

Annual Report 2007

So amazing and
refreshing to see
Restless go anarchic!
It was very ugly,
angry, dangerous and
very, very gutsy!

RESTLESS
DANCE
THEATRE

purpose

To collaboratively create professional calibre dance theatre with young people who predominantly have an intellectual disability

vision

Unexpectedly real dance theatre

mission

Stretch artistically and develop wider markets

guiding principles

exploration:

through artistic risk taking

collaboration:

creating mutual ownership of achievements

calibre:

ensuring our work and governance is of the highest standard

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company history

The company was co-founded by Sally Chance and Tania Rose in 1991 following the MOC Connections project organised through Carclew Youth Arts Centre. The company was incorporated in 1996.

1993-1994

IKONS

Come Out Festival
Norwood Town Hall, Adelaide

Next Wave Festival
The Gas Works, Melbourne

... "a visual and musical feast" *THE AGE*

... "exhilarating" *THE ADVERTISER*

1994

LOVE DANCES

Adelaide Fringe
Odeon Theatre, Adelaide

... "It's an attitude which makes 'Love Dances' a winner" *THE ADVERTISER*

1995

TALKING DOWN

Come Out Festival
Lion Theatre, Adelaide

... "engaging and enthralling" *RIP IT UP*

... "beautifully develops themes of trust, friendship and honesty"

THE ADVERTISER

1995

GIGIBORI

Brave New Works Program
The Space Theatre, Adelaide

... "amazing ... rich ... inspirational"

THE ADELAIDE REVIEW

1997

SEX JUGGLING

Theatre SA's Threesome Season
Junction Theatre, Adelaide

National Youth Dance Festival
Darwin Entertainment Centre

... "touching and humorous"

THE ADVERTISER

... "A triumph for all concerned"

THE MESSENGER

1998

THE FLIGHT

High Beam Festival
The Space Theatre, Adelaide

... "complex and challenging"

THE ADVERTISER

... "effective and brilliant ensemble"

LOWDOWN MAGAZINE

2001

PROXIMAL

Adelaide Season
The Queen's Theatre, Adelaide

... "an honest, deeply felt work that beautifully captures the painful, often ambivalent relationship between parents and their disabled children"

THE ADVERTISER

2002

HEADLONG

High Beam Festival
Odeon Theatre, Adelaide

... "the actions of the dancers are imbued with such heart and personality"

DB MAGAZINE

2003

THE SINGING OF ANGELS

Come Out Festival
St Peters Cathedral, Adelaide

... "It was enough to turn even the most hardened cynic into a believer."

THE ADVERTISER

2003

STARRY EYED

Adelaide Season
X Space Theatre, Adelaide

... "Restless holds its place as one of the state's most inspiring performance companies."

THE ADVERTISER

2004

LANDMARK

High Beam Festival
Odeon Theatre, Adelaide

... "...a further affirmation of this remarkable company's achievement over 13 years"

THE ADVERTISER

2005

SUSTENANCE

Come Out Festival
SA Opera Studio, Adelaide

... "...Restless Dance Company is without question a leader in the field of youth dance and working with young people with and without a disability."

LOWDOWN MAGAZINE

major productions

1993-1994

OUT THERE

Dance workshops for young people with a disability in the Southern, Western and Northern metropolitan regions of Adelaide.

1997

KIN

Dance workshops for young people with a disability in the above regions exploring participants' thoughts about their families.

1998

VIVIDHA - DIVERSITY

Community Dance Workshops embracing Indian cultural themes and exploring cultures of disability.

2000 - 2001

COLOUR MY SELF

Dance workshops for people with a disability. Conducted in the Adelaide Metropolitan regional areas of the Intellectual Disability Services Council.

2001

LIFESPAN

Three Community Dance Workshops for a range of ages and incorporating a visual artist, a photographer and a visual artist.

2002 - 2003

HEADLONG Presentation & Promotion

Workshops in schools and with Youth Groups involving sessions both before and after visits to see the performance.

2003

HOME

A 17 week workshop project in collaboration with the State Opera Company of SA on the theme of accommodation for people with a disability.

2003

SWIVEL

Open access Community Dance Classes for people with and without a disability

major community projects

2004
TILT

Open access Community Dance Classes
for people with and without a disability.

2005
DOT TO DOT

Tutor training program for people
interested in the Restless ways of
working

2005
SWERVE

Open access Community Dance Classes
for people with and without a disability.

2005
GROWTH SPURT

Music and movement project for 2 - 3.5
year olds with a disability in the Salisbury
region.

2006
CROSS ROADS

Tutor training program for people
interested in the Restless ways of
working.

2006
SPRING

Open access Community Dance Classes
for people with and without a disability.

2006 - 2007
RESTLESS CENTRAL

Extended workshop programs for Day
options clients in Adelaide

2007
GROWTH SPURT

Music and movement projects for 2 - 4
year olds with a disability in Reynella and
Metropolitan Adelaide

2007
**FOR CRYING OUT
LOUD**

Workshop/performance project with
young people with a disability in Golden
Grove

2005
VOCABULARY

Coproduction with ADT
Space Theatre, Adelaide

... "expressive powers of this quality
remind us of the transcending power of
the arts." *THE ADVERTISER*

