

# TOOLKIT: AUTUMN :: 2010

## **A:** PHYSICAL COMMUNICATION IN PERFORMANCE WITH GAVIN CLARKE

→ **Wednesday evenings 6pm – 9pm: 7, 14, 21, 28 April 2010**

**Registration and payment deadline: 26 March 2010**



In this **TOOLKIT** workshop series Gavin will be exploring the art of physical communication for the context of stage performance. Using skills derived from contact improvisation (a form of improvised partner dancing) the workshop will look at how to; improve non-verbal communication between performers and the new pathways that can be discovered by combining the momentum and intention of two or more people in a balanced relationship.

There are no physical requirements as in this practice the participants move with the bodies that they have, as they are, at any given time. By the end of the series participants should feel comfortable moving/dancing with partners of any size, shape and physical ability. The workshop series will begin by looking at safe partnering practices and then developing skills that are particularly useful in creating new movement/choreograph/blocking with the potential for high levels of physicality and a strong sense of connection.

Participants in this workshop will be coming into contact with other people. You will need comfortable clothing that are easy to move in and potential changes of clothes if things get too sweaty. You might want to bring knee-pads as some of the work will be done on the ground.

### **ABOUT THE ARTIST**

Gavin Clarke has been working for ten years as a freelance-performing artist across many genres including stage, film, television, opera, physical theatre, musical theatre, street theatre and improvisation. Since graduating from the Adelaide Centre for the Arts he has performed in many settings from outdoor stages in the outback to the Sydney Opera House. Gavin divides his time between independent and commercial projects and creating his own work exploring cross art-form collaboration. His most recent work *A Country Dance* recently toured regional South Australia where it was met with great approval from a highly discerning country audience. Gavin has been improvising since he emerged into this world and does not consider it likely that he will ever really figure out how things actually work. In the meantime, he continues to explore the process of communication in all its forms with the aim of making the world a better place through mutual understanding.

## **B:** SONG AS STORY WITH AVIGAIL HERMAN

→ **Sunday 11 April: 10am – 4pm**

**Registration and payment deadline: 2 April 2010**



### **SONG AS STORY: THE ART OF STORYTELLING THROUGH SONG**

What is a song? It is the marriage of lyric & music, which together are both text. A wondrous minefield full of gold! Here are clues to be discovered by the actor/sleuth who delves & fossicks for all the available information so that they might understand the songs inner-meaning & find its truth. In this workshop we will undertake to demystify songs & give some insight (albeit a taste) of how to approach them with a sense of respect, wonderment & joy in the realisation that songs are very much more than just something to sing!

### **ABOUT THE ARTIST**

Avigail is a multi-talented performer known primarily for her music theatre and cabaret performances. (e.g. *CATS*,

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*FOLLIES, GODSPELL*). In recent years, Avigail has had a string of very successful one-woman cabarét shows most recently, *FINGERPRINTS*, which have garnered her much critical and public acclaim. In 2009 Avigail with Jane Miskovic formed Triptych Theatre & produced, musically directed, co-directed & performed in the very successful & hilarious spoof: *MUSICAL OF MUSICALS THE MUSICAL!* Her TV credits include *HEARTBREAK HIGH* and *ALWAYS GREENER*. Avigail is in demand as a voice over artist & session singer and as a teacher/vocal coach and musical director. Avigail was the artistic director of the inaugural mini music theatre festival Short Sweet & Song & developed NIDA's yearlong music theatre course Singer Dancer Actor that is now a sought-after Diploma in Music Theatre.

## **C: BARDCRAFT & GENERAL WORDSMITHERY WITH CALEB LEWIS**

→ **Saturday 17 April: 12pm – 6pm**

→ **Sunday 18 April: 10am – 4pm**

**Registration and payment deadline: 9 April 2010**



Every day we take in hundreds of stories – each new morning we wake hungry for more. For thousands of years we've gathered to tell stories. Story has ever been our way of sharing knowledge, of understanding; it helps us come to grips with the world. We are all born storytellers but some of us will pursue it doggedly, always looking to improve our craft, striving for clarity, simplicity and poetry in all our work.

Over two days we'll discuss the basic elements of story: plot, character and theme. We'll also look in detail at setting, character development, dialogue, exposition, the 8-point plot arc, upbeat versus downbeat plotting, the 3 Aristotelian conflicts and the need for suspense. Lastly we'll consider style, genre and medium and how these different choices impact on your story. This is a practical workshop designed to give a strong grounding in classical narrative while also delving into new strategies for storytelling. You'll also hone your bardcraft and general wordsmithery.

