tanvir, Terayama and the La Claca group.' (Irving Wardle: The Times (London) April 1985).

'......But it is Kayoko Shiraishi's performance that takes us to the heart of Euripidean pain. She compels attention from her very first entrance with eyes that seem to have witnessed horrors. When she transmutes herself from the grieving Hecuba into the priestess Cassandra, she does it in one flowing movement as she sheds her speckled mourningcloak, clasps her hands above her head in a hieratic gesture and rises slowly from the ground as if on some invisible spring' (Michael Billington: The Guardian (U.K.) April 1985)

As well as seeing Suzuki's Dionysus on the Outdoor Stage during the Festival I saw *The Medium* by the Saratoga International Theatre Institute (SITI) of the USA; a 30 strong Indian theatre group performing a section of the Hindu legend, The Mahabarata; Jorge Luis Borges' play, *Street Corner Man*, by an Argentinian company, El Angel, under the direction of Monica Vinao; Schmitt-
Pemette, two dancers from France and Kagokyo, another SCOT production by Suzuki. I also participated in the training conducted by Ellen Lauren.

Before leaving Japan John and I spent several days observing KODO, an internationally respected group of Japanese drummers specialising in the playing of the Taiko drum. They live and work on Sado Island in the Sea of Japan. They have developed their prodigious skills by rigorous physical training and dense rehearsal methods similar to Mr Suzuki's hard path of learning.

On return to Brisbane Frank Productions presented The Romance of Orpheus at the Princess Theatre. This production was in keeping with our aims, making the exploration and continuing development of repertoire a priority. This being the final year of my Fellowship enabled me to underwrite the season.

Veronica Kelly referring to the cavernous use of Brisbane's Princess Theatre wrote

'......It's a space of possibilities demanding to be animated by passion, energy and artistic vision and these are what The Romance of Orpheus has in abundance.

'The classical story is enacted in dance, chant and poetry in various languages. Under Matt Scott's jewel-like lighting, the dim cavernous stage and lofty golden arch becomes the abode of the shades and the gate to the Underworld. A lyrical symphonic-scale musical score by Lorne Gerlach is only one of this productions' remarkable assets, leading and supporting the movements such that each art form appears mutually inspired in an organic creation.

'......The Chorus supports Orpheus in a dance of lament and later transforms into stick-wielding Furies in an archaic dance of vengefulness. The expressive variety allowed by Carroll's idiom is nicely displayed in these contrasting passages. The full skirted spinning dervish movements that frame the action paradoxically evoke the weirdly entropic energy of the dead and spiritual transcendence of individual griefs and passions.' (Veronica Kelly: The Australian: November 18 1994)

'......Her artistic vision leaps across centuries to meld the theatrical forms of ancient Greece and contemporary oriental method into a style of universal significance. Like innovators before her, Carroll has shaped from the Orfeo myth a new theatrical creature, a solemn fusion that equalises movement, music, drama and vocal
declamation.

.............It is compelling drama, excruciating almost in its intensity.

.............Just when the intensity seems too much to bear, the familiar sound of Gluck's Che Faro, albeit synthesised, rising through the mists of the nether regions, is comforting reassurance in this aching, brilliant realisation of the timeless plight of these immortalised lovers. (Patricia Kelly: Courier Mail: November 22 1994)

...........In retelling the Orpheus legend Carroll has drawn upon several texts - including Aeschylus and the libretto of Gluck's opera - and woven them into a quite transportational 70 minute dance.

It's a primal, almost Dionysian work, slow and stately yet terribly exciting to watch....................This is a deeply satisfying work, and one of those rare occasions where one feels privileged to be in the audience.' (Nick Dent: Theatre Australasia: December 1994)

Because the company was unfunded and the actors unpaid they could not always be available for seasons if they had other commitments. Late 1994 brought an invitation from Brisbane-based Experimetro to produce a new work for presentation in the 80 seat Metro Theatre. Having only 3 actors available that I considered sufficiently technically advanced in both physical and vocal skills I proceeded to prepare Shakespeare's Macbeth for 3 actors and one property person. I re-named the work The Tale of Macbeth: Crown of Blood to indicate that the work would represent a new look at Shakespeare's play, Macbeth. The principal players Macbeth and Lady Macbeth were played by John Nobbs and Lorne Gerlach respectively. The casting of a male as Lady Macbeth was initially done because no female company members were available or ready to play such a role. This, however, proved to be an excellent decision in the light of the traditional casting of men in both Shakespeare's times and also in Japanese traditional Kabuki theatre where the onnagata is an honoured position wherein male actors perfect the playing of female roles. During the course of the rehearsals Joanne Loth who was operating as property person improved vocally and physically to such an extent that I expanded her role and cast her as an apparition, the nurse and witch's assistant. The final cast was 4 actors.

...........The play's tight script; with events piling upon events as Macbeth, spurred on
by his wife, sets out to make himself king, has been distilled without suffering a fatal amputation.

'Carroll's inspired treatment, influenced by renowned Japanese theatre director Tadashi Suzuki, uses just four actors, striking sound, and lighting to deliver theatrical magic in an entertainment offered in a compact 80 minutes.

'..........Dressed in matching plum velvet gowns, these actors use their well-disciplined bodies in surprising ways to convey emotion and feelings. Gerlach, as seductive as Rudolph Valentino in his hooded cloak, and suggesting femininity while using his own clearly masculine voice, is totally focussed in his few vital scenes, and the sleepwalking scene is stunning. (Des Partridge: Courier Mail: April 1 1995)

'.....Here is a beautiful work, hypnotic in its strangeness, affecting in its intensity.

'........So Carroll's Macbeth: Crown of Blood is a visually stunning, imaginative yet pure distillation of Shakespeare's tragedy - ............Jacqui Carroll herself has pared the play to a minimum of text which shows the influence of Lady Macbeth and the 'weird sisters' - ..............
The heightened style of declamatory performance, slow movement and elegantly sculpted cameos of white-faced actors entwined in scheming relationships yet not touching is illuminated and supercharged by Matthew Scott's unexpected and impeccably cued lighting changes.' (Mary Nemeth: Time Off: April 5 1995)

'......Their previous production The Romance of Orpheus enchanted with its movement but disappointed vocally. Macbeth is a great leap forward, a searing ritual of horror made beautiful by voices that reverberate in seductive echoes around the listener's skull and movement exquisitely stylised and flawlessly performed. The actors flow like slugs across the stage, sinking to the ground and rising as if by levitation, looming forward into light or fading out of it as if manipulated by a zoom lens. They maintain critical distances from one another, like wild animals, daring one another to invade that space and invite annihilation.'

The physical nature of the training plus the intense vocal focus were both being driven by John Nobbs' own personal journey with Tadashi Suzuki. Through his intense personal experience he was able to show how the transition from classroom training to stage performance was made. All
this work was beginning to bear definite product.

In mid-'95, as part of the 2nd International Congress of Drama/Theatre Education we presented, on the Open-Air River Stage in the City Botanic Gardens, *The Tragedy of Oedipus*. Using some of the text of Sophocles' play I added elements of Jean Cocteau's text for Stravinsky's Oratorio, *Oedipus Rex*, to create this new production.

'........Frank Productions have done it again,' writes Leah Mercer in August '95, 'this time combining their Suzuki-trained actors with Sophocles' classical script *The Tragedy of Oedipus*.

'....As an ensemble, Frank combine a sense of effortlessness with an intense focus; they blend together as one and then separate into individuals, captivating the audience with their gaze and their intense energy. The strength of the group work rests with Carroll and her associate director John Nobbs..........Joanne Loth brought a sense of agelessness as Jocasta. That Jocasta comes to realise the awful truth long before Oedipus was beautifully and heart-wrenchingly realised in Loth's performance. Once again, here is a performer emotionally, physically and vocally enriched by the Suzuki method. Her death scene (performed in full view of the audience, rather than shunted offstage) was one of complete physical and emotional intention.' (Leah Mercer: Theatre Australasia: August 1995)

'....The audience sits on scaffolding erected under the eaves of the stage close to the footlights to recreate the sensations of the ancient Greeks who watched it performed in open-air amphitheatres.

Oedipus's sins are revealed as a fresh breeze caresses Jocasta's gown. The hissing chorus pleads for salvation as the crickets sing and the smell of footlight flames and incense fills the air.

........Carroll - and her actor husband John Nobbs - are developing a vibrant ensemble from novices trained in the ritualistic actor training method which binds movement with body and soul.' (Lisa Yallamas: Courier Mail: July 6 1995)

*After the July season at the River Stage we followed with a season at the Princess Theatre in September. Under the headline *Tragedy Bold and Mesmeric* Richard Waller wrote '.....In a strong ensemble cast, special mention must be made of the three key players. Glenn Taylor's Oedipus shows enormous control and is wonderfully complemented by Joanne Loth's knockout Jocasta.'*
'Ably directing the onstage storytelling ritual is Lome Gerlach's narrator. This aurally intriguing production should be a priority for lovers of bold and potently surreal theatre. It is one trip to the Princess that won't be forgotten in a hurry.' (Richard Waller: Courier Mail: September 18 1995)

'...The company appears as a troupe of players who enact the story with the assistance of a narrator, played with eerie authority by Lome Gerlach. This multi-talented individual also composed the powerful score for percussion and synthesiser which, in combination with Matt Scott's lighting design, adds greatly to the unreal atmosphere that pervades the theatre. This is further enhanced by the fact that percussionist Kerryn Joyce performs a goodly part of the score live on stage.' (Amanda Ball: Rave: September 20-26 1995)

By 1996 I was working less and less on projects outside Frank Productions. In January 1996, within a two week residency at Bunya Environmental Centre the The Romance of Orpheus was shown in a glorious outdoor setting with the fabulous Bunya Forest in the background.

The Tale of Macbeth: Crown of Blood was shown in Sydney on two occasions in January and February 1996. The first occasion was at the Australia/New Zealand Shakespeare Conference at the University of New South Wales, the second, on the invitation of the Japan Foundation, at the Zenith Theatre, Chatswood.

In July 1996 we premiered Romeo and Juliet........a gathering of ghosts at Karnak, Diane Cilento's Theatre-in-the-Rainforest near Mossman, Far North Queensland. As well, we had one performance at the Cairns Civic Theatre.

Set in a world full of ghost-like protagonists I had conceived this production of Shakespeare's best known tragedy as a dark work, attempting to lure the audience into my re-invention of the tale featuring the underside of the story. Conceived by most as a youthful love story with tragic consequences I tried, instead, to reveal the poetic yet nihilistic underbelly of the play which contains premonitions and omens of events which do, in fact, transpire. I underplayed the 'youth'
aspect substituting, instead, a more private and tortured journey. Juliet, confined to her chamber for most of the work sees the world, figuratively, through her window. Whereas Romeo has access to the world at large, Juliet is only able to refer to the activities outside through the questioning of her Nurse, in my case a same-age Attendant, and her own imaginative fantasies. I constructed the play using 4 principal characters, Romeo, Juliet, Juliet's Attendant and Mercutio/Friar Lawrence and a Chorus of 4 (one of which played Tybalt).

Once more, using the Brisbane's Princess Theatre, we had a season of *Romeo and Juliet* in October 1996.

Veronica Kelly said

'.......*Romeo and Juliet* is another of their lyrical meditations on love, death and transcendence. .........Frank's is a cut-down version of Shakespeare, selecting aspects of his text to set a nocturnal mood of darkness and dreams. Juliet (the compelling Christina Koch) is the narrative focus. It is her memory which seems to evoke to tragedy with its passions now distilled, Noh-fashion, by that spiritual wisdom which, to the deadset romantic, is achieved by death. .....The performers glide through doomy shadows, drifting across the stage surface with the uncanny floating effect of wraiths in a Chinese ghost movie......The rich fabrics of the ample Renaissance costumes are complemented by Matt Scott's crepuscular lighting, detailing waxen faces with the glowing clarity of a Mannerist painting.' (Veronica Kelly: The Review, November 1996)

'The plush scarlet curtain parts to reveal a consecrated sanctuary for tormented souls.

Dark, veiled figures bathed in eerie light float like spectres in the mist as music swells.

This production of *Romeo and Juliet* is not about domestic, earthbound mortals but of spirits.' (Lisa Yallamas: Courier Mail: October 5 1996)

In mid- 1997 Frank Productions returned to Karnak, North Queensland, for a 5 week residency. During the residency we rehearsed *The Tale of Macbeth* for presentation in 6 performances on the stage of Diane Cilento's Theate-in-the Rainforest. For these performances we were joined by well-known Danish actress, Suzuki-trained, Anne-Lise Gabold. In our bi-lingual production she
The dialogue of Lady Macbeth in Danish while all others spoke English. Our premiere performance of this *Macbeth* was in the Cook Shire Hall, Cooktown, where the last Shakespeare enacted live in the town was 75 years previous, 1922! The whole audience, of 90 people, all ages, stayed talking afterwards for at least 2 hours! A good time had been had by all!

The invitation for Anne-Lise to join us came about because of her lengthy relationship with the Suzuki Actor Training. She had attended the International Training Sessions in Toga, Japan, for 5 consecutive years ('86 to '90) and had been teaching the Training in Copenhagen, Denmark, for some years. She was a mature actress, well respected in Denmark, who had expressed a desire to work outside of the usual 'Naturalistic' theatre. She wished to become involved with a company basing their philosophical and physical work on Suzuki's theatre practice. Our invitation fitted in with her plans and she came.