2006
**CONTINUAL
UNFOLDING OF NOW**

High Beam Festival
Odeon Theatre, Adelaide

"a joy and a delight." *Radio Adelaide*

2007
REBEL REBEL

Adelaide Season
Odeon Theatre, Adelaide

"I saw dancers becoming artists for the
future" *REALTIME*

1999-2000
PRECIOUS

Come Out Festival
Cirkidz Hall, Adelaide

Adelaide Season
SA Opera Studio, Adelaide

Sydney Paralympic Arts Festival
York Theatre, Seymour Centre, Sydney

... "Inspiring and humbling"
THE MESSENGER

... "another of those shining works that,
like the best dance, confirms the power of
movement to stir the imagination and the
emotions"

THE AUSTRALIAN

1999
DRIFT

Fest West 99

Outdoor roving performance commissioned
by Adelaide City Council, Adelaide

2000
**THE DAYS ALLOTTED
TO ME**

High Beam Festival
The Space Theatre, Adelaide

... "an amazing and liberating experience"
THE ADELAIDE REVIEW

... "darkly intelligent, emotionally gripping
and incredibly honest"
DB MAGAZINE

2000
PERFECT MATCH

Adelaide Season
Odeon Theatre, Adelaide

... "powerful and elemental"
THE ADELAIDE REVIEW

... "bold and confronting"
THE ADVERTISER

2001
HEADLONG

Come Out Festival
Queen's Theatre, Adelaide

... "art happens at Restless performances"
THE ADELAIDE REVIEW

... "a physical theatre work of power and
impressive discipline"
THE AUSTRALIAN

chair's report

The beginning of this year found Restless in a reflective mood. We had welcomed our new Artistic Director Ingrid Voorendt in late 2006 and her fresh, edgy creative vision was emerging. We were settled happily into our new home, our finances were strong and the staff and Board were committed and hardworking. At sixteen years of age we were a mature, highly regarded company – an excellent time to contemplate who we were and where we wanted to go.

We decided to tackle two issues that had been on the table for some time – the desire to start a professional ensemble and employ another staff member to assist with day to day logistics. A professional arm of Restless would provide career pathways and opportunities for intellectually disabled artists who have gained a high level of dance skills through working with the company for a number of years but who must leave when they reach the age of 27 and no longer eligible to belong to a 'youth' company.

Through ongoing discussion and planning both of those visions evolved into realities throughout the year. We are particularly proud of getting our new professional group up and this is a first in Australia and marks a significant moment in our own growth. Our professional group aims to create one new work each year which will have a cast of five or six performers and can tour. The first of these works, *Safe from Harm* directed by Ingrid Voorendt began creative development in November. This project will offer three of our emerging artists a significant opportunity to continue to develop their practice, be involved in the creation of dance theatre of excellence and be paid for their work. The new administrative support position was poised to be advertised early in 2008.

While at this stage the funding for both these initiatives is not permanent we have room to shape the professional company and time to bed down the additional support position. We are hopeful of gaining ongoing funding.

While planning for the future Restless continued to present its artistic program. *Rebel Rebel* opened at the Odeon Theatre in May. This production had attitude and audiences loved its in-your-face gutsy performances – well done to the dancers and creative and production teams.

A series of workshop based events complemented the ensemble production. *For Crying Out Loud* was a major community collaborative project that saw Restless and young people with a disability from the Golden Grove area create a new work that culminated in a October performance. *Growth Spurt 2* provided opportunities for developmentally delayed 2 – 4 year olds and their parents/carers to gain confidence through music and movement. Led by Kat Worth and held over 11 weeks in Reynella it built on the success of *Growth Spurt 1* and gave opportunities for tutors to further develop their skills. *Growth Spurt 3* used a similar format but was held at Sturt Street at the end of the year. Restless Central enabled young people with and without a disability to participate in a number of skill building workshops. Please refer to the artistic report for an indepth overview of the whole artistic program.

Other projects included the International Disability Arts Fellow Kaz Langley, a disabled movement artist and tutor based in the UK, collaborating on the creative development of *Safe from Harm* and two Restless posters continued to be circulated around Adelaide bus shelters until June in the final six months of the Design Conscience project.

Restless can only create high quality dance and workshop opportunities because it has a strong base underpinning it. I'd like to acknowledge Ingrid Voorendt's strong artistic vision and the focus that she brings to the company. Equally valued is Nick Hughes our General Manager who has continued to work in sometimes trying circumstances to ensure the organisation is efficient and solvent. His ongoing professional approach, attention to detail and depth of experience is one of our strongest assets and we are grateful for the skills he brings to his position. The Board have provided a wealth of knowledge and given sound advice in our planning process and enabled the company to move forward with confidence. Their volunteered time, energy, insights and dedication is reflected in the fine work we see onstage and their behind the scenes efforts are to be commended.

I am pleased and proud to state that the year ended strongly for Restless Dance Company with a clear vision for the future, a renewed creative energy and a solid financial base...Look out world here we come!

Bronwyn Sugars

So amazing and refreshing to see Restless go anarchic! It was very ugly, angry, dangerous and very, very gutsy!

Thanks for a performance that I ~~could~~ really feel.

artistic director's report

2007 was another big year for Restless, with a new artistic director and some changes in the air. This year marked the beginning of a new era for the company, with planning underway for a small professional ensemble to complement our workshop program and youth ensemble. The professional ensemble's capacity for touring will mean both new audiences for Restless and new career pathways for outstanding performers.

The first project for the year was the Come Out production *Rebel/Rebel*, a collaboration between the youth ensemble, Gaelle Mellis, Geoff Cobham, DJ TRIP and myself, with assistant direction by Tessa Leong. Two new dancers, Joel Allan and Jianna Georgiou, performed with the company for the very first time, and it was the final Restless performance for Dimitrios Vuthoulkas. I wanted to make a Restless show with a very different energy and atmosphere, and to reveal the dancers personalities, and was supported in my process by a brilliant group of artistic peers: Sam Haren, Roz Hervey, Steve Mayhew, and Astrid Pill. *Rebel/Rebel* was noisy, chaotic and wild and the dancers really went for it, with some outstanding individual performances.