### **ABOUT THE ARTIST**

Caleb studied playwriting at Flinders University, later being mentored by Nick Enright. In 2004 *Songs for the Deaf* opened at the Adelaide Fringe and Lewis began a two-year residency with Griffin Theatre Company culminating in the 2005 premiere of *Nailed*. His play, *The Sea Bride*, won the 2006 Inscription Emerging Playwright Award earning a two-week workshop with playwright Edward Albee. In 2007 *Dogfall* opened in Adelaide to critical acclaim. In 2008 *Songs for the Deaf* toured to Hong Kong; later that year Caleb was awarded an AWGIE for *Otzi – the story of the Iceman*. His play, *Men, Love and the Monkeyboy* was shortlisted for the Griffin Award and Company B Belvoir Phillip Parsons Award and is the winner of the 2008 Mitch Matthews award. In 2009 *Death in Bowengabbie*, was nominated best production at the Adelaide Fringe and won the judge's commendation for best new writing. The play opens in Sydney in March 2010. Lewis's latest work, *Clinchfield*, opened in Adelaide in July. He has recently returned from developing a script on Palm Island with the Australian Theatre for Young People and is currently adapting a novel, *Rust and Bone*, for the stage.

## **D: VARIETY HOUR WITH EMMA SAUNDERS**

→ **Wednesday Evenings 6pm – 9pm: 5, 12, 19, 26 May 2010**

**Registration and payment deadline: 26 April 2010**



Emma's series of workshops promises to be an inspiring experience; this **TOOLKIT** will explore a range of areas developed through her work with The Fondue Set and her own solo dance explorations. The sessions will take on a variety of forms; one week you might be dancing, the next playing the organ, the next doing a slow walk for an hour or maybe you will be playing dress-ups.

All with a rigorous movement foundation around improvisation, authentic and/or fake movement, developing scores of new scores and fanning out from there. Her influences for this **TOOLKIT** will be The Fondue Set, Miguel Gutierrez, Children's books, Ros Crisp, herself, sunsets, sunrises and romantic walks along the beach.

### **ABOUT THE ARTIST**

Emma Saunders is a Sydney based dance artist. She is a co-founding member of The Fondue Set, and they have

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created 7 full length works including Green Room Award-winning *No Success Like Failure*. Emma also choreographs solo and group works, teaches, and collaborates with other artists as outside eye. In 2008 she instigated, conceptualised and implemented the Contemporary Dance Program for Campbelltown Arts Centre, establishing the role of Dance Curator. This year, she is enjoying looking after her new baby girl, Audrey, and doing bibs and bobs. So far her bibs and bobs include this **TOOLKIT** workshop, a new work for the youMove dance company, an Ausdance Space Residency, a Critical Path research grant with Rosie Dennis and a new work for The Fondue Set working with Miguel Gutierrez.

## **E: DIRECTING WITH KATE GAUL**

→ **Saturday 8 May: 12pm - 6pm**

→ **Sunday 9 May: 10am - 4pm**

**Registration and payment deadline: 26 April 2010**

Kate Gaul will lead a two-day intensive, which probes the responsibilities, challenges and survival methods of the (freelance) Theatre Director.

The best way to develop as a director, build a body of work and to find your art is to practice, practice, practice. The rising costs of a production and fierce competition means there are few places for artists to do this. Every production becomes precious – and this creates an atmosphere of great pressure where risks seem impossible.

Take this rare opportunity to have your questions answered, get some hands-on practice and be re-inspired next time you walk into a rehearsal room or pitch a project.