John and I felt that she would be able to provide an example to our younger women with her well honed vocal facility and performance experience. The outcome, however, was slightly different. Her ability to translate the training's underlying psychology onto the stage was limited by her desire to rationalise and to explain, in the traditional 'Stanislavskian' manner the stage 'choreography'. I was asking her to work, shall I say, backwards. To absorb the moves and then to seek inside the stage patterns the interior heart of the text. The sculptural nature of the piece had been noted by the reviewers and I needed her to accept the form and flow with it. However, for all her desire to be part of a fresh working methodology, she fought and fought against this new experience desiring, instead, that I alter the work to fit her perception of the role.

I made small alterations and modifications to the role of Lady Macbeth, under a form of directorial duress unknown with Frank's actors, and did not enjoy this psychologically wearing experience. This return encounter with an 'actor' of the traditional mould reinforced within myself that the path Frank's actors were on was definitely a model for the future.
At the Pullenvale Environmental Education Centre Amphitheatre we showed this international production of *Macbeth* over 3 nights in July 1997. Doug Leonard, writing in a local Brisbane bulletin wrote

'......Exhortations about a genuine communality in the arts (as opposed, perhaps, to community arts) are often long on rhetoric, short on a programme. I attended two events in the past fortnight which, in the concreteness, illustrate the sort of audience relation which cannot be compelled by fiat. The first of these was Frank Company's (sic) production of *Macbeth* at the Environmental Education Centre at Pullenvale. It provided an opportunity for Frank Company (sic) to showcase guest Danish artist, Anne-Lise Gabold, who has worked intensively with Tadashi Suzuki, whose training methods have provided a basic foundation for Frank Company (sic), otherwise informed by John and Jacqui Carroll's background in dance and theatre. Although her performance as Lady Macbeth was inspired, it was significant that Frank Company did not lose by comparison. The natural setting, a full moon, mist in the treetops added their goosebumpy effects. The surprise was that Ms Gabold performed in her own language, and that this in fact contributed an added frisson to a production which had been already stripped to a bare nerve, rendering the physical imprint of the actors even more palpably vivid in a seemingly vast space. This was not an empty multicultural gesture, but highlighted a shared visceral language, first on the level of Frank's ensemble work, second on the level of audience reception.' (Doug Leonard: West End Bulletin: August 1997)

Following the season of *Macbeth* John Nobbs and I travelled to Toga to attend Mr Suzuki's annual festival. John was scheduled to perform but the situation altered when, due to ill health, Ellen Lauren was unavailable. However, for the entire 3 weeks John participated in the training with the SCOT and the then newly formed, Shizuoka Performing Arts Company (SPAC). I observed throughout.

By now we had developed actors through the continuous training system whose skills were visibly evident. So, for our 1997 production, assisted by an Australia Council Grant, I directed Oscar Wilde's play, *Salome*. Lisa O'Neill, who had been training, on a full time basis, since 1994, created the title role. As always, I pruned the text to allow for the play to be performed by 6 actors. I believe this ability to see the play onto the stage with much smaller casts than the average theatre
director would dream possible has been developed through working in dance with its finite number of dancers per company and the fact that all casting, with very rare exceptions, must take place within the company. This teaches one to be flexible and inventive, e.g. creating a 3-act version of Shakespeare's Tempest with only 16 dancers plus one guest performer, John Nobbs.

Under the heading, Salome is truly Wilde Barbara Hebden writes

'.....The movement is taut, the dialogue terse, Lisa O'Neill's Dance of the Seven Veils minus the veils is a brilliantly executed piece of satire. John Nobbs is a magnificently evil Herod, matched by Sarah Kemp's Herodias.' (Barbara Hebden: Sunday Mail: November 2 1997)

'Visually, as usual, Frank has made more of less. The presentation is minimalist but striking, using a neutral floor and background of pleated panels, contrasted with boldly and richly coloured costumes and dramatic lighting...........and while there are no veils, the legendary dance of Salome is appropriately beguiling, if unconventional. Set to striptease strains, it juxtaposes Lisa O'Neill's supple technical facility and line with quirky and cheeky elements, with her ultimately riding the vanquished Herod as if he were a beast of burden.' (Olivia Stewart: Courier Mail: October 30 1997)

'Salome, renovating the formal and ethical provocations of Wilde's lapidary poetry, is a forceful extension of Frank Productions' commitment to interpreting classical texts with clever original music through a dreamlike and ritualistic movement discipline.' (Veronica Kelly: The Australian: Friday October 31 1997)

In late November '97 we had a very successful, despite the rainy weather, 2 day open air performance season of Macbeth plus a 3 day Training Workshop in Montville, in the ranges just north of Brisbane, behind the coastal area of Queensland known as the Sunshine Coast.

On the invitation of the Shakespeare Festival Australia we travelled to Bowral, in the NSW Southern Highlands area, in March 1998 and performed The Tale of Macbeth: Crown of Blood over 3 nights. Following these performances we showed a Demonstration of the Training at the National Institute of Dramatic Art (NIDA) in Sydney. As well, in May we performed Macbeth at an open-air amphitheatre in Limpinwood, near Tyalgum, NSW, over 3 days.
In late April, we travelled to Adelaide, South Australia, to conduct workshops with the dance and drama students of the Centre for the Performing Arts (CPA) and to show Salome. The Adelaide reviewers, having seen many international arts festival offerings can choose to judge you on the international scale or on the local scale, Samela Harris, Arts Editor of the Adelaide Advertiser concluded her review with the words

'......such a powerful and beautiful production should be seen by all. It leaves Berkoff for dead......The resulting cultural melange is a one-act poetic play based on a biblical incident in the form of a Greek tragedy with the aesthetics of Noh. .....Carroll and her design team have given the play a stark simplicity offset by lavish costuming and lighting which offers a layer of mystery and also allows the voice to reign supreme.

And what voices. The cast has been trained to classic theatrical vocalisation, deep and rich from the diaphragm, extracting every nuance from the boom to the whisper and from the glottal to the explosive dental. Therein they chant and sing-song the words of Wilde, laying aberrant emphases almost in an operatic caricature of epic ballads.'...Lisa O'Neill is a truly sinister little Salome. She is, indeed, terrifying to look upon, whitened face and evil eyes - and yet rivettingly beautiful. Yet, from within her ruthless arrogance she manages to elicit pity and the last moments of the play, as she finally kisses the lips of the holy man who never saw her face, are heart-rending.' (Samela Harris: Adelaide Advertiser: April 28 1998)

In late December 1997 I had sent to Tadashi Suzuki a promotional video of our company's work.

So it was that in March 1998 we received an invitation from Mr Suzuki to bring our production of Salome to Toga to be included in his '98 Festival Programme.

From early January I had been directing our '98 production. This production, Heavy Metal Hamlet, was to be part of the Sea Change Festival of Arts promoted by the Sydney Olympic Committee of the Olympic Games. We were the only spoken text company to be included in their national touring programme. The tour included performance seasons in Sydney, Melbourne and Brisbane. Our premiere performance was scheduled for September 3 in Sydney.
As the name implies, heavy metal music was a core component of the structure of the work. In an attempt to find a new point of entry into the myth of Hamlet I lit upon the song 'Paranoid' by Black Sabbath. Some of the lyrics e.g 'people think I'm insane 'cause I am frowning all the time' and 'finished with my woman 'cause she couldn't help me with my mind,' certainly recall states of mind that grip Hamlet during the play. The existential and poetic nature of the song reflects the disaffected and confused nature of Hamlet's mind and soul. I found that the music provided a bridge between the gormless but aware headbanger of the late 60's and the historic prince who could not make up his mind.

In the director's notes I wrote, 'In behaviour veering between levity and solemnity; savagery and courtesy; irony and pathos; Hamlet reveals to us, in a series of images, the hysteria of his emotions. In this unsettled world the Chorus, existing as conduits to the other characters that people Hamlet's nightmare, act out the play.'

I confined Ophelia to a moving platform. Fixed to it by skating boots and able to spin on the upper platform, she is attended by Laertes, her brother, female actor, Lisa O'Neill, and various manifestations of the Chorus, for example, as nurses in the Mad Scene. Gertrude, Hamlet's mother, I constrained in high platform shoes and Hamlet I placed on a scaffold platform at centre back. Hamlet, therefore, is at the centre of the maelstrom and all the action flows around him.

'The text has been pruned and squeezed. The full play has become a smaller platform on which the bones of the missing are rattled by others or just remain as bones, dessicate,' from my own Director's notes.

In late July the company left for Japan spending 2 weeks performing Salome in the Festival, training with SCOT and SPAC companies under Mr Suzuki's penetrating eye, observing the training and Mr Suzuki's rehearsals and seeing other Festival offerings.

On return to Australia we moved almost immediately to Sydney for the opening of Heavy Metal
50.

**Hamlet.** The Australian sent their dance reviewer, Sonia Humphreys, and she hated it and the Sydney Morning Herald and the Sunday Herald reviewers didn't know what to make of it either.

We returned to Brisbane for 8 performances on the River Stage for the Brisbane Festival. All 8 were booked out and the audience ecstatic. We then went to Melbourne as part of the Olympic Sea Change and the Melbourne Fringe Festival programme. The audiences were enthusiastic but no reviews were written. Finally we returned to our final season of the year at the Metro Arts Theatre, Brisbane. In a review submitted to Time Off, but eventually unpublished, Will Sarantak wrote

'......Hamlet sits on top of his throne of madness and melancholy, looking like a cross between a viking prince and a glam rock star. To his right, on the stage below, a Marshall Stack makes its Shakespearean debut, voicing out guitar riffs at appropriate moments. 'The mood shifts, music reminiscent of Angelo Badalamente's musical score on Twin Peaks eerily comes to life on the PA system. Ophelia - dressed in a silvery glittery top and a white tutu with hologram stars sewn on them, her feet bound to the cart below her - is wheeled on stage. A giant music box dancer, a plastic ballerina princess.

'She is to return Hamlet's "remembrances", in this instance a soft toy whispering a lullaby version of "Love Me Tender" in tamagotchi tones. Ophelia hums along with the toy as she offers it to Hamlet, her voice barely a whisper. Hamlet, of course rejects this sentiment, telling her that his affections were merely a passing phase he was going through, he DID love her, he no longer does. Ophelia is wheeled away, sobbing, a broken toy to Hamlet's shifting affections. The David Lynch like soundtrack fades.

'........this production of Hamlet is brilliantly executed, collaborated with the highest wit, at times humorous with tongue firmly in cheek.' (Will F. Serantak: Review: September 19 1998)

A second review in the Courier Mail from Patricia Kelly says

'......Reaching beyond the boudaries of accepted rubrics of dance or play, Heavy Metal Hamlet is capped by a careful choice of text distilled from Shakespeare's drama and Carroll's choreography. Its patterns of stiff movement, delivered with increasing fluidity by Frank players, resonate with an unearthly otherness. It's like a space odyssey travelling beyond humanity in the magic-realist way of a Gabriel Garcia Marquez text, and with the
same ironic humour (like Ophelia squeezing the doll and hearing *Love Me Tender* among other subtly humorous interjections.' (Patricia Kelly: Courier Mail: October 27 1998)

I have spent my artistic life investigating and accumulating. I have been privileged to know and work with some of the great theatre masters of the 20th century, in dance and drama. For an Australian, working principally within Australia, I have actually had an international career.

My introduction to Tadashi Suzuki's philosophy of theatre practice and training methodology in 1991 served as a critical crossroads for my own evolving theatre practice allowing me to move from dance to theatre in an almost continuous trajectory.
As a dancer I have studied many 'methods'. I started with classical ballet, extended my range with studies in primitive dance, jazz dance, many styles and forms of modern or contemporary dance, ballroom and exhibition dance, national or character dance, 'showbiz', go-go and, no doubt, others that I cannot recall. However my special interest, once fully introduced to its intricate and potent magic was the Graham Technique. This specialist study in contemporary dance was the invention of pioneer American dance icon, Martha Graham. In Graham technique the accent was firmly on the centre of the body as the source of all movement. The use of the floor to drive the work and the earthdrawn quality this gave to the movement were particularly appealing to me.

It also promotes an adult, sensual relationship with movement, in direct opposition to classical ballet's essentially asexual world of form, lightness and aesthetic beauty. It is a true technique, capable of producing a dancer of broad and comprehensive technical ability. It also equipped the dancer with enviable skills. It is a hard technique, not for the faint-bodied or the faint-hearted. It is embedded in a complete dance genre. Martha Graham's lengthy exploration of dance over many decades had made the technique richer and richer including, as it did, choreographic sections from her works.