Restless ran two terms of *Growth Spurt*, our music and movement workshops for 2-4 year olds with a developmental delay led by Kat Worth, Kyra Kimpton, James Bull and Heather Frahn and a term of workshops for 15-26 year olds with and without disabilities led by Sasha Zahra and Rachel High. We also ran a tutor refresher day for old and new Restless tutors to refresh their skills and connect with each other.

Our major community cultural development project for the year was *For Crying Out Loud*, in collaboration with the Golden Grove Arts Centre. An experienced team from Restless (Daisy Brown, Ian Moorhead, Dan Daw and Mario Spate) worked with ten young participants from the Golden Grove area, creating a brave and highly theatrical new work after a term's worth of two hour workshops. A truly significant sense of ownership, energy and confidence was evident in the participants, and both performances of *For Crying Out Loud* were really well received by their community.

In November we undertook the very first creative development for the new professional/touring ensemble. James Bull, Lorcan Hopper, Stephen Noonan, Anastasia Retallack and Mario Spate worked for two weeks full time on a new work, *Safe from Harm*, in collaboration with myself, Gaelle Mellis, Govin Ruben, Zoe Barry, Catherine Oates and Roz Hervey. A creative, challenging and hugely enjoyable fortnight of playing with ideas around risk and safety culminated in an open rehearsal which Restless associates, peers and funding body representatives attended. They were intrigued and impressed, and eager to see *Safe from Harm* develop and premiere in April 2008. I worked with the same artistic peer group as *Rebel/Rebel*, with the addition of former Restless artistic director Sally Chance, and they will continue to follow the work in 2008. Kaz Langley's input during this development was also invaluable.

Graphic designer Amy Milhinch consulted members of the youth ensemble regarding a new visual identity for Restless, which will be unleashed in 2008. A new logo to reflect a new generation of Restless dancers!

Thank you to Nick Hughes and Gaelle Mellis for all their support this year, to the dancers and their families and supporters, artists, tutors and crew, board members, and everyone else who was part of Restless in 2007.

Ingrid Voorendt

Here are some of our audience responses:

Amazing. A work with a real voice! And I didn't feel spoonfed. Bravo!

Fabulous, good to see the mould well and truly broken. Very challenging!

Extraordinary to see dance that is so expressive but not all bound up in ego.

The youth ensemble had professional development workshops with a range of fantastic guest artists in the second half of the year including Paea Leach, Jo Stone, Paulo Castro, Netta Yashchin, Tuula Roppola and our International Fellow from the UK, Kaz Langley, who spent six weeks with the company. This was an opportunity to reconnect with ADT, who co-hosted Kaz, and the ADT and Restless dancers joined forces in a workshop Kaz led at the Wonderland Ballroom. Kaz's presence and input here at Restless was really inspiring. The ensemble also had three experimental workshops with visual artist Catherine Truman, who worked with Restless as part of her Australia Council fellowship, and four composition and direction workshops with me, which inspired a project in our 2008 program in which 5 dancers will direct short works.

dancer's report

Once again this past year has been a whirlwind of dance theatre, performance and general all round creativity for Restless.

The youth ensemble welcomed in and has been working under the vision of a new artistic director Ingrid Voorendt. Ingrid is by no means new to the company, having already directed a number of Restless's past shows. However we are all extremely privileged to now be working with Ingrid on a more permanent basis. Ingrid's presence seems to have amped up our energy. She's raised the stakes and as an ensemble we have all come together, stepped up a notch and met the challenges head on.

We have also enjoyed working with various other artists in a range of styles including, contemporary, hip-hop, new media, theatre, martial arts, and film. Towards the end of 2007 the youth ensemble enjoyed a number workshops sessions with international disabled artist Kaz Langley; including a combined ADT Restless workshop. It was great for the Restless crew to touch in again with some of our old friends at ADT. Cheers to all those artists and performers for sharing with us their expertise and encouraging us to extend ourselves in new artistic directions.

Over the year the ensemble has also welcomed on board a number of new members including Jianna Georgiou and Joel Allan who took part in their first Restless performance with *Rebel Rebel* in April 07. Since then Jessica Kimber and Bonnie Williams have also joined us. The continual evolution of the youth ensemble creates an ever-changing environment; which can be full of surprises and is always interesting to be a part of.

This year Ingrid has inspired and driven the ensemble in new directions; working with themes of rebellion, power, revolution and strength. It was from these themes that *Rebel Rebel* arose. Being involved in a show which expressed and celebrated rebellion created a real sense of freedom and power within the ensemble. The attitude that 'this stage is ours and we can do anything' really struck me as I watched Dana graffiti across old sets, Andrew battle with DJ Trlp and Ana, centre stage, wildly flicking her hair screaming "don't tell me what to do!!" This raw power was enhanced by breathtaking lighting from Geoff Cobham throbming music blasting from DJ Trlp's speakers, a punk inspired set created by Gaelle Mellis and some shockingly out there dresses and hair dos. It was amazing to watch my fellow performers throw themselves (quite literally) into each performance with more energy and attitude then the last.