### **ABOUT THE ARTIST**

Kate is a graduate of the NIDA Director's Course (1996). Kate also trained with Anne Bogart and the SITI Company in New York. Kate is currently the Festival Director for World Interplay. In 2004/5 Kate was the Associate director at the Ensemble Theatre where productions include *The Violet Hour*, *Kimberly Akimbo* and *Lobby Hero*. Other directing credits include *The Gates of Egypt*, *Our Lady of Sligo*, *Run Rabbit Run*, *The Laramie Project*, *Svetlana in Slingbacks* (Company B), *Carmen* (Oz Opera), *The Altar Boyz* (Ovations Live), *Camarilla* (Merrigong Theatre Co) *Coup D'Etat* (MTC), *Wicked Sisters* (Griffin/National tour), *Rabbit* (Griffin Theatre) and projects with major drama schools around Australia; most recently *Dialogue of the Carmelites* (WAAPA). Kate is the Artistic Director of Siren Theatre Co: productions – *Shakespeare's Richard III*, *Twelfth Night*, *Human Resources* (by Chris Aronsten) and *Duck* (by Stella Feehily), *eeni meeni mini mo* (devised by the company), *Hard Swallow* (by Mirra Todd), *Polly Blue* (by Belinda Bradley), *Wanna Go Home, Baby?* (devised by the company), *Connie and Kevin and the Secret Life of Groceries* (by Noelle Janaczweska) and *Blue Heart* (by Caryl Churchill) *Frozen* (by Michael O'Brien). Kate has also written and directed two short films: *Embrace* and *Cake*.



## **F: ACTING WITH JENEFFA SOLDATIC**

→ **Saturday 22 May: 12pm - 6pm**

→ **Sunday 23 May: 10am - 4pm**

**Registration and payment deadline: 14 May 2010**

We are very excited to be presenting this two-day intensive with actor/performer Jeneffa Soldatic. The two-day intensive will explore the basics of American contemporary acting training through exercises and experiences gathered from working and training at the Actors Studio, NYC. The basis of all method work, sense memory, exercises from the Stella Adler technique (taught by Keith Aaron; Stella's last apprentice), Uta Hagan (HB Studios) and also exercises from her own coach and mentor Susan Batson. Come and experience some of the techniques of world-renowned Actors Studio by its only member here in Australia.

### **ABOUT THE ARTIST**

Jeneffa received her Masters of Fine Arts in Acting from the Actors Studio Drama School in New York on a scholarship. After graduating in 2003 she was encouraged to audition for the Actors Studio and consequently she became only the third Australian to ever receive life membership to the Actors Studio in 2004.



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Since coming to Australia she has taught and directed with Actors Centre Australia with the full-time students and she teaches Performing American Theatre, in the Power of Performance program. Jeneffa also teaches at NIDA. Since graduating Jeneffa has been back on stage in NYC at the Actors Studio in the premiere of *Al Takes a Bride*, as well as *Waiting for Godot* at the original Circle in the Square and *Hedda Gabler*, *Sunday on the Rocks*, *The Seagull* at the Actors Studio Drama School, plus other Off-Broadway shows. Her film credits include *Saturn Returns*, *How Much*, *A Small Story*, *Sickie* and *Room with View*. For television she has appeared on *Curb Your Enthusiasm*, *The Tonight Show* with Jay Leno and Fuse TV. She sang with The Polyphonic Spree, touring across America supporting David Bowie. Since returning to Sydney, Jeneffa has worked with B Sharp, All Saints.

## TO REGISTER

Registration can be made via the online registration form at:

**[www.queenstreetstudio.com/toolkit.html](http://www.queenstreetstudio.com/toolkit.html)**

You will then be sent a confirmation and invoice to your nominated email address with payment options (including EFT). Registration is not confirmed until full payment has been received.

**Queen Street Studio** is concerned about your privacy. We will **NEVER** submit your details to any third party without your prior consent.

## RATES

**TOOLKIT** is a non-profit program that has been subsidised by **Queen Street Studio**, with fees going directly to paying the guest artist and for the use of the space.

### **Queen Street Studio Member's Rate:**

\$130.00 per workshop (**A SAVING of up to \$50**)

### **Non-Member Rates:**

Full Rate: \$180.00 per workshop

Student Rate: \$160.00 per workshop

All prices are GST inclusive.

## FOR MORE INFORMATION

Email: **[toolkit@queenstreetstudio.com](mailto:toolkit@queenstreetstudio.com)** or call Sam Chester on **0400 098 988**

**TOOLKIT** is **Queen Street Studio's** professional development program for Sydney's independent performing arts community and is perfect for anyone interested in adding skills and inspiration to their creative 'tool kit'. Led by Australia's most inspired and experienced artists; **TOOLKIT** is designed to provide a great environment for trying out new ideas and developing new approaches alongside a diverse cross-section of our artistic community. **TOOLKIT** is supported by the City of Sydney.

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