So it was. that as the study of Graham technique in Australia started to wane from the mid-80's on disappearing almost completely from sight by the mid-90's. I was looking for someone or something to fill this yawning gap. The appearance of Tadashi Suzuki and his Actor Training Method in 1991 in Melbourne marked the beginning of another era of exploration for me. I saw in this training the hard discipline and high performance expectations that had previously been satisfied by study in the Graham dance discipline. And this method also had a vocal component which was thoroughly linked to the body and the physical study. It was as if Suzuki was the masculine and Graham the feminine side of the same study.
As I had been associated with the training of the actors in Queensland University of Technology's Drama Department for some years, from 1990, I had been thinking very hard about the craft of acting but had reached no conclusions. The proposal I had put forward to obtain my Australian Creative Artists' Fellowship had been the exploration of training for actors. At that stage I was looking to develop something of my own devising based on my on-again, off-again association with the world of the actor and my desire to introduce a clear study of movement into their training system.

When, in 1991, I observed Suzuki's training methodology surrounded, as it was with Mr Suzuki's profound philosophy of theatre practice and expectations of the actor's performance, I knew that I need look no further. Japanese theatre, with its 600 year history of physical theatre to draw on, had given Mr Suzuki the ground work from which to draw his 20th century equivalent study with its definitive outcomes.

I began to make clear comparisons with the prevailing orthodoxy surrounding Australian/Western theatre/actor training and performance expectations and Suzuki's professed performance outcomes. In Section 3.1 I provide information on the teachings and methods proposed by various international actor trainers. Alongside this, in Section 3.2 I discuss Suzuki's methodology with its Eastern slant and, at times, Zen-like profundity and make strong comparisons with other training methods and expectations of theatrical and performance outcomes.
3.1: General Overview of Prevailing Methodology

"Would that the stage were a tightrope where no incompetent actor would dare to tread" Goethe (quoted by Stella Adler in the introduction to her book *The Technique of Acting*)

This section contains examples of (i) various codified systems of actor training; (ii) various theories and beliefs regarding the practice of acting and (iii) some working methods as proposed by teachers or, in some instances, creators, of the various methods. It is the actor as stage performer that is my principal interest. A large number of handbooks have been written on the subject of actor training. In the main these contain detailed descriptions of many and varied exercises set down by teachers and practitioners.

'...there does seem to be a special problem with acting. Is it an art at all; or merely a craft?' (Harrop : 1992 : 1) asks John Harrop in his book, *Acting*. In this book Harrop, with over 30 years' experience of the professional theatre, as both actor and director, covers a range of contemporary actor training and practices from Stanislavski to the post-modern, and examines the spiritual and moral purpose of acting within society. 'Discussion of the acting process usually resolves itself into the received dichotomy of emotion versus technique.....Most recently it has been illustrated by the conflict, dear to the journalists of the 1940s and 1950s, between 'feelers' and 'nonfeelers'; adherents, mostly American, of the 'Method', and those, said to be British, who supposedly based their technique on physical and verbal skills alone.' writes John Harrop. (Harrop : 1992 : 4)

Constantin Stanislavski wrote '...remember, for all time, that when you begin to study each role you should first gather all the materials that have any bearing on it, and supplement them with more and more imagination, until you have achieved such a similarity to life that it is easy to believe in what you are doing. In the beginning, forget about your feelings. When the inner conditions are prepared, and right, feelings will come to the surface of their own accord.' Peter

Hardie and Amita Albright, in their book *Acting The Creative Process*, state that forty years ago, acting students were taught according to individual teachers' interpretations of the Stanislavski system. They note that in time, these students became teachers and taught their versions of "the method". This, they claim, resulted in actors who placed excessive stress on psychological realism and truth. However, writing in 1980 they say that, 'Today's young and imaginative directors and playwrights no longer submit to the confinements of realism, with its box sets and kitchen sinks. The dilemma of the actor trained exclusively in psychological realism is that his body and speech are not sufficiently developed to cope with the sheer physical challenges of today's theatre.' (Albright: 1980: 169)

They continue with 'Acting instructors are now confronting the fundamental problems of working with the body and voice. There is a concerted effort to find means of training young actors who will be capable of playing the outsized roles found in the classics....'

Writer/teachers such as Claudia N. Sullivan claim that the craft of acting can be learned by almost anyone with the time, opportunity, motivation and intelligence to persevere and study the task at hand. She says that anyone can act, and act well. To achieve these results she says that 'There are certain skills and techniques that can be mastered. Actors should approach their work like craftsmen but aspire to be artists. Acting may be either craft or art. Certainly the craft of acting must be mastered prior to the art.' she writes in her book *The Actor Alone* (Sullivan: 1993: 12) In the Foreword to Sullivan's book Paul Baker writes that this book is a watershed, '- a guide to and summary of the thousand ways an actor can find and develop his character when working alone, a thousand ways for any artist to find his creative center. *The Actor Alone* summarizes the universal artistic act, the universal secrets used by master artists since the
time of the first cave drawings.' (Sullivan: 1993: ix)

Carlton Colyer, in the introduction to his own book, *The Art of Acting*, writes 'Good acting has as its goal the recreation of multidimensional, human behaviour because human behaviour is much more fascinating and exciting than is fake theatrical behaviour. Learning to be a fine actor is not learning to behave theatrically but learning to behave as a human being while in a theatrical situation.' (Colyer: 1989: 2)

Stella Adler, a renowned American teacher of Stanislavski’s ”Method”, writing in 1988 maintains, in the Introduction to her book *The Technique of Acting*, that in this moment in our history there are no standards for the actor, and often no standards for the teacher. That since the 1930s, all social rules for the actor have changed: the way the actor dresses and speaks and that these facts have created an individualism in each actor that rules out the teacher’s ability to judge him/her.

Ted Danson in the foreword to Robert Benedetti’s book, *The Actor at Work*, says that an actor is a pleader of causes and that the characters played have a cause and a purpose. He states that it is up to the actor to plead this cause with the utmost integrity and commitment. 'To be able to do this, you must master the technique of acting. You must stretch your body, your voice, your thoughts and feelings so as to encompass as much of the human condition as possible; you must develop the capacity to reflect it all, not just that small portion with which you feel comfortable.' (Benedetti: 1989: xi)

Michael MacOwan, talks of the role of inspiration and illumination of both actors and audience during performance in the Foreword to *Improvisation: Discovery and Creativity in Drama* by John Hodgson & Ernest Richards. This quality is an elusive ingredient which he considers of utmost importance to the successful presentation of drama on stage. He writes 'I knew what I sought in the theatre, and especially in acting: a particular kind of truth, freedom, a special sort of energy, arising from an awareness that lit up actors and audiences, and sent them out of the theatre feeling
happier and better. I have learned that the best actors and actresses could reach this in different degrees, for different lengths of time, some most of the time, and some only in flashes.' (Hodgson & Richards: 1966: x) He then comments that, for him, younger actors were often very far from this state of illumination and inspiration, that sometimes they had glimpsed it in their early days, from the first flush of their talent, but that they did not understand what it was and had no means of making it deeper and more penetrating.

Revealing a different expectation of the actor's role Tadashi Suzuki says that the art of stage performance cannot be judged by how closely the actors can imitate or recreate ordinary, everyday life on the stage. But, he says, 'An actor uses his words and gestures to try to convince the audience of something profoundly true. It is this attempt that should be judged.' (Suzuki: 1986: 5)

In the same vein Grotowski, director of the Polish Laboratory Theatre, responding during an interview in 1965, said that it was not the intention of his training methodology to teach the actor a predetermined set of skills or give him/her a "bag of tricks", that his methodology was not deductive, that is, collecting skills. Instead he proposed the "ripening" of the actor. This is expressed by a tension towards the extreme, a complete stripping down, the laying bare of one's intimate quality or nature. He proposes that all this be done without the least trace of egotism or self indulgence. Grotowski says, 'the actor makes a total gift of himself. This is a technique of the "trance" and of the integration of all the actor's psychic and bodily powers which emerge from the most intimate layers of his being and his instinct, springing forth in a sort of "translumination". (Grotowski: 1975: 16)

The above statements contain some ideas as to what is perceived to be the job of the actor.
Looking further, I will now present some of the modus operandi that these writers propose to use to achieve their goals in the matter of developing the actor's skills toward performance.
For example, in Exercise 3.1 self scrutiny at an acute level is author/teacher Robert Barton's proposition to the would-be actor. In *Acting: Onstage and Off* (Barton: 1993: 72) regarding an actor's habits he sets the questions:

'Answer as many as possible of the following questions about you *still* and you *active* while standing:

1. Where is your weight placed? Which part of your body really carries the load?
2. Where are you centred? Does energy start from one spot?
3. How close to symmetrical is your stance? Do you lean, cross your arms or legs, or favor one side?
4. What is your posture like? Does it vary? Do you slouch?
5. Does any part of your body seem to dominate or draw focus?'

He continues with similar questions asked of the actor in sitting position. He then asks:

'1. What is the typical look you tend to have on your face?
2. Is your eye contact with others usually direct or not? How intense? How long before looking away? Do you squint, narrow your eyes, droop your lids, or open your eyes wider?' and so on.

I raise the question of when the actor acknowledges and states his/her habits, how will they be judged? Will the teacher suggest alternatives which are deemed better?

In Chapter 2 of *Acting is Believing* Charles McGaw asks his students/actors in the section *Doing, Not Being* to realise the importance of *doing* rather than *being*, and how the actor can help themselves by stating their intentions with an active verb. He asks these students to 'work carefully on the following problems:

1) Choose a word from the list below and make it the basis for a series of actions. Do not let this instruction lead you into a trap. As you study the list you should now realise that you can't act any of these words. They describe effects. You must give yourself a circumstance providing a reason for *action that will produce the effect*. For example, a circumstance that could provide an action for the word "cautious".
59.

McGaw proposes that the student/actor realise the following scenario: "You have just escaped from a war prison. In darkness, starved and exhausted, you are making your way across an area filled with booby traps. You find a knapsack which may contain rations. State your intentions as: 'I must work my way through the area without exploding a trap'. A following list includes such words as: embarrassed, bashful, frantic, nervous, etc." (McGaw: 1966: 18)


He proposes that the actor, working with a partner, take turns repeating and completing each phrase spontaneously, answering from their feelings and telling the 'truth' (my quotation marks) The actor is asked to react to such questions as describing some of the actors they admire, the things they like about being an actor, dislike about being an actor, most want out of acting, etc.

etc. (Benedetti: 1989: 5)

Examining Albright & Albright's book to discover some of the exercises with which they propose to develop the 'new actor' they write about I find: 1. Walking with images,

1. Walk, expressing calm and dignity. (suggestion: visualize a coronation)

2. Walk expressing haste or impatience (Do not think about hurrying, but, about what is making you hurry)

3. Walk, expressing opposition or uncertainty. ' (Albright & Albright: 1980: 13) and so on through a range of possibilities. Still with the focus on feeling they ask the students, at the conclusion of the list, to close their eyes, concentrate, feel the movement inside and act only when they are motivated, sincerely and definitely.

It is my belief that some of these apparently simple exercises hide a degree of sophistication and complexity too demanding for young trainee actors. Even if intended for advanced acting studies they would still prove difficult for the protagonists. Also, what yardstick is deemed suitable to ascertain the satisfactory outcome of these subjective exercises?

Stella Adler in Chapter 2 of her book, The Technique of Acting, discusses an exercise called
Animal Movement: 'The purposes of the animal exercises is to rid the actor of his social mask and free him from his inhibitions.
'Take an animal you like. Be able to do the body movement of the animal and then add the sound the animal makes, but only after the movement is captured. Don't be afraid to make a fool of yourself. React as the animal would. Do this exercise for fifteen minutes each day:

(Adler: 1988: 16)

Marguerite Battye, the co-author with Edwin White, of Acting and Stage Movement discusses the physical effect of the emotional range. Chapter ix (Battye & White: MCMLXIII: 126) on the subject Mechanics of the Emotional Range: she says that it shows itself in the movement potential of complete relaxation to complete tension. She then uses a scale of 1 to 10 basing the relaxation of a man in a faint as 1 and the tension of a man stiff with fear as 10. The first exercise begins with complete relaxation at 1 on the scale. Reading the material one finds her disregarding her own statement as to '1' being a man in a faint and writes: 'Stand with feet slightly apart, the knees relaxed, the weight rather forward on the balls of the feet, the abdominal muscles, diaphragm, and shoulder girdle relaxed (the two arms dangling over the feet) and the head down. Relax the facial muscles and mouth, let the eyes close; relax, relax, relax, 1, begin to slightly uncurl; 2, uncurl further, though the head and the back of the neck are still relaxed; 3, still uncurl so that you are almost upright; 4,5, lift the head and take the shoulders (scapula) back. Now you are in an upright position. Under 5 on the Emotional scale is relaxation in varying degrees and over 5 mounting degrees of tension; 6, raise the arms slightly; 7, raise the arms higher, with slight tension throughout the body; 8, lift the arms shoulder level, with tension growing and to the tip of the fingers; 9, lift the arms up to a V with tension still growing; 10, stretch the arms with high tension held throughout the whole body and limbs - keep the heels down for control'.

I include the above exercise because it claims to investigate the emotions on a physical scale. It is my contention that the stretching of the body is simply a physical act and, only in exceptional circumstances, could be said to encompass the extensive range of emotions that the teacher claims

'Imagine yourself standing on a mirror. Below you is your other self with its own center; imagine a bond between your center and that in your mirror image. This imaginary bond of energy is like a root, giving you stability, strength and nourishment.