Despite the wild rebellious nature of the show, throughout the rehearsals and season we remained a tight, cooperative, organized and supportive ensemble. These qualities along with the high energy of *Rebel Rebel* have remained with us throughout the year. Combine this with the never-ending support of our Company Manager Nick Hughes and our Artistic Director Ingrid Voorendt; and we have the perfect foundation from which we can confidently leap into 08 with both feet forward. We welcome in and look forward to another year of Restless and incredible dance theatre.

Kyra Kimpton

company manager's report

Restless is slowly achieving a more solid funding base to its operations. The work of the company is still primarily underpinned by its triennial funding from the Dance Board of the Australia Council at a federal level – and by annual program funding from the South Australian Youth Arts Board at a state level. But the company was successful in applying to the new Community Partnerships section of the Australia Council for \$80,000 for its annual program in 2008.

This will provide some much needed support for the Youth Ensemble and for the workshop program. The workshop program will also start receiving regular funding from the Office for Disability and Client Services (ODACS). The ODACS partnership is a very welcome addition to the regular funding pool and for the first time puts the company in a position to structure the workshop program with a degree of certainty.

The ODACS funding, along with the newly instituted Richard Llewellyn Arts and Disability Trust sees a welcome renewed commitment to disability arts by the South Australian government. The new work and the workshops that Restless is able to produce as a result will amply repay this commitment by producing work of the highest calibre.

Nick Hughes



patron

Jane Lomax-Smith

members, board of management

- Bronwyn Sugars** *Chair*
Education Officer in charge of all outreach education officers in SA.
- Caroline Ellison** *Deputy Chair*
BA Appl Sci (Disability Studies) Developmental Educator, MINDA Inc and Flinders University. Highly respected advocate of disability rights.
- Jayne Boase** *Treasurer*
Program Manager, Governors' Leadership Foundation, Leaders Institute of SA.
- Lee-Anne Donnelly** *Board Member*
Wide arts management and touring experience including with Australian Dance Theatre, Fringe and Come Out Festivals and Arts Projects Australia.
- Ingrid Voorendt** *Board Member*
Artistic Director of Restless Dance Company, BA Dance Honors.
- Carol Wellman** *Board Member*
Assistant Director, Australian Dance Theatre.
- Pamela Hansen** *Board Member*
Job Co-ordinator, Personnel Employment, Barkuna Inc. Youth Ensemble advocate.
- Steve Mayhew** *Board Member*
Artistic Director with wide ranging experience in theatre and Youth Arts.
- James Bull** *Dancers' representative with a disability*
Dancer with Restless Dance Company Youth Ensemble.
- Kyra Krimpton** *Dancers' representative with a disability*
Dancer with Restless Dance Company Youth Ensemble.

staff

- Ingrid Voorendt**
Artistic Director
- Nick Hughes**
Company Manager

financial statements

Statement of Financial Performance for the year ended 31 December 2007

Revenues from ordinary activities		note	2007	2006
Earned Income		3	26 397	30 082
Sponsorship		4	31 145	44 188
Grants & Subsidies		5	255 188	314 540
Other Revenue			—	—
Total Revenues			\$312 710	\$388 810
Expenses from ordinary activities				
Salaries and Fees		6	212 123	229 070
Production		7	28 714	71 446
Marketing		8	30 700	44 700
Administration		9	32 858	38 121
Total Expenses			\$304 395	\$383 337
NET PROFIT			\$8 315	\$5 473

Statement of Financial Position as at 31 December 2007

Current Assets		note	2007	2006
Cash assets		10	321 428	204 227
Prepayments			460	240
Total Current Assets			\$321 888	\$204 467
Non-Current Assets				
Plant and equipment		11	8 452	9 032
Total Non-Current Assets			\$8 452	\$9 032
TOTAL ASSETS			\$330 340	\$213 499
Current Liabilities				
Payables			25 659	15 531
Grants in advance		12	201 459	124 061
Provision for employee entitlements		13	40 300	22 300
Total Current Liabilities			\$267 418	\$161 892
Non-Current Liabilities				
Provision for employee entitlements		13	11 515	8 515
Total Non-Current Liabilities			\$11 515	\$8 515
TOTAL LIABILITIES			\$278 933	\$170 407
NET ASSETS			\$51 407	\$43 092
Equity				
Retained Earnings			43 092	37 618
Current Year Earnings			8 315	5 473
TOTAL EQUITY			\$51 407	\$43 092

Statement of Cash Flows for the year ended 31 December 2007

CASH FLOWS FROM OPERATING ACTIVITIES			Inflows (Outflows)	Inflows (Outflows)
Cash Outflows	note	2007	2006	
Salaries and Fees Expenses		(212 123)	(229 070)	
Production, Marketing and Other		(92 271)	(154 267)	
		\$304 394	(\$383 337)	
Cash Inflows				
Government and other Grants		172 953	323 814	
Interest		14 240	12 047	
		\$187 193	\$335 861	
NET CASH PROVIDED BY / (USED IN) OPERATING ACTIVITIES		\$117 201	\$47 476	
NET INCREASE (DECREASE) IN CASH HELD		117 201	47 476	
CASH AT 1 JANUARY		204 227	156 751	
CASH AT 31 DECEMBER	10	\$321 428	\$204 227	

In our opinion, the attached Financial Statements of the Restless Dance Company Incorporated, being the Statement of Financial Performance, Statement of Financial Position and Statement of Cash Flows for the year ended 31 December 2007 and notes thereto, present fairly, in accordance with the Associations Incorporations Act (1985), Statements of Accounting Concepts, applicable Australian Accounting Standards and applicable Urgent Issues Group Consensus Views. In addition, internal controls over financial reporting have been effective throughout the reporting period.