1. Select a destination; lift your rooted center, move to the destination, and *plant* yourself there.

2. Now move to a destination without lifting the root; *plow* yourself there. Don't act this out; simply experience moving with this image and feel what it is like to *plow*. Extend this feeling so that you are pushing your way through the air itself, as if you are *molding* space as you move through it.' Benedetti continues with more exercises on this theme. (Benedetti: 1989: 25)

Japanese director Tadashi Suzuki, (Suzuki: 1986: 8) writes about one of his exercises: 'In training the actors of my company, I have one exercise in which I have them stamp their feet in time to rhythmic music for a fixed period. Stamping may not be the most accurate term, for they loosen their pelvic area slightly, then move themselves by striking the floor in a vehement motion. As the music finishes, they use up the last of their energy and fall to the floor. They lie flat, in a hush, as though they were dead. After a pause, the music begins again, this time gently. The actors rise in tune with this new atmosphere, each in his or her own fashion, and finally return to a fully vertical standing position. This exercise is based on motion and stillness, and the contrasting expulsion and containment of bodily force. By means of developing a breath support, this exercise develops a concentration of strength in the body.' Suzuki continues, describing the three basic forms of movement as those performed while walking, standing, and sitting, reminding the reader that human actions, whether they involve movement or not, flow in a continuum. He offers the example of a person sitting with his feet under his legs, this person may shift onto one knee, then stand on the soles of his feet, rise on his toes to take a book off a shelf, then sit down to read.
Suzuki follows by conjecturing how an actor could weave these bodily situations and physical movements into a connected series of motions? Also how the actor might maintain the necessary physical equilibrium so that, without disrupting the breath control, he/she can vocally articulate the theatrical image they are striving for, whatever the stage language involved? Part of Suzuki's training is based on a theory of how a contemporary actor can carry these actions out.

In Chapter 4 titled Stanislavski's System with sub-heading 'Understanding the Only Complete Process by which Actors Build Character' Robert Barton writes;

'Stanislavski created the only known complete system for putting together a character, and it is used to some degree by every reputable acting program. Programs expand and vary the System, but always acknowledge the sound principles he gave us.' (Barton: 1993 : 105)

Barton maintains that Stanislavski determined that in any life situation or theatrical encounter, the character always determines his/her choices based on their feelings about the others round them. The person has something he/she wants, and, although something stands in the way, his/her plans constantly change so that he/she can always get what they want. Stanislavski, Barton says, recognized that any encounter between human beings could be broken down into sections, marked by the occurrence of changes that is a shift in topic or method of persuasion, someone arriving or leaving or uncovering of new information. 'Therefore the encounter, instead of being one long, confusing blur, may be seen in easily understood parts.' (Barton : 1993 : 108)

In the area of those exercises or discussions on the processes the actor may go through to achieve performance ability Charles McGaw writes that creation of an imaginary character behaving logically in circumstances given by the playwright is the primary task of the actor and that his/her inner resources are a vital consideration as the actor begins their study.

'What inner resources?' he asks, 'What does the actor have within that is so important? What the
actor has "in him" is the accumulation of his own experience. His inner resources are everything that he has done, seen, thought or imagined.' (McGaw : 1966 : 3)

'The process of acting should not be a mystery,' writes Claudia N. Sullivan in The Actor Alone: Exercises for Work in Progress, 'yet it is often difficult to describe or apply..........................Mind and body must come together with the idea of the character as presented by the playwright, as adapted by the director, and as fits into a contemporary social context. Then and only then is a unified performance realized. Acting as art or craft should be approached with the same work effort that dancers and visual artists use in the development of their art or craft.' (Sullivan : 1993 : 56)

Stella Adler writes on the actors' need to know the "Background of the Character": 'The background should lead you to your character. Before you can live convincingly in the present on stage, you must have a fully realised past.' (Adler : 1988 :72)

In the chapter, The psychology in acting, John Harrop, in a discussion of The Stanislavskian Method, says, 'Thus, the feelings of the moment became the touchstone of theatrical truth: the self of the actor and the self of the character were perceived to have a one-to-one relationship. In the context of the Method, this led to an emphasis upon emotional memory, and such techniques as the 'private moment', substitution, and the creation of biographies for characters.'

(Harrop : 1992 : 86)

Reading the above I reiterate my belief that the sophisticated expectations within these words, the developed emotions and psyche that the actors will have to possess to enable them to respond to the demands placed on them, ask too much of the developing actor.

Allan Miller in his book A Passion for Acting in the chapter titled, Character, writing about the actors' possible processes in their search for the "character" they are to portray, says 'You can only find true empathy with another person if you include yourself. You mustn't disappear, you
must be part of the proceedings. After all, when an adjustment has to be made during rehearsal or performance, who does it, you or the character? When the director takes you aside, whom is he or she talking to? Who gets the credit - or the blame - for your performance on stage or screen? Not the character.' (Miller: 1992: 102)

He continues, enquiring if the student/actor has ever read epitaphs or obituaries. He says that they can be remarkable and that in a few succinct images or descriptions, a whole life can be summarized. He suggests that the enquirer write out an epitaph for the character that they are working on, describing the past of the subject of the obituary and then use this information to act out a role based on this information.

In Exercise 97, **Creating Characterisation #3 from the outside** in Albright and Albright's book, *Acting, the Creative Process* in the chapter, *Characterisation*, they write: 'By observation, select an obvious external behaviour or look such as:

- a way of walking
- a way of listening
- a way of arguing
- a kind of posture

Concentrate on it, allow your imagination to fantasize a complete character. Assume this character and read to a partner from a newspaper, a recipe, or the directions on a label. Your partner can interrupt with questions or remarks at any time. Exchange roles and repeat.' (Albright & Albright: 1980: 139)

Moving away from the exercise based exploration of actor training, I project John Harrop's exploration of the history and subsequent follow-through that the 'Method' training of Stanislavski produced in the American theatre and, more distinctly, in the American film culture.

He says, 'The Method, as parlayed by Lee Strasberg, in conjunction with the burgeoning of a
specifically American realistic drama, through the agency of O'Neill, Williams, Miller, etc. gave a unique definition to the American theatre, and worldwide recognition of its achievements.

The freedom from European autocracy, structure and externalities, meant freedom from trammelling technique. The individual is important and what is interesting about the individual is the unique expression of his or her feelings. And these must be expressed in an individual way, not forced into any technical, physical or vocal form. All that was necessary to the actor was the ability to express his or her feelings at the appropriate time: inner process. (Harrop: 1992: 38)

This, then, John Harrop maintains was the aspect of the Stanislavski system that the Strasberg Method picked up on and turned into a complete process for the actor. Strasberg said be yourself, an actor doesn't need to speak in the well-modulated tones of the European-trained actor - this would not be honest. Strasberg told his actors in the 50's in New York that this was not the way 'real' people spoke and that the actor shouldn't have to alter his/her physical manner through any kind of exercises, that actors simply had to make their feelings come through in an unmediated way.

From this John Harrop puts forward the theory that the Method became a street vernacular for the purpose of playing the man in the street. 'To take it to the nth degree, it was very egalitarian, another plus in terms of American perceptions: if all you had to do to act was to be yourself then, presumably, anyone could act!' (Harrop: 1992: 38)

Harrop goes on to name those internationally known screen actors that who studied with Lee Strasberg in New York in the 40's and 50's. These were, among others, Marlon Brando, Paul Newman, Rod Steiger, Julie Harris and Geraldine Page.

John Harrop's interpretation of 20th century Stanislavskian thinking brings into focus the style of Western training most frequently applied to actors. I feel that relying almost solely on the judgement of the teacher to interpret results, this system's measurement of success is principally
Stanislavski writes in his book *Building a Character* (Stanislavski: 1979: 22) 'There are actors and especially actresses who do not feel the need of preparing characterisations or transforming themselves into other characters because they adapt all roles to their own personal appeal. They build all their success on that quality. Without it they are as helpless as Samson shorn of his locks. There is a great difference between searching for and choosing in oneself emotions related to a part and altering the part to suit one's more facile resources.'

Claudia N Sullivan in her book *The Actor Alone Exercises for Work in Progress* in the chapter headed *What is Acting* writes, 'The theatre is a mirror of life. The actor plays out the roles of all of us. He is what Carl Jung calls "the collective unconscious". We find ourselves in the reflection he presents. Through the study of acting we learn about ourselves as we are, as we would have ourselves to be and as we have been. We act our dreams, our fears, our fantasies and our rituals. We awaken each morning and play out the role of mother, doctor, student or thief, but that is not the same as acting for performance - though both types of roles share common elements. In so-called "real life" we do more than represent the character. We are the character, existing in a world in which we can respond spontaneously and without regard to technique or artistic flow. In performance acting, acting a dramatic character on stage for an audience, a whole series of technical, creative and artistic skills comes to play in a single moment. In order to know how to act one must first know what acting is and understand what tasks are involved in the process of acting.' (Sullivan: 1993: 9) Claudia Sullivan then goes on to list the process; acting is a process, an act of creation, a learned activity, it can be an art but that acting is a journey, not a destination. Could it be, however, as Tadashi Suzuki maintains, that the art of stage performance cannot be judged by how closely the actors can imitate or recreate ordinary, everyday life on the stage and that it should be the desire of the actor to use his or her words and gestures to convince the spectators of something profoundly true and that it is this attempt that should be judged.
Edward Dwight Easty in the chapter On the Art of Acting in his book On Method Acting says, 'What is acting? Why is acting classified as an art form? To begin with, true acting depends upon one main principle which ascertains its artistry: whether or not it is real.' (Easty: 1978: 11)

It is my intention, in this section, to examine this statement and argue that this is not the case; that reality and its reproduction on stage is not the sole definer of drama as art to the exclusion of all other possibilities and that prevailing mores are to be challenged and refuted.

The director whose work best illustrates the new possibilities of drama training and presentation in the 1990's and into the 21st Century is Tadashi Suzuki. It is Suzuki's training methods, performance outcomes and philosophy that I will use to support my statement that reality and its reproduction on stage are not the only definition of acting as art. I will present some examples of practical actor training as described by Stanislavski's principles and, one upon the other, compare these with Suzuki's practical methods and philosophical overview. My critique of traditional Western European actor training is based on both my extensive life experiences as choreographer, teacher of both dancers and actors and, more recently, on my experiences as director of text and creator of theatre works.

American theatre reviewer, Sylvie Drake, reviewing a performance of Tadashi Suzuki's Clytemnestra which was presented at La Jolla, California, in 1986 writes, 'The sounds and visions in this hour and 10 minutes are potent, its special effects (such as the puppet corpses) much stronger than any attempt at realism could have been and the carefully structured ritual aspect of its staging pure tonic. When theater can do that, it has done everything.' (Drake: 1986).

Japanese arts journalist and critic, Akihiko Senda, in his article The Art of Tadashi Suzuki in the SCOT (Suzuki Company of Toga) Handbook 1988, writes of Suzuki's training for actors... 'The
Suzuki Method of Actor Training is also a rebuttal of the emphasis of much modern acting technique on the psychological portrait. Suzuki rejects the narrow focus on particular features of the body, gestures and facial expressions in favour of the total body performance found in traditional (Japanese) theatre.

The preceding 2 paragraphs serve to indicate the differences that Suzuki's theatre intends. His work stands out against the prevailing philosophy of drama, in training and in performance, that still dominates 20th century 'drama as theatre' culture. Like Suzuki I also believe that these philosophies are outmoded and should be challenged. Through the advent of film, then television, the culture of drama and acting has been unseated and made to serve these mediums at the expense of the theatre. It is necessary to examine the dominant philosophies currently operating in the field of theatre drama to reveal how I believe Tadashi Suzuki's new thinking and training mechanisms challenge these processes.

In the last decade of the 19th century a system or theory of acting was devised by Constantin Stanislavski, a Russian actor/director with the Moscow Arts Theatre. This system became known as The Method and is still the prime inspiration for almost all current actor training in the Western sphere of influence but, most particularly, it took root in the USA.

Stanislavski (b. 1863 d. 1938) was addressing the need to find a style of acting more appropriate to the greater realism of the new late 19th and early 20th century drama than the histrionic acting styles of the 19th century. Role interpretations, under this new style, are based on the inner impulses of the performer. "The actor is required to utilize his/her emotional memory using recall of past experiences and emotions to inspire his/her performance. The actor, through empathetic observation of people in many different situations, attempts to develop a wide emotional range which he/she then picks through to make the performance 'real'. (Encyclopaedia Britannica: 1980: 520)"
'.....the young actor has to have a strong awareness of himself and must be able to quickly list his assets and faults.' (Adler: 1988: 9) writes Stella Adler, considered to be one of the leading theorists and teachers of Stanislavski's Method, Ms Adler teaches actors at the Stella Adler Conservatory of Acting in the USA. The idea that the very first act of an aspiring actor is to list one's strengths and weaknesses presupposes an astonishing accuracy on the part of the individual. She follows this instruction with, 'It is important to say aloud: I am myself and have my own standards.' This idea that personal confidence and belief in one's own self-worth is the beginning of the process of the acquisition of performance skills is based, I believe, on the notion of the actor as individual and star.

In contrast, Tadashi Suzuki trains the aspiring actor by placing them in a situation where physical activity of a simple but demanding nature is their introduction to stage performance. Rather than approaching performance as if it is a notion that the mind must deal with first, Mr Suzuki suggests that it is the body that must first learn how to occupy the stage. There is no room for intumed thoughts and personal ruminations when the body is occupied with immediate demands for co-ordination, visible energy and measurable muscular tasks.

In her next chapter, *Beginning the Technique*, Ms Adler goes on to say, 'Find the energy you need for your work. God doesn't give you this energy. And without it your work is boring.' (Adler: 1988: 10) This request is quite suitable, however, there is no practical evidence put forward as to how these aims are to be achieved. Only when the body is stirred to action with a desired and measurable outcome can an actor's available energy be assessed. Suzuki has devised a collective rather than individual training mechanism which draws the actor into the culture of the group. Group training, long the domain of the dancer, creates its own challenges and demands. Suzuki's basic exercises stir the body and demand a visible and measurable result. This allows the instructor to assess and assist the aspiring performer.

The third exercise asked of the aspiring actor by teacher Stella Adler is:
'Make a stiff knee. Control it by letting nothing else stiffen.

1. Walk with the stiff knee at home.
2. Walk up steps with it.
3. Dress with it.
4. Live with it.
5. March with it.
6. Dance with it.

If you do this for a few hours every day, you will be able to use this muscular control to play a character who has a stiff knee. Be sure that this characteristic does not spill over and effect your other physical movement.' (Adler: 1988: 12)

She expands on these beginners' instructions getting her students to practice with stiff fingers, imaginary props, to memorise imagined scenes and to practice a lisp.

Edwin Dwight Easty in Exercise 1 in his book, *On Method Acting*, expands on these exercises asking his students to see imaginary tables, cups, pots of hot coffee, after pouring the imaginary coffee he asks the actor to consciously relax any tension in the body.

This talk of relaxation is a recurring theme in all books which deal with actor training in the Method. In contrast Suzuki talks of energy and how to use and control that energy. I believe a performer can only be fully released and aware when he or she is physically strong. Suzuki believes that, 'When moving on the stage, it is the task of the actor to shift his centre of gravity swiftly and yet maintain stability no matter what sort of movement is required. The actor must be conscious of the total composition of each moment, so that to the audience it is like seeing an exquisite sculpture in motion.' (Senda: SCOT handbook: 1988)

Even writers who do not claim to be using The Method do not offer any real alternative to its basic theory. For example, Marsh Cassady under the heading *Approaches to Actor Training* says,
During recent decades much of actor training has come close to psychotherapy because both have similar goals; getting emotions out in the open; getting in touch with self; developing sensitivity and freedom to be ourselves without being criticised or prejudged.' (Cassady: 1988: 7)

He then goes on to say that if the actor learns to analyze and examine his/her emotions then these emotions can be used in their acting. Further into his book titled *Acting Step by Step* in the chapter *The Body* one of the exercises he sets is:

Move in the way you think the following people would in these situations:

- a policeman closing in on a dangerous criminal
- a sailor crossing the deck of a ship
- a postman carrying a bag of mail in the late afternoon, a day or two before Christmas, or as any other person would be likely to move as part of a job

Have the class try to figure out the type of person you are portraying.' (Cassady: 1988: 99)

Mr Cassady has an M.A. and Ph. D. from Kent University, USA. He has directed and acted in over 100 plays and gives workshops on fiction writing and playwriting.

Compare this with the basic exercise of 'stomping' which is one of the foundations of Suzuki's movement study. 'The exercises are intended as a means to discover a self-consciousness of the interior of the body, and the actor's success in doing them confirms his ability to make that discovery. The actor learns to become conscious of the many layers of sensitivity within his own body......the gesture of stamping on the ground, whether performed by Europeans or Japanese, gives the actor a sense of the strength inherent in his own body. It is a gesture that can lead to the creation of fictional space, perhaps even ritual space, in which the actor's body can achieve a transformation from the personal to the universal.' (Suzuki : 1986 : 12)

Suzuki's quest for the actor to become, in a sense, 'larger-than-life', flies in the face of the ideal, as expressed by those who embrace The Method, of the actor as an imitator of life. Since when has
the mere imitation of life been considered art?

Transcendent experiences in the theatre are at the heart of the search for art. Consider these words written about the quality and power of Suzuki's actors in *The Trojan Women*, 'through a rigorous training program of his own devising, he has produced a troupe of actors to embody his vision. It is the actor as knife; an object of worth in itself, but whose true beauty lies in its potential for action; a knife with a voice that cuts, clean without messy waste, to the bone. Emotions are energetically rendered, with body movements that slice and define the space of the stage.' writes Roderick Mason Faber in the New York paper, Village Voice, June 1979.

This description of the trained bodies and voices of the Suzuki actors indicates the performance outcome of the training. The description implies that power, clarity and energy are visible in the actors' bodies. Mr Suzuki has said that truth and not reality, is at the centre of actor's quest.

The following description illustrates the performance outcome that Suzuki works for. He creates emotions in the heart of the viewer... 'At the end, in a low, only slightly inflected voice she repeats Euripides' description of Troy's destruction, as she assembles her few humble possessions - a tea pot, tins, some bowls - and this coda scene is almost intolerably moving.' (Weaver: 1977) In the case of the Suzuki trained actor, imagination is released through the choreographic language of the body and the subsequent connection with the voice and words.

Stella Adler leading up to Exercise #25 in her book, *The Technique of Acting*, says, 'If you pay attention to the circumstances, (of the stage action) you (the actor) will ignore the audience and not worry about people watching you. If you ignore them completely and just pay attention to what you are doing, they will love you.' (Adler: 1988: 31)

Having observed Suzuki's productions and directorial style, both in performance and rehearsal, over a period of months, I would suggest that Suzuki's aim, in direct contrast to the above
statement, both in training and performance is to make the actor absolutely aware of the audience and to perform always with the clear knowledge that, at all times and in all circumstances, the actor is being closely observed.

Stella Adler's words seem to apply more to film or television than to the stage. Suzuki says, 'Recently, we have become too accustomed to the acting in film and television, and we tend to treat facial expression as the most important thing in acting. People seem to think that it is possible to read the inner soul just by looking at the expression on a person's face. This is why television and films constantly use closeup face shots. Of course, the truth is that if one wants to perceive a person's human presence and character, the best way is to look at his whole body. This derives from the fact that we first perceive the presence of another person and the nature of that presence from the quantity and quality of the energy that the body emits.' (Senda: 1988)

Julian Hilton, writing in his book Performance in the section Movement says that the performer's principal concern with movement is an index of character: how one moves largely defines how one is perceived. (Hilton: 1987: 93) This statement seems to lead us back to such exercises as 'Move in the way you think....a policeman closing in on a dangerous criminal ...would move in such a situation,' that Cassady asks of his actors. Following this Hilton goes on to say, 'We may divide the concept of movement as a function of character into three main categories: (1) expression (facial movement), (2) gesture (head, trunk and hands), (3) locomotion (legs). These categories are in descending order of significance.' (my underlining) (Hilton: 1987: 93)

Continuing on, Hilton, speaking of the face says, 'Its dominant signals are smiles and laughter to represent pleasure, welcome, amusement and interest, and frowns and tears for anger, grief, disapproval and concern. Such signals are accepted literally at face value by an audience: when a character smiles he is happy and open, when he cries he is sad.' (Hilton: 1987: 93)

This narrow view of human expression seems a long way from Suzuki's expressed desire that an
actor's body can achieve a transformation from the personal to the universal. The description that Hilton gives us of the actor's face and its potential seem to suggest the exact opposite, that of the actor striving to reduce the universal to the personal or the idiosyncratic.

When Tadashi Suzuki was preparing actor John Nobbs for his role as Banquo's Ghost in his production of *The Chronicle of Macbeth* produced by the Playbox Theatre, Melbourne, in 1992, he constructed a kind of 'fictional truth.' After choreographing the entrance of the ghost and surrounding this with appropriate music, Suzuki instructed John in the physical actions of the body and the raising of the sword after which he asked John, at a precise moment, to smile. (Nobbs: 1992) From my seat in the audience the effect of this smile was chilling. This is a view of the use of the face distinctly contrary to the Method ideal.

It appears that those who are writing these books for example, Stella Adler who titles her book 'The Technique of Acting' and Marsh Cassady whose book is called 'Acting Step by Step' consider Stanislavski's ideas to constitute a 'method'. I dispute, however, that walking with stiff knees and seeing imaginary tables, cups and pots of coffee constitute a definitive 'method'.

Within Suzuki's training are none of these mechanisms. Instead he talks only of the body and its skill and promotes, like the study of classical ballet, a series of exercises that are designed to develop the body's internal sensibilities. The body, and the voice it produces, is the one constant that all actors possess. He says, 'Technically speaking, my method consists of training to learn to speak powerfully and with clear articulation, and also to learn to make the whole body speak, even when one keeps silent. Thus the actor can learn the best way to exist on stage.' (Suzuki: 1988)

A series of set exercises is the basis of Suzuki's work. These exercises are designed to stir, stimulate, challenge and drive the body and the voice to achieve measurable results. In this the actor, like the dancer, can, assisted by the ever vigilant trainer/teacher, begin to measure the physical and vocal skills and thus sense their progress. The achievement is both objective and
subjective. In comparison, those actors striving to achieve 'reality' are in a much more subjective situation.

When discussing the problems of exaggeration and underplaying Edward Dwight Easty in his book *Method Acting* says, 'It has become such a cardinal sin among devotees of the Method to exaggerate anything on stage that many times we are tempted to "play it safe" (to be content with just being natural (my underlining) rather than give vent to our expressions even though they would be fully in keeping with the reality of the situation.' I would ask, 'Is naturalness a 'reality'?' Further on he says, '....a line read naturally and with simplicity is more in keeping with reality than the risk of pushing for a higher degree of emotion which could be phony (until the actor is able to do so with reality ) (my underlining). The merits of truth should be our goal; nothing more, nothing less.' (Easty: 1978: 74)

Moving forward to page 141 of Mr Easty's book I read that....'The pleasurable thing to remember is that the audience never knows what you are thinking or from where your creation stems. All they see is the sheer artistry of your performance.' Where now, given these conflicting statements, is 'reality'? What is this elusive absolute, this undeniable, yet clearly recognisable, truthfulness that is constantly referred to?

Surely 'the sheer artistry' implies learnt skills? The authors seem themselves to be confused with their goals. Are their students and seekers after enlightenment for stage performance meant to fool their audience with 'sheer artistry' or are they meant to present reality on stage? The one appears to cancel the other out.

How can one 'be real' and on stage at the same time? Surely the very act of performing indicates a definite 'unreality'. A continuous conflict within the Stanislavski Method seems to be the inability of its protagonists to succesfully differentiate between 'reality' and the act of performing on stage.
Stella Adler in Chapter 7 of her book gives, like Edward Dwight Easty, a conflicting view about 'that which is real.' She writes 'In life you can be boring. On stage you cannot afford to be boring, even for an instant. There is a difference between real time and stage time. In life, an action is worth exactly the amount of time it takes to do it. On stage, thirty years of a person's life must be compressed into 2½ hours.' (Adler: 1988: 59)

Again the admission that the stage is distinct and separate from everyday life surely trips up this notion of, to quote Edward Dwight Easty again... 'true acting depends upon one main principle which ascertains its artistry; whether or not it is real' (Easty: 1978: 11)

The stage seems to have become trapped on this altar of 'reality'. To remain solely bound to this fiction is to deny theatre its greatness.

I have worked with professional and trainee actors since the early 1970's. During the following decades I have had the opportunity to observe actors thrown up by available training systems. I have been privileged, since 1991, to be able to immerse myself in the Suzuki Actor Training as participant, teacher and observer. For myself, no other training system, outside Suzuki, has proved to be an enticement which would have caused me to delve further and further into its philosophy or practical application. In the latter part of the 20th century and early part of the 21st century it is my belief that Tadashi Suzuki's training, designed as it is to re-invigorate the body and voice of the actor, challenges and questions this prevailing notion of the theatre as only a playground for the reproduction of 'reality', and, as such, is one of the single most impressive achievements in the theatre of drama this century.

In the Introduction to Suzuki's The Way of Acting J. Thomas Rimer says of Suzuki's Actor Training....'Perhaps it must even be lived through before it can be grasped intellectually.' (Suzuki: 1986: ix)
In this section I will attempt to present a picture of those investigators in the field of drama whose questions, and sometimes answers, interest me most. These thumbnail sketches will, I hope, serve to indicate those areas which most concern and fascinate me as director.

In his book *Representative Directors of the European Stage* Samuel L. Leiter discusses the work of such directors as Max Reinhardt, Constantin Stanislavski, Vsevolod Meyerhold, Bertolt Brecht, Peter Brook, Joan Littlewood, Jean-Louis Barrault and Jacques Coupeau. After discussing their different rehearsal methods he then goes on to say, 'On other fronts there is a surprising homogeneity in the approaches of these directors. An impressive statistic is the number who were devoted to the idea of working within the concept of a repertory company, with a band of permanent players who would appear in one play after another during one or more seasons.'