Bronwyn Sugars

Bronwyn Sugars
Chair
Restless Dance Company Incorporated

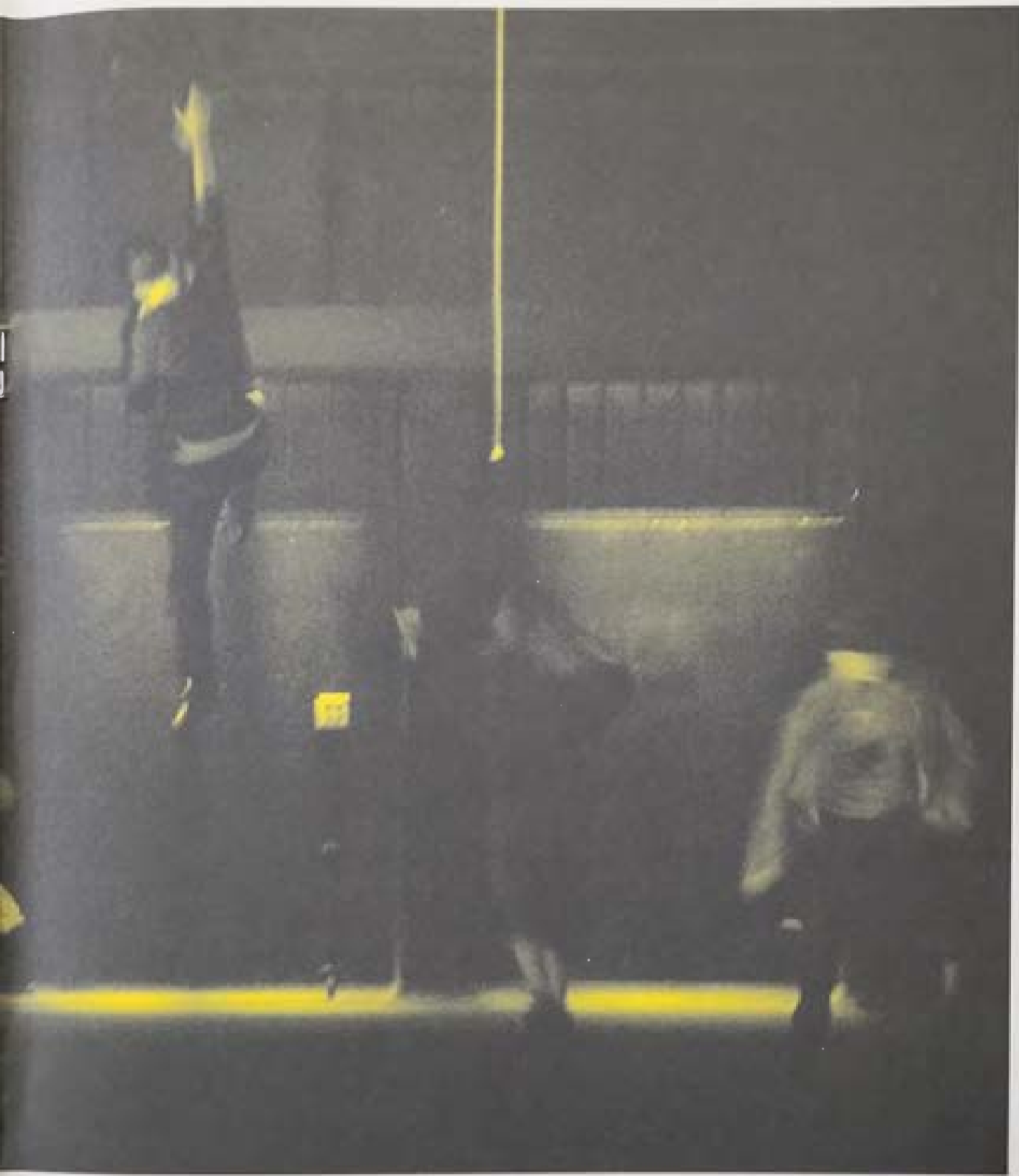
Jayne Boase

Jayne Boase
Treasurer
Restless Dance Company Incorporated

grants and sponsorship

Sponsorship and other	2007	2006
Sunshine Foundation	5 000	
Envestra	4 000	
Morialta Trust	5 000	
Interlecutal Disability Services Council	556	
Community Benefit SA	15 000	32 500
Premier's Community Initiative		5 000
Pickard Foundation		5 000
Fundraising/Donations	1 589	1 688
Interest received and other	26 397	30 082
Total Sponsorship and Other	\$57 542	\$74 270

Grants	2007	2006
Dance Board, Australia Council	75 000	112 464
Community Cultural Development Board, Australia Council	34 465	7 262
South Australian Youth Arts Board	82 104	75 224
Arts SA	750	7 500
_ Health Promotion (06/07)		25 000
_ Health Promotion (07/08)	30 000	
Intellectual Disability Services Council		4 000
Office For Disability and Client Services	6 250	43 000
Office For Youth		16,090
Adelaide Festival Centre Trust		20 000
Adelaide City Council		4 000
Richard Llewellyn Arts and Disability Trust	20 000	
Other	6 599	
Total Grants	\$255 168	\$314 540



s not sure if you're a boy or a girl Hey babe your hair's alright Hey babe let's go out tonight You like me and I like it all We like dancing and we look
hem on Rebel Rebel you've torn your dress Rebel Rebel your face is a mess Rebel Rebel how could they know? Hot tramp I love you so! Don't ya?
babe let's stay out tonight You like me and I like it all We like dancing and we look divine You love bands when they're playing hard You want more
face is a mess Rebel Rebel how could they know? Hot tramp I love you so! Don't ya? Oh? Doo doo doo-doo doo doo doo doo Doo doo doo-doo
I You've torn your dress your face is a mess You can't get enough but enough ain't the test You've got your transmission and your live wire You got
ur face is a mess So how could they know? I said how could they know? So what you wanna know Calamity's child chi-chile chi-chile Where'd you
Oh oh so how could they know? Eh eh how could they know? Eh eh.