(Leiter: 1991: xiii)

Leiter goes on to say that although these directors often had to work within the restrictions of the typical commercial milieu, they would return, whenever possible, to the less financially lucrative company idea where they could explore challenging plays with a fixed group of players under conditions which, more often than not, permitted relatively protracted rehearsal periods.

It could be said that in the atmosphere that this engendered they then went on to discover and re-discover the possibilities of theatre. It is not only that these directors are the most well known of their generations but that they all were, or still are, on a journey of discovery. Sometimes the journey has been with their actors and the presentation of the form, sometimes it was strictly the director's journey and the actors entered into the director's experiments as pawns in a larger game, by turns autocratic or collaborative, dictatorial or improvisatory, these directors have moved and shaken the world they were in the business of replacing the 'old' world of drama with their own 'new' world. In doing this they have continued to open new doors and challenged the status quo,
whatever that was at the time of their experiments.

The directors that interest me most are Meyerhold, Brook, Reinhardt, Grotowski, Edward Gordon Craig and Tadashi Suzuki. Vsevolod Meyerhold, who wrote many investigative and challenging essays worked principally in Russia. Of Russian parents but English by nationality, Peter Brook, through the Royal Shakespeare Company, pursued the work of Shakespeare and other classics in both England and France in his quest for the big picture. Edward Gordon Craig sought to invent a new, complete 'scenic' world for the theatre and, though his directing credits are very few, he greatly influenced much of European theatre for the early years of the 20th century with his concepts of theatrical presentation. Max Reinhardt was the master director of a vast range of work from chamber plays to immense spectacle, from avant-garde exercises to opera, from classic repertoire to contemporary plays, marking him as eclectic.

Grotowski and Suzuki belong to more recent times. Grotowski's Polish Laboratory Theatre flourished in the 60's and 70's developing the art of the actor through physical disciplines of Grotowski's invention and producing an organisation dedicated to research. Tadashi Suzuki, rejecting the narrow reproduction of Western theatre in Japan has sought to re-invigorate the modern Japanese theatre through the creation of a distinct training system which borrows forms from the Japanese Noh and Kabuki theatre and uses this system to produce a new style of actor working in his ongoing repertory theatre, the Suzuki Company of Toga. He has then displayed these actors in his own unique Japanese productions of the classics, both Greek and Shakespeare.

Edward Gordon Craig in his imaginary dialogue between the 'Playgoer' and the 'Stage-Director' around 1905 wrote that he considered that the art of the theatre was neither acting nor the play, it was not the scene nor the dance, but it consisted of all the elements of which these things are composed. These elements are 'action, which is the very spirit of acting; words, which are the body of the play; line and colour, which are the very heart of the scene and rhythm, which is the
very essence of the dance.' he wrote. (Braun: 1982: 87) It is Craig's broad concept of theatre as a rich canvas of possibilities, drawn together with all the theatrical elements bearing on each other that I find enriching. The complete experience for the spectators.

In The Search for New Forms, written between 1902 and 1907, Meyerhold postulates a new relationship between the author and the spectator placing the director and the actor in precise relationship to the work. His 'Theatre of the Straight Line' versus 'The Theatre Triangle' are explained thus; 'in the triangular arrangement the director is placed at the apex of the triangle and the spectator sits behind the director, the actor and author are placed on either side at the base of the triangle, the spectator then comprehends the the creation of the author and actor through the director's creation. In the Straight Line Theatre a straight, horizontal line with the four theatrical elements (author, director, actor and spectator) marked from left to right represents the other method. The actor reveals his soul freely to the spectator, having assimilated the creation of the director, who, in his turn, has assimilated the creation of the author.' (Braun: 1969: 50)

Meyerhold goes on to state that, 'The Theatre-Triangle' must employ actors with virtuoso technique, but at all costs lacking in individuality, so they are able to convey the director's exact concept. In the 'Theatre of the Straight Line', the director, having absorbed the author's conception, conveys his own creation (now a blend of the author and the director) to the actor. The actor, having assimilated the author's conception via the director, stands face to face with the spectator (with the director and author behind him), and freely reveals his soul to him, thus intensifying the fundamental theatrical relationship of performer and spectator........In this way the spectator is made to comprehend the author and the director through the prism of the actor's art. Above all, drama is the art of the actor." (Meyerhold: 1969: 52) The straight line theory, with the focus on the actor at the front of the theatrical experience, is the outcome I am seeking in my exploration of performance.

Suzuki has also been densely involved with changing the relationship of actor to text and director.
Yasunari Takahashi writing of Suzuki's work says, in 1983, '...... one of Suzuki's greatest subversive achievements was to undermine the privileged priority of the written text provided by the playwright from the top of the pyramidal structure of the theatre world which entailed the servile status of the actors vis-a-vis the given script. He triumphantly succeeded in transferring the priority from the text to the actor.' (Takahashi: 1983: Toga Book)

Writing in 1902 Meyerhold poses the question that Tadashi Suzuki attempts to answer in his theatre works. He writes, 'We need some new means of expressing the ineffable, of revealing that which is concealed.' (my underlining) (Meyerhold: 1969: 55)

I would like to make a point here which I consider of considerable importance. These directors that I have selected may have succeeded, from time to time, economically; that is, they have attracted, with various productions, large numbers of people to attend those productions and swell their income via the box office. But their essential quest is the investigation of theatre as art. That the general public has seen the investigations/productions and applauded them is only one aspect of their investigation. It is this essential factor that defines the commercial producer from the artistic enquirer. This may seem an obvious statement but it is at the heart of the matter under investigation. Edward Gordon Craig took note of these problems, 'Craig began to see that authors and the acting profession were obstacles in his march toward a new theatre, and Much Ado brought two other conditioning factors home to him in a particularly harsh and unmistakable way: the limitations imposed on creativity by commercial pressures and by the demands of an audience with preconceived ideas.' (Innes: 1983: 97)

'I think I am right in saying that in Russia Valery Bryusov was the first to stress the futility of the 'truth' which theatres have expended all their efforts in depicting in recent years. Equally, he was the first to indicate the new means of dramatic presentation. He demanded the rejection of the futile 'truth' of the contemporary stage in favour of conscious stylisation. (all the italics are mine). writes Meyerhold in 1902 (Meyerhold: 1969: 37)
Continuing on this theme Meyerhold says, 'According to Bryusov, the fable, the idea of the work of art, is its form; the figures, colours and sounds are the means of expressing it. A work of art is of value only if the artist has imbued it with his own soul. A work of art's content is the artist's soul. Prose, verse, colour, clay, the fable: all these are the artist's means of expressing his soul.' (Meyerhold: 1969: 37)

This talk of the soul of the artist may seem a little outdated in the late 20th and early 21st century but I believe there is still validity in this claim. If theatre artists do not continue to think in these terms much will be lost. These explorations of director-actor relationships, actor-spectator relationships and conscious stylisation versus 'truth,' made by Meyerhold and Bryusov should still provoke a constant state of exploration.

In 1901 Max Reinhardt, working in Berlin, Germany, wrote, 'There is only one objective for the theatre; I believe in a theatre that belongs to the actor. No longer, as in previous decades, literary points of view shall be decisive ones. This was the case because literary men dominated the theatre. I am an actor, I feel with the actor and for me the actor is the focal point of the theatre.' After this quote from Reinhardt in the chapter on Max Reinhardt in Germany and Austria the writer, Edward Braun, continues, 'Many of the great actors who passed through Reinhardt's theatre have testified to his unique ability to draw the best out of them, for his capacity seemingly to efface himself and his own directional intentions for the sake of their performance.' (Braun: 1982: 97)

Once again, the actor at the apex of the theatrical experience is Reinhardt's goal. He comments on the rise of the playwrights, 'the literary men', whose claims to pre-eminence attempt to diminish the actors' position. In my own work I focus on the actor as the central player in the complete theatrical product as well as placing the text in relation to the whole. My choreographic background equips me to invent the physical gestalt of the production. This, in turn, allows me to perceive the text as the starting point and not as an absolute. Using a dance analogy, a
choreographer not only writes the script but also realises it. On entering the rehearsal room on day one the entire work is in the mind and body of the choreographer. When completed, the invention has passed from the creator into the bodies and psyches of the dancers. This easy relationship within the creative process is a releasing mechanism. This process has allowed me to operate freely and precludes domination by the text. I believe that words do not possess absolute meaning, unquestioned and unchallengeable but that they should serve the theatrical process and, like a choreographer reinventing the potential of the human body to convey new meaning, they should be seen as malleable, servants, not masters, of the whole production.

Around 1906 the writings of Georg Fuchs wrote that the drama had no life except as a shared experience and that by virtue of their origins the player and the spectator, the stage and the auditorium were not opposed to each other. All attention Fuchs maintains can then be focussed on the most profound means of dramatic expression: the rhythmical movement of the human body in space. He reminds the actor that his art has its origins in dance and that the means of expression employed in the dance are equally the natural means of expression of the actor, the difference being merely one of range.

Fuchs says, 'Not only in ancient Greece but, as the company of Otodziro Kawakami had demonstrated recently on its first European tour, in the Japanese theatre every movement is dictated by the choreographic rhythm of the action. For the Japanese there is no part of a production that is not directed towards the enhancement of the overall rhythmical scheme, and this in its turn reflects the inner psychological development of the drama.' (Braun: 1982: 115)

When Grotowski first brought his Theatre Laboratory Theatre out of Wroclaw, Poland, to the West, the theatre in the West was facing the straightforward commercial competition of cinema and television. Theatre directors had begun to make a necessity of what had once been luxury. 'To the conventional aids of lighting and sound were added the accumulated resources of technical invention, and only the most acute were able to keep the art of the actor alive in the fairground
spectacle. Grotowski called this trend 'artistic kleptomania... conglomerates without backbone or integrity,' and recognizing the inevitability of the decline of the domain of theatre, he sought through his work and research to give renewed vitality to an age-old truth: that the core of theatre is the communion between actor and spectator. By eliminating a dependence on what is superfluous to this core (lighting, sound, make-up, decor, props) he arrived at the concept of the 'poor theatre'. (Braun: 1982: 193) Grotowski himself, regarding the 'poor theatre' wrote, 'The poor theatre does not offer the actor the possibility of overnight success. It defies the bourgeois concept of a standard of living. It proposes the substitution of material wealth by moral wealth as the principal aim in life........It is nevertheless worth mentioning that the satisfaction which such work gives is great. The actor, who, in this special process of discipline and self-sacrifice, self-penetration and moulding, is not afraid to go beyond all normally accepted limits, attains a kind of inner harmony and peace of mind. He literally becomes much sounder in mind and body, and his way of life is more normal than that of an actor in the rich theatre.' (Grotowski: 1975: 45)

On this theme of frugality serving a scenic ideal Meyerhold quotes Peter Altenberg in the book of his own writings on theatre. 'To say a lot with a little - that's the secret. The task of the artist is to use the greatest riches with the most prudent economy. The Japanese have only to draw one blossoming twig to evoke an entire spring. We draw the entire spring and it doesn't add up to a single blossoming twig!' (Meyerhold: 1969: 97)

Japanese critic, Akihiko Senda, writing on Tadashi Suzuki's work in the Toga Handbook quotes Suzuki with....'According to Suzuki in The Sum of the Internal Angles. In the stage art called theatre, the actor is not a mere part. The Totality is reflected in the actor himself. When we go to the theatre, it is not to hear a drama. We go to see the moment when an actor, with the necessary help of the audience, encounters a possible form of self.' (Akihiko Senda: Toga Handbook: 1991)

Here we find ideas consonant with Grotowski. The actor as conduit for all that the theatre wishes to convey. The actor's powers paramount. 'Acting, although its objects of imitation derive from our reality, is not to choose these objects and communicate them to the other (the spectator) in a
84.

general manner. Rather, the actor, while using his given dialogue as an opportunity, each time encounters the infinite possibilities of the self within the vast realm of his subconscious'.

(Suzuki/Goto: 1988: 99) It was this idea - acting as self-encounter - that constituted a basis for Tadashi Suzuki's dramaturgy and directing methods during the late 60's and early 70's.

This major concept, acting as self-encounter, I find deeply attractive. While working as a director of plays, these questions need not be explored. However, if one desires the actors to resonate with a deeper purpose, Suzuki's words are a potent tool for further enquiry. Suzuki also set about discovering the relationship of dialogue to the actor. He states that those Japanese actors (shingeki), faithfully following the Stanislavski system reproducing the Western style of theatrical presentation with its attachment to the text and the playwright's words were not producing a satisfactory outcome. Goto, in his dissertation on Suzuki's philosophy of theatre practice, writes:

'The aim of shingeki performance is an accurate transmittal of the institutionalised meaning of words. The practice of shingeki is based on the premise that the meaning of words are already fixed, predetermined by the playwright or by social conventions. In contrast, Suzuki's concept of performance focuses directly upon each individual actor's own ways of using words.' (Goto: 1988: 104) Here Suzuki hits upon a fundamental difference of approach and intent. He removes the sacred place of the playwright and substitutes the actor and his/her performance. Goto continues:

'It stands on the premise that the meanings of words are not predetermined: meanings are to be given via the actor's speech (and the actor's speech, of course, should be understood to include gestures, presence, and all the aspects of his performance of the role.) (Goto: 1988: 104)

Like the surrealists, who believe direct, uncensored expression of the subconscious to be the most essential form of communication, Suzuki's vision is also to communicate the self in performance. Goto writes, 'Drawing upon Freudian psychology, the surrealists contend that this pure essence lies somewhere in the subconscious of the individual, trapped in the undisturbed, hidden realms of the mind. Hence they manifest in art all sorts of means to stimulate the psychic state in an attempt to
release the essence, to discover or rediscover the truth that is personal yet universal to mankind.'