independent audit report

To the members of Restless Dance Company Inc

SCOPE

I have audited the attached special purpose financial report comprising the Income and Expenditure Statement of Restless Dance Company Inc for the year ended 31 December 2007 consisting of the Statement of Financial Performance, Statement of Financial Position, Statement of Cash flows and accompanying notes. On the preceding pages 8 and 9 is an abridged version of this Special Purpose Financial Report. The full report is available on application. The Board of the Association is responsible for the financial report and has determined that the accounting policies used are consistent with the financial reporting requirements of the Association's constitution and are appropriate to meet the needs of the members. I have conducted an independent audit of financial report in order to express and opinion on it to the members of the Association. No opinion is expressed as to whether the accounting policies used and described in Note 1, are appropriate to the needs of the members.

The financial report has been prepared for distribution to members for the purpose of fulfilling the Executive's financial reporting requirements under the Association's constitution. I disclaim any assumption of responsibility for any reliance on this report or on the financial report to which it relates to and person other than the members, or for any purpose other than that for which it was prepared.

My audit has been conducted in accordance the Australian Auditing Standards. My procedures included examination on a test basis, of evidence supporting the amounts and other disclosures in the financial report and the evaluation of significant accounting estimates. These procedures have been undertaken to form an opinion whether, in all material respects, the financial report is presented fairly in accordance with the requirements of the Associations Incorporations Act.

The audit opinion expressed in this report has been formed on the above basis.

AUDIT OPINION

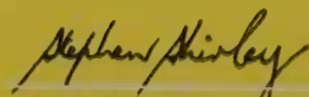
In my opinion

A

The financial report presents fairly in accordance with the accounting policies described in Note 1 to the financial statements and the financial position of the Restless Dance Company Inc as at 31 December 2007 and the results of its operations for the year then ended.

B

I have obtained all the information and explanations required from the Association.


Stephen K Shirley

25/3/2008

Date



Paul Pitt
 One of a group of
 20/11/2005



NO COMMENT!



Archie! In the
 20/11/2005



20/11/2005



20/11/2005



Archie

Rebel Rebel

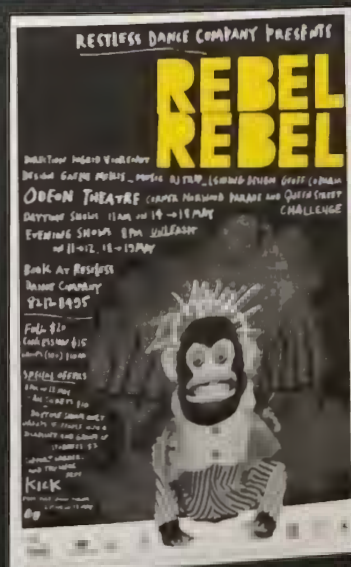
To be nobody but yourself – in a world
to make you like everybody else – means
human being can fight; and never stop

performers

Joel Allan
James Bull
Jianna Georgiou
Lorcan Hopper
Alice Kearvell
Kyra Kimpton
Dana Nance
Andrew Pandos
Anastasia Retallick
Stuart Scott
Lachlan Tetlow-Stuart
Dimitrios Vuthoulkas



Rebel Rebel took its title from the David Bowie song, and was inspired by a documentary about punk, and the anarchic spirit of rebellion that stormed the streets of England in the late '70s. Every generation rebels against what has gone before; because if nothing gets challenged, nothing gets changed. But eventually, all rebellions are consumed – they either run out of steam or the mainstream swallows them up. It's all fun and games until someone loses an eye...



which is doing its best, night and day,
to fight the hardest battle which any
fighting. **E.E. Cummings**



In a sense *Rebel Rebel* was a rebellion against the previous Restless shows that Ingrid Voorendt had directed. Her intention with this work was to extend both herself and the company into new territory, and to make a show as inspiring and extraordinary as *Sex Juggling*, the first Restless performance she ever saw, back in 1997. Watching *Sex Juggling*, she felt she had met the Restless performers personally and was blown away by their individual characters, their strength and unconventionality.

Ingrid Voorendt
Director

Gaelle Mellis
Set & Costume Design

Geoff Cobham
Lighting Design

DJ TR!P
Sound Composer and performer

Tessa Leong
Assistant Director

Wendy Todd
Assistant Designer

Lucie Balsamo
Production Manager

Jess King
Stage Manager

David Gadsden
Production Consultant

Damon Jones
Lighting Operator

Mick Jackson
Sound System Design

Kelly Mocilnik
Scenic Art

Tia King
Wardrobe

Jana DeBiasi
Hair

**Artistic Peer
Advisory Group**

Sam Haren

Rox Harvey

Steve Mayhew

Astrid Pili

reviews



EMOTION: Jurena Gwong, Rylea Krimpton and Du Trip in rehearsal.

Picture: GRANT HOWELL

Restless releases the rebel within

LOUISE NUNN

LOUISE NUNN: When you see a group of people who are so passionate about their work, it's hard not to be inspired. Restless Dance Theatre is a company that is truly passionate about their work. They are a group of people who are so passionate about their work, it's hard not to be inspired. They are a group of people who are so passionate about their work, it's hard not to be inspired.

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David Bowie's song but, on stage Restless is joined by DJ Trip. In preparation for the show, Voorendt asked 12 Restless dancers to list things that made them angry and passionate about their work. "We got everything from Eminem and Kanye West to Elvis Presley's *Moody Blues* and

Michael Jackson's *Bad*," she said. She said all kinds of things make people angry. "From huge global things to really small, personal domestic things." Restless will be held at the Odeon Theatre, Norwood, at 8 o'clock tonight and on May 18 and 19. Bookings on 8212 8495.

THE REBEL

This is rebellion. It's not being into any boxes. Trying and getting no-where. It's the scream in the middle of a nightmare that wakes you up. And the rebellion that the nightmare is your life. Rebel is a strong and original work of dance theatre that creates a whole far more than the sum of its parts. Choreography, individual performances, design and costumes, music and lighting give the impression they are spontaneous products of the dancer's frenetic improvisation. Now A Music Solo. Now I Screen. Everyone is responding to the wind up monkey with the miniature cymbal in their hand, on their shoulder, driving them crazy. The choreography draws audience attention to the work of individual performers, each having their own movement style and being on their own journey. The ensemble members are young, fit and curious. Their movement styles connect to those of their contemporaries in their respective characteristic, or idiosyncratic, nature.

make uncomfortable angles and do things that haven't been seen before. It's not until the continual repetition of the same is challenged that one is pushed to realise that it existed to begin with.

Gaelle Malis' design is understated, contemporary post-punk. In spite of the conceptual link between the theme of rebellion and a post-punk aesthetic, the dancers carry off the costumes as if they are a surreal accident: they were trying on each others' wardrobes and then had to leave the house in a hurry before donning their usual attire. It's comical and cool. The set takes the 'designed accident' to a new level. Old speakers, red sequined dancing shoes, deer in a forest on flats leaning against stage left, which double as a surface to be scribbled on and a place in which dancers go to 'do their own thing': graffiti, games, reading, playing with action figures. To the sounds of the words 'REBEL', REBEL: a silk flag of Malis as a young punk in the 1970s is dropped from the ceiling. A visual banner this dance work takes.

On stage DJ Trip is as much a part of the ensemble as each of the dancers; he duets with some dancers, and moves expressively while cutting up frenetic electronic tracks. His work is delightfully personable. The dancers also use their voices a considerable amount in this piece, so they are often sonically building on Trip's work or responding to it in their own fashion. Geoff Cobham's lighting is distinctive and playful. Dancers have their own spotlight, which they can turn on, and off from a hanging cord they have torches, coloured flashing orbs, and a glowing water bottle features as part of a becoming-rare club at the back of the stage. Cobham's colour washes also complement the production theme well.

This is dance theatre that literally climbs the walls and screams in your face. It's also a comment on life as an adolescent that invites the spectator into an existential world.

DRANNA HICKEY-HOODY

Restless Ingrid a busy rebel



LOUISE NUNN

IN JANUARY Adelaide director and choreographer Ingrid Voorendt started her new job as artistic director at Restless Dance Company.

Two months later her company Ladykillers, with Adam Pui, Zoe Barry and Charlie Mellis, became one of three independent theatre companies to win funding under the State Government's new Theatre Development Strategy.

Last week, both groups presented new works directed by Voorendt for the Come Out youth arts festival.

Ladykillers' *Lullaby* designed for the very young, opened at the Adelaide Festival Centre. Restless's *Rebel*, for teenagers, followed three days later at the Odeon Theatre.

"It has been a most intense start to the year but I'm still standing," Voorendt says.

"I knew if I got through this, I'd get through anything."

Working as a freelance artist in close collaboration with her Ladykillers cohorts, the team at Restless and other SA artists, Voorendt has been associated with some of the most exciting dance and theatre works in Adelaide in recent years.

Born in New Zealand, she grew up in small NZ country towns and arrived in Adelaide via Whyalla as a teenager when her father, a Lutheran minister, moved to Whyalla. When she finished school, she enrolled in the now defunct dance course at Adelaide University, studying under Sims and David Roche, and was mentored by Restless founder Sally Chance after Chance saw her working with a Whyalla group.

From there, Voorendt's career as an independent dance and theatre artist developed apace and she amassed an impressive list of credits.

Works she has been involved with include last year's award-winning *Care for Violentists*, the 2003 *Come Out* hit *Shuffle*, Patch Theatre's *Emily Jones to Blame*, State Theatre's *Night Letters*, and *Previous*, produced by Restless for Come Out and invited to the 2000 Sydney Peripatetic Arts Festival.



DOUBLE BILL: Play director Ingrid Voorendt.

This show is going 'RAAAAAH!' It shows how really strong and gutsy they are.

Advertiser

Saturday 12 May 2007

If dance moves can be innovative, this is what Restless does. Bodies move in unexpected ways...

Lowdown

June/July 2007

It's not my dream to be sitting in an office running things. I want to spend as much time as I can making work.