Goto states that although Suzuki's performance doctrine itself may not be totally unique, its reasoning and outcome unquestionably are and that Suzuki considers ontological identity as the basis of acting and that people have an impetus to act before others. This is an attempt to restore the alienated self, to transcend quotidian existence, and to encounter the actor's own true individual being. 'Hence, in Suzuki's early vision, acting was to done primarily for the sake of the actor; he was not a mouth piece for the playwright as advocated by the orthodox theatre shingeki. Subsequently, for Suzuki, major facets of acting -- dialogue, character, directing, and spectator -- all had to contribute to the actor's conduct of self-encountering.' (Goto: 1988: 100)

'Certainly we still wish to capture in our arts the invisible currents that rule our lives, but our vision is now locked to the dark end of the spectrum. Today the theatre of doubting, of unease, of trouble, of alarm, seems truer than the theatre with a noble aim. Even if the theatre had in its origins rituals that made the invisible incarnate, we must not forget that apart from certain Oriental theatres these rituals have been either lost or remain in seedy decay.' writes Peter Brook in his book *The Empty Space* in which he explores world theatre and its directions in the late 1960's.

Further on, writing about the actor he says, 'The actor then found that to communicate his invisible meanings he needed concentration; he needed will; he needed to summon all his emotional reserves; he needed courage; he needed clear thought. But the most important result was that he was led inexorably to the conclusion that he needed form. It was not enough to feel passionately -- a creative leap was required to mint a new form which would be a container and a reflector for his impulses. That is what is truly called 'an action'. ('Brook: 1972: 57)

For this to happen, a new, differently focussed, actor has to be developed. Movement or choreographic form simply added to or placed on the 'old' theatre do not make a 'new' theatre. The rebirth has to occur from within. Therefore a 'new' actor has to be developed through which fresh spectator/actor encounters can take place.
Grotowski, for example, suggests that it is possible for the actor to find a certain quality of attention, or consciousness, characterised by a full presence in, and recognition of the moment. He proposes, in effect, a transcendental state of being, the nearest parallels to which are mystical and transpersonal states of consciousness and experience.

Meyerhold says that just as Wagner employs the orchestra to convey spiritual emotions that he, Meyerhold, employed plastic movement for the same purpose. He noted that the old theatre, too, regarded plasticity as an essential means of expression and that plasticity itself is not new. However, the form which Meyerhold was projecting was new. 'Before, form corresponded closely to the spoken dialogue, but I am speaking of a plasticity which does not correspond to the words. What do I mean by this? Two people are discussing the weather, art, apartments. A third - given of course, that he is reasonably sensitive and observant - can tell exactly by listening to the conversation, which has no bearing on the relationship between the two, whether they are friends, enemies or lovers. He can tell this from the way they gesticulate, stand, move their eyes. This is because they move in a way unrelated to their words, a way which reveals their relationship. The director erects a bridge between actor and spectator. He depicts friends, enemies or lovers in accordance with the author's instructions, yet by means of movement and poses he must present a picture which enables the spectator not only to hear the spoken dialogue but to penetrate through to the inner dialogue.' (Meyerhold: 1969: 56)

It is this idea of physical consciousness of the past that has led Suzuki to assert that a true sense of theatre language is not the drama of the playwright but the actor's physicalization. He professes a theory that certain physical sensations will result in corresponding expressions of words. That is, words do not determine the actor's physical expressions, but his bodily or physiological sensations result in the true expression of words. Therefore Suzuki's concept of the actor's physiological engagement does not mean making proper bodily poses or gestures so as to reveal inner emotion, but to enable the actor to communicate a greater degree of reality, a reality that all audiences would identify with. It is Suzuki's belief that words reflect collective physical memories and thus
acting must be the right means of expressing these memories. Suzuki advocates that contemporary actors must strictly develop and use their bodies so as to transform words into kinetic and kinesthetic rhythms, going beyond linguistic meanings. This can achieve a greater degree of reality since such acting will excite the spectator's own physiological responses and induce his active involvement in performance. Today, Suzuki proposes, the memories of the physical body are buried deeply in the subconscious/unconscious realm of the mind and body. Hence, in order to create the theatre he envisions, Suzuki has felt it necessary to reindoctrinate his actors in the act of physical consciousness. This is the main purpose of his actor training system known as the Suzuki Actor Training Method.

Having had the privilege of witnessing countless numbers of training sessions and rehearsals conducted by Suzuki with his own Suzuki Company of Toga actors and English speaking actors Ellen Lauren (American) and John Nobbs (Australian) I have been privy to Suzuki's probing process and the manifestations of his theory into practice. I have witnessed, as spectator, the magnetic force field that Suzuki's performers create through the focussed and demanding attention Suzuki exerts on them in his continual quest to achieve these outcomes.

Flaszen, Grotowski's collaborator writes, 'Art is not pure experience, it is also technique.....
Therefore a certain margin of conscious manipulation is involved. This is art - a game between the conscious and the unconscious, between what is carried by the waves and what makes the wave. And all this requires technique. It's a play between manipulation and inspiration.

......Each work of art is a remoteness, a medium which is not life, but the shade, or image of life. It is something which lies between us; we're not together. It needs gates, mediation.'

( Kumienga : 1985: 153)

Writing of Edward Gordon Craig's production of Handel's Dido and Aeneas in 1900, Edward Braun says, 'Reflecting Craig's schooling as an engraver and illustrator, the entire production was conceived as a sequence of images, evocative rather than descriptive, and designed to give free
88.

rein to the spectator's imagination........... He created the ideal country where everything was possible, even speaking in verse, or speaking to music, or the expression of the whole of life in a dance......What Craig had achieved with a group of Hampstead enthusiasts in just three performances in May 1900 was hailed as the embodiment of the dream that had long tantalised the Symbolists; a perfect fusion of poetry, music, performer, colour and movement.' (Braun: 1982: 81)

'Can the invisible be made visible through the performer's presence?' asks Peter Brook, 'We know that the world of appearance is a crust - under the crust is the boiling matter we see if we peer into a volcano. How can we tap this energy? We studied Meyerhold's bio-mechanical experiments, where he played love scenes on swings, and, in one of our performances a Hamlet threw Ophelia on to the knees of the audience, while he swung above their heads on a rope. We were denying psychology, we were trying to smash the apparently watertight divisions between the private and the public man - the outer man whose behaviour is bound by photographic rules of everyday life, who must sit to sit, stand to stand - and the inner man whose anarchy and poetry is usually expressed only in his words.' writes Peter Brook. Always the quest for the heart of the drama. How is it done? How can it be achieved? How can the 'Deadly Theatre', as Peter Brook calls one aspect of theatre, be overcome? And, as frequently noted, the actor and his/her performance is at the deep heart of the matter. The transcendent performer, defying metaphorical death, is the one element that can transform the theatrical experience. I am attempting to project this performer into the 21st century.

Addressing the cast of The Chronicle of Macbeth, in Melbourne, February, 1992, Tadashi Suzuki said, 'So the core of human experience, the common and universal humanity, which lies deep within us need sto be made manifest. In order to get at that which is hidden deep within us, we cannot imitate or mimic our daily lives. The artificial structure we seek has oral and visual components as well. Through the orchestration of all these elements, hopefully we can get a glimpse of what lies inside us. It's not a psychological or emotional revelation but rather a
sensibility that exists on many levels within our body. When we look at Rodin's statue of 'The Thinker' we don't need the title to know the subject is in thought; no-one actually takes a position like this to do their thinking but, in this instance, the sculptor has effectively lied to tell the truth.' (Carruthers/Suzuki: February: 1992)

And so, I believe that Rodin's effective lie has validity and that Suzuki's proposal that acting is self-encounter both ring true as does Grotowski's stance that the personal and scenic technique of the actor is at the core of theatre art. Peter Brook says theatre needs form, not just courage and will and emotional reserves. Meyerhold's quest to find the 'right' relationship between author, director, actor and spectator is still a vexing question and needs to be continually addressed. The perfect fusion of poetry, music, colour and movement are still ideals to be sought after. I believe that inside the body of the actor resides a deep reservoir of internal action which will transport the actor beyond daily behaviour to theatrical or 'scenic' behaviour. Through the principle of training the primal being of the performer will be activated through a period of initiation. The unselfconscious performer, deeply involved in each complex task, thus gains a complete and earned freedom. This is the nature of the skilled performer that I am striving to create. This actor represents the performer most equipped to realise my work. Frank: Austral Asian Performance Ensemble, grounded in the Suzuki Actor Training Method with its powerful philosophy of theatre practice is producing uniquely trained actors. These are the actors with whom I am working to realise my productions in Brisbane, Australia.
Conclusion

Along the journey from choreography to theatre directing I have come to the conclusion that the 'new' actor has to be remade through a return to the body and its myriad possibilities. From the body will come the voice and from there the performance. I believe the director's role is to guide, shape and insist that the actor keep working toward a 'new' self on stage.

My personal engagement with the actors' training is an essential element in the realisation of this new world. Through my ongoing physical and philosophical relationship with the demands of the training I can engage with the actors at all levels. The stage performance then becomes a product of this demanding scrutiny.

It is my hope that this thesis may provide impetus for others to walk the hard and demanding paths necessary to achieve a new theatre for the new millenium.
No pages 91-99
100.

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TADASHI SUZUKI AND THE AUSTRALIAN PERFORMER
Jacqui Carroll
(dancer, choreographer, teacher)

NORMAN PRICE: Deborah Leiser has been working with our students, from both Melbourne and La Trobe Universities, on Suzuki training over the last six months. This work started with a two-week workshop for 20 students during the Easter break, continued with another two-weeks of training in the July vacation, and culminated last week in a 7-day intensive. Altogether about 40 students have been exposed in this way to Suzuki's method. After Peter Curtin's paper this morning, Deborah will have her students demonstrate their skills to show how quickly and effectively Suzuki training can be incorporated into university theatre work. Deborah herself started Suzuki training with Nigel Kellawa in Sydney, has been to Toga several times, and now has a license to teach the Method. Not only has she taught it for us, she has also taught it at NIDA. Jacqui Carroll can't be here today as she's in London with the Royal Queensland Ballet, so Deborah has agreed to read her paper.

DEBORAH LEISER (for JACQUI CARROLL): Now, before I describe the excitement and pleasure that watching the work of Tadashi Suzuki had for me I would like to paint a thumb-nail sketch of the development of plays Australian-style, as I have noted it.

After auditions and casting, the protagonists foregather with a 3 to 4 week rehearsal period ahead of them. For some days, firmly seated, the group 'reads' and talks about the forthcoming production. Coffee and tea are consumed in large quantities and the statutory hours of work are adhered to with great firmness. Finally the director, using coercion and possibly a cattle prod, is able to get the players off their seats and into the standing position.

At this point what is known as 'blocking' takes place. This is accompanied by many pauses while the actor discusses the validity of these moves according to how he or she feels about the requested move. The director then spends much of his or her time convincing the actor of the validity of the request to move. The actor then suggests what he or she would do if directing. This process of the actor wearing the director down or vice versa continues throughout the rehearsal period until the play finally staggers onto the stage. No master or guru directs these players. They are the centre of their universe and woe betide any director that doesn't understand this 'law of ego'.
Into this flabby world steps Tadashi Suzuki - and into Suzuki's world step some Australian performers. I encountered both at a Workshop conducted in Melbourne in September 1991. Having only heard of 'the method' I was startled to witness it in action. Here the actors belonged to an ensemble. There was collective intent. There appeared to be a spirit of determination alive and kicking in the practice room. These performers were trying to achieve something, something measurable, something which could be judged and, where applicable, found wanting. A system to measure oneself against!

While I watched, and before the session commenced, I saw one of the participants ask, in effect, "What should I feel when I do X?" I think the restrained reply was something like, "Just do it". I also saw a participant, during the course of the session, make a mistake, stop, giggle, and look about to gain support from the group and get a collective response to the mistake and subsequent reaction, the giggle. I'm pleased to say that the support was not forthcoming from either group or instructor. The session continued on.

Here at last I was seeing actors in pursuit of a recognisable goal. Here I saw actors sweat. I saw actors submerge their egos for a collective goal. Here I saw actors try to satisfy an outside 'eye'. Here I saw actors take advice. I saw them strive.

I was mightily impressed. I was astonished. I was delighted. Behind all this must be a remarkable person, I thought; and there was: Tadashi Suzuki.

Having observed some teaching of 'the method' and having attended an illuminating lecture-demonstration of the philosophy behind 'the method' given by Suzuki at Playbox, I then saw the result of all this effort being directed toward the Australian theatre community when I saw The Chronicle of Macbeth in Hobart in April this year.