Advertiser

Wednesday 16 May 2007

The edge of mayhem

Rebel Rebel

Reviewed by Peter Dinklage

When the music starts, the dancers are already in motion. The production is a masterpiece of choreography, with every move carefully planned and executed. The dancers move with a precision and grace that is simply breathtaking. The music is a perfect blend of classic and contemporary, creating a unique and memorable sound. The overall effect is one of pure artistry and entertainment. The dancers' movements are fluid and powerful, capturing the viewer's attention from the very first moment. The production is a testament to the skill and dedication of the artists involved. The music is a perfect complement to the dance, creating a cohesive and powerful performance. The dancers' movements are a true work of art, showcasing their talent and creativity. The production is a must-see for anyone who appreciates the performing arts. The dancers' movements are a true work of art, showcasing their talent and creativity. The production is a must-see for anyone who appreciates the performing arts.

autonomy and the emerging artist

Jonathan Bottom at home out 2007

Jonathan Bottom is a young artist who has made a name for himself in the contemporary dance world. His work is characterized by its raw energy and emotional depth. He has collaborated with some of the most prominent choreographers of his generation, and his performances have been praised for their originality and power. Bottom's journey as an emerging artist is a testament to his talent and dedication. He has overcome many challenges and setbacks, but he has never lost sight of his passion for dance. His work is a reflection of his experiences and emotions, and it is this authenticity that has made him such a compelling performer.

Jonathan Bottom's work is a powerful statement about the human condition. He explores themes of love, loss, and the search for meaning in a complex world. His performances are a journey into the heart of the human experience, and they leave a lasting impression on the audience. Bottom's work is a true work of art, and it is a pleasure to see him continue to grow and evolve as an artist. His performances are a testament to his talent and dedication, and they are a source of inspiration for anyone who loves dance.



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Tall order's spirited result

Rebel Rebel

DANCE

Where: Odessa, until Saturday
Reviewed by Peter Dinklage

THE mission with *Rebel Rebel* was to extend Restless Dance Company's tall order for a group which includes those both with and without disabilities and which generally breaks new ground with each show. It mainly succeeds in the effort. The framework is the spirit of rebellion, popularized in David Bowie's song of the same name. This era of defiance (readers)

youth may be the stuff of old magazines and vinyl record covers to the dancers of today but to see them move, you wouldn't know it. Ingrid

The notion of heavy music, punk and all that, is a good vehicle. The movement is tough at times but the dancers throw themselves into it with such exceptional abandon that you're with them from the beginning.

Protagonists are DJ Tr'p, castaway who lives in on a mobile booth, and Gaelle Melles's over-40 design.

the dancers work smoothly as a team, and there can be no doubt that they, and the audience, gain much from the self expression they achieve.

The Australian
Monday 14 May 2007

The sense that these twelve performers are the originators, the initiators, the creative generators of their movement is impressive. Voorendt meets the challenge of directing young people in the performing arts: how to chart an ensemble trajectory of aesthetic education that fosters authenticity of artistic expression. In the choreography of *Rebel Rebel*, I saw dancers becoming artists for the future.

REALTIME 79

Voorendt's greatest success is to take each of the dancers with their individual level of ability and push them... hard.

Advertiser

Wednesday 16 May 2007

workshops

GROWTH SPURT



Two series of the highly successful Growth Spurt workshops were held for 2 – 4 year olds who had been recently diagnosed with a possible developmental delay. These young people attended with their parent/carer for one session a week over a term. The workshops featured live music and games and were led by Kat Worth – former Artistic Director of Restless Dance Company. The first series was held in Reynella and the second in the Big Space at 234a Sturt Street. The workshops were funded by the Morialta Trust, the Sunshine Foundation and the Office for Disability and Client Services (ODACS).

RESTLESS CENTRAL



The Office for Disability and Client Services (ODACS) also funded a workshop for young people with and without a disability which was conducted in the Big Space at 234a Sturt Street. This was an open access workshop which ran for one evening a week for a term.

OTHER PROJECTS



Restless conducted a major workshop series based at the Golden Grove Arts Centre called *For Crying Out Loud*.

See Other Performances for more details.

Restless responds whenever it can to requests from other organisations to provide short workshop series.

FOR CRYING OUT LOUD

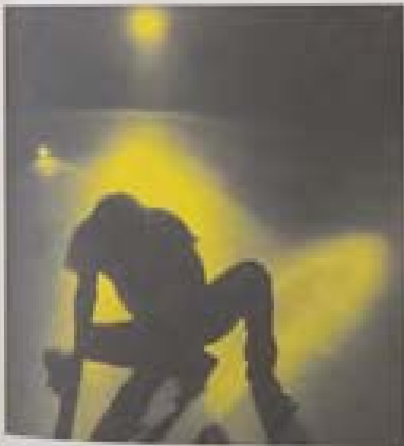


Restless conducted a major workshop series in partnership with the Golden Grove Arts Centre. This was an extended workshop series working with local young people with a disability many of whom were from the Golden Grove High School Unit.

The workshops were conducted in the Golden Grove Arts Centre and two performances were given of the final showing: *For Crying Out Loud* on 13th October 2007. The project was directed by Daisy Brown with the assistance of Daniel Daw, Ian Moorhead and Mario Spate.

For Crying Out Loud was supported by the Community Cultural Development Board of the Australia Council. Many thanks to David Barrett and staff at Golden Grove Arts Centre for their assistance with this project.

other performances



major supporters

The Dance Board and the Community Cultural Development Board of the Australia Council, the Commonwealth Government's arts funding and advisory body.

The South Australian Government through the South Australian Youth Arts Board and Arts SA (Health Promotion Through the Arts).

Adam Internet, Community Benefit SA, Envestra, Grote Business Precinct, The Morialta Trust, The Office for Disability and Client Services, and The Sunshine Foundation.



Australian Government



Government of South Australia
Arts SA



Government of South Australia
Department for Families
and Communities



The Sunshine
Foundation

community support

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