I was extremely lucky to see every training session (a daily occurrence), every one of the 7 shows, and a dress rehearsal. What I saw was a brilliantly structured and focused production which dealt in a concise and direct way with the more powerful and personal aspects of Shakespeare's Macbeth.
The performance instantly directed one's attention to the heart of the play: Macbeth's journey through ambition, fulfilment, the overtaking fear and the final decline into madness or death.

To quote Suzuki's own philosophy behind his reduction of text to its essential: "No matter what the staging, where the writer's words find life on stage, it is always evidence of the writer's greatness. The revival of the essence is theatrical not literary". This concentration on the essentials frees up the play and makes it available once more to the scrutiny of a new generation.

Suzuki, with his grasp of the kind of physical presence performers of skill can exert on the stage space, is like a choreographer or a chess master in his ability to focus the audience's attention. Because of the powerful structure of the piece, every show was 'performer-proof'. This is an expression I use when I mean that a production is not prey to hijack because individual performers cannot 'rise to the occasion' or because their feelings aren't adequate at the particular moment to carry them through the play.

Frequently the underlying flabbiness of direction or intent means that the actor has to constantly dredge up his or her performance from a well of personal feelings and ego. In Suzuki's production I saw evidence of a powerful structure inside which the actor could feel secure - secure in the knowledge that his or her performance was being fully supported. As long as each individual member of the play fulfilled their complete task, the show would remain intact. No fearful dramatic fluctuations from show to show because...'Noelene wasn't quite up to it or Kenny-baby wasn't firing tonight. No, each show was complete and whole.

What a relief! After all these years of hoping, I finally came upon the one product that restored my faith in the play and the acting profession as having truly great worth.

Finally, a word about the idea of a Master or guru. Australians, for the most part, have trouble with the idea of any one person being above them. The idea of the 'master', the one invested with special knowledge, the figure on the landscape that shines the brightest, represents a strange, suspicious figure to most Australians; it is a notion to be distrusted.
What a pity that this represents the prevailing wisdom of our times!
Imagine going though one's life believing, effectively, that no one other person on earth knows more than you do? What a strange notion!

Imagine never allowing oneself the sheer luxury of letting another person bestow the gift of their energy, their focus and their expectations onto you with all the attendant pleasures, fears, uncertainties and rewards.

In the final analysis most performers fail to see the gift that Suzuki bestows. He is prepared to inject energy, plenty of energy and his own high expectations into the process of the actor's developing skills. He certainly does not abandon the actor to the actor's own expectations of his or her performance but drives the performer to challenge his or her own mediocrity and to rise, rise to greater performance heights. It appears that this prodding, probing, energetic process is not for the faint-hearted. It requires a tough, resilient personality to persevere on this demanding road.

Some will travel it.

I await with great interest the next stage of this Japanese-Australian exercise.
There's Method in this Madness

Ian Carruthers

We all think we know Macbeth, and come to the theatre ready to measure the production against our own expectations. Some traditionalists, however, may not be prepared for the Suzuki version. While the Porter scene is cut, its sardonic humour is everywhere in this production - not least in jarring music and visual images that fit no specific time or place. Those who look for a uniquely Australian relevance may also be disappointed this production's essentialist approach, for Suzuki's adaptations of the classics are meditations on the human condition.

His first international success, On the Dramatic Passions (1970) was set in a mental hospital in which a solitary madwoman recalled fragments of plays, performing them as she remembered them. Through her fantasy she satisfied, with terrible intensity, the passions she was forced to repress in real life. Over the years, through The Trojan Women (1974), The Bacchae (1981), Clytemnestra (1983), The Tale of Lear (1988), The Chekhov (1989), and Dionysus (1990), the same set of Suzuki concerns re-emerge. In Dionysus, for instance, we are again told that "Consciousness is a prison and the walls of the prison are history".

The metaphor is carried still further in The Chronicle of Macbeth which parodies Shakespeare's Macbeth to the bone. Gone are Duncan and his sons, MacDuff and Lady MacDuff, Hecate and all the extras. Suzuki focuses on Macbeth's and Lady Macbeth's states of being. Only they and their familiars (Seyton, the Witches, the Murderers and the Doctor) remain.

Moreover, Shakespeare's words are framed by Suzuki in a new context that radically deforms and redefines them. In Scene One, we are confronted with "The Farewell Cult" (a group of religious fanatics) being harangued by The Great Leader, who 'farewells' one of their number. Then we hear his assistant announce "Today we shall 'do'... Macbeth". Acting out Shakespeare's Macbeth appears to be a way of ritually murdering a scapegoat ("the person we're going to call Macbeth"). Or is the Leader using the play as psychodrama therapy for a mass murderer in their midst?

In a programme note to the Japanese version of the play (Mito, 1990) we are told, "This play is the tale of a man afflicted with a spiritual ailment called 'Macbeth'. This Macbeth is a symbol for the state in which there is no awareness of 'self' or 'other'. In a more recent interview in Meanjin Suzuki goes further, "For me the theme of a man hallucinating in an insane asylum comes first. The words I've chosen from the Shakespeare text are only those which relate to that situation, which feed that image".

If Suzuki's pluralism seems confusing, we should remember that this is his second version of the play. (In the Playbox version, many of the Mito scenes are changed or gone, the cast is smaller, and even the costumes are new.) The audience is clearly expected to work as hard as the actors at reconstructing meanings from the performance text. In Suzuki's own words, "Ultimately it's an adaptation of Shakespeare not on the level of words but on the level of the acting, the physical situation". Yet by the end of the play, the physical situation has so transformed Shakespeare's words as to give them virtually new meanings.

Suzuki is radically opposed to Naturalism. He prefers to work with music and a mode of stylised acting in which the principle attraction is the performer's energised body. Good Suzuki actors can move the whole auditorium with them as they make a turn, and the very best can mesmerise an audience through the interest of their still presence. His Method opens up exciting new possibilities for modern theatre, which today is excessively dominated by hybrid forms of Naturalism. The live actor-audience relationship is again reasserted, and charismatic performance given pride of place over reverent worship of the great works of dramatic literature. One can conceive of totally naturalistic acting taking place behind a bricked-off 'fourth wall', but Suzuki acting is largely frontal and demands a very public sharing of energies with the audience.

The acting techniques are based on a very clear set of truly international principles. (It needs no cultural training to judge the visual and aural presence of an actor from the quantity and quality of the..."
energy that the body transmits, and the presence of two or more actors on stage makes comparison easy.) Unlike Naturalistic acting which valorizes facial expression, Suzuki's Method places special emphasis on the feet. This is because he believes that consciousness of the body's communication with the ground leads to a greater awareness of all the physical functions of the body which generate different sensibilities.

In his book The Power that Overcomes Obstacles, Suzuki describes the basic exercise of stamping, which he uses to help the actor develop energy and control. The stronger the stamping, the more the energy generated - but the harder it becomes to maintain control. The actor must try to prevent the stamping from producing 'shake' or 'wobble' in the upper body (which then looks weak). This can be done by learning to 'block' or control this energy in the area between the hips (the actor's centre of gravity) which must remain firm in all stage situations if the body is to be truly expressive. The stamping exercise is just one of many in which obstacles are set up in order to stimulate the actor to develop the powers to overcome them.

Suzuki's is a theatre of resistances, tensions and oppositions which trains the performer in intense emission and repression of physical power. He describes the actor trained in his Method as having the allure of a racing car.

What matters is not so much the 'chassis' (good looks) but having a powerful 'engine' (capable of sustained high-energy performance in all situations) and very strong 'brakes' (concentration and control). By contrast, Suzuki sees the naturalistic actor as having a nice chassis and maybe good brakes - but a feeble engine.

If the ultimate acting achievement is to be able to hold audience attention and interest without seeming to do anything (as 'Macbeth' must do much of the time), then these moments of 'no action' must be charged with potentiality - like a racing car at the starting line, its engine gunned at full throttle awaiting release of the fiercely applied brakes. By extension, a large part of Macbeth's dramatic interest comes, not from seeing how well he expresses his fear (what Suzuki would call Naturalistic description), but from seeing his struggle to control and suppress it.

Almost all of the Macbeth cast have trained with SCOT (the Suzuki Company of Toga) in Japan, and all have been through a rigorous two-week Suzuki workshop held at Playbox in September 1991. On-going training is also very much a part of the rehearsal process; each day, the first hour of rehearsals is devoted to a deepening involvement with the exercises. As the actors rehearse, they are expected to remember and apply the principles and patterns learnt in training. One of the fascinations of watching a rehearsal process is to see the moments of break-through when actors 'connect'. As they grasp the usefulness of the training to the roles they build, their communal commitment to training increases in direct proportion to their increased sensibility.

Inevitably, the gap between Western and Eastern training and rehearsal methods is a large one, and long-term commitment to this sort of stylised acting may be difficult to sustain; however, Playbox is to be congratulated for initiating a process that may well help to revitalise our theatre in the long term. Australia can learn much from the extraordinarily vital theatre forms of the Pacific Rim.

Dr Ian Carruthers is Lecturer in Drama, La Trobe University, Melbourne.
ATTENTION KRISTEN BELL 3 PAGES

JACQUI CARROLL 'ARTS FRAGMENT' ESSAY

In my 'arts fragment on May 30 I presented a 'rehearsal technique' I have created to achieve an activated and animated relationship with the spoken text. The performers are required to re-act to certain outside direction while speaking the dialogue. No emotional attachment to the dialogue is expected or desired. The actors, as well as handling the object they are carrying, in this case the plain stick, are interactive and connected to each other throughout. Observation of the presentation was made by Ms Judy Pippen. In her observation she discussed the non-naturalistic, high-art nature of the work. Judy noted that it was the opposite to 'self-conscious' acting and that there was no self-consciousness displayed by any of the participants. She discussed how the work was kin-aesthetic, revealing a balance both in the actors and in the effect they were creating; that the practice revealed a sense of design with the use of the stick, the hands on the black costumes and the bodies against the black background. The repetitive walking pattern created a rhythm which quietened the nervous system of the watcher and performer alike. She discussed the strength gained by the co-presence of the actors, their mutual transformation... 'Everything we do is a structural dance in the choreography of existence'... Maturare.

Ms Pippen also tapped into the spiritual nature of the quest. Her background permitted her a freedom to use such an expression as 'the spirit' and not find it awkward or overblown as some arts practitioners might have done. Here the work is dealing with spiritual in the broad meaning of 'pertaining the spirit' in mankind, the driving force beyond materialism but not beyond personal discipline and focus. The discussion of the spirit has become debased in the Western world but is still clear in much of the East. In the West the tapping of the unconscious has become known as psychoanalysis and needs the presence of trained practitioners to explain it. I believe it is available through physical discipline designed to unlock the deep unconscious and all...
the actor to tap into their own individual well of deep consciousness. From this well I hope to produce a new focussed performer, unselfconscious and whole.

This is about the 'actor's culture' and how it is transmitted. One aspect of this culture is the actor's 'body' technique, both physical and mental. This 'body' technique is to make possible a transition from daily behaviour to a theatrical or scenic behaviour. The aim of this is to produce a performer who, with the physical dynamic their body possesses can capture, hold and direct the spectator's attention. To make the energy of the actor visible as presence. This also includes the condition of dedication to the craft of the actor.

This requires that the passage of time is allowed to work on the actor, as Judy Pippen said, it is the 'Wisdom' school which is about the acquisition of knowledge through dedication and a philosophical devotion.

This performer, practicing and refining simple or complex tasks can begin to with simplicity and conviction, 'I am that I am' and know that statement to have value.

The primal being of the performer is being activated over a long period of initiation. The unselfconscious performer, fully involved in each complex task, learns to enjoy a complete and 'earned' freedom.

The actor becomes creator and creature in one. Judy had noted that the concentration on form is a deliberate attempt to liberate the performer from the constraints of personal 'invention', the Western 'Stanislavski method of extracting a 'meaningful' reading of a script. It can be said that in this theatrical world the actor does not 'interpret' a role, instead he or she creates an action through modulation of energy and the innermost and smallest impulses. This creates a state of tension in the spectator and mobilizes the spectator's inner psychic energy, so that he or she becomes part of, is made co-responsible for, the dramatic action.

Training is the central element of much of the actor's theatre of the East. It is conducted as a daily activity independent of performance work.
JACQUI CARROLL

Judy identified my role as that of animateuse - the activating force, the trigger, the catalyst - of both the actor and the product.

She saw the three protagonists of the exercise as 'crafting our own form' and she saw in that form powerful resonances of all classical traditions from both East and West.

She recognized this path as being both ancient and modern at the same time.

The actor must bring to this path an openness, an awareness and an innocence.

Martha Graham writes in her book, Blood Memory:

'In Burma, on our second Asian tour in the 1970's, I had been asked to present flowers at the tomb of the Burmese Unknown Soldier. This I did in the presence of our ambassador and the Burmese Minister of Culture. When I had finished there was a tremendous stir, great sounds of conversation. The Burmese wanted to know who had coached me to present flowers in precisely the correct manner, steps and gestures that would be appropriate to a Burmese woman of my age and station. I had.

Out of the physical and ancient disciplines, the focus on form and energy and training it will be possible to generate a new theatre.

'We are all carriers of lives and legends - who knows the unseen frescoes on the private walls of the skull'. William Goyer, The House of Breath.