

Dance Company

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Annual Report 1997

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Restless Dance Company is one of Australia's leading youth dance companies, working with people with and without a disability to create dance theatre and workshops which are stunning, inspiring and evocative.

Restless uses the skills of set, costume and lighting designers, sound engineers and musicians to ensure the dancers' performance is supported by the highest quality of theatre presentation.

Restless Dance Company is committed the creation of performances of the highest artistic standards.

New works are planned each year. The company also takes productions on tour.

The principle that informs the work of Restless is that workshops and performances are inspired by the dancers with a disability.

Those who have never seen people with a disability dance are impressed that the powerful, expressive and distinctive performers create such beautiful and dynamic dance theatre.

Successful past seasons include:

Ikons

*a visual and musical feast
exhilarating*

The Age
The Advertiser

Talking Down

*engaging and enthralling
beautifully develops themes of trust, friendship and
honesty*

Rip It Up
The Advertiser

Gigibori

amazing...rich...inspirational. The Adelaide Review

Sex Juggling

*touching and humorous
A triumph for all concerned*

The Advertiser
The Messenger

Restless Dance Company thanks the Dance Fund and the Community Cultural Development Fund of the Australia Council, South Australian Youth Arts Board, Living Health, Playing Australia, South Australian Country Arts Trust, Intellectual Disability Services Council, Internode and Mazda, without whose generous support none of this would be possible.

Cover Photo David Wilson
Cover Design & Report Layout Inprint Design

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1997 has been the first full year of independent operation for Restless Dance Company. Since 1991, Restless has gratefully received expert support from Carclew Youth Arts Centre and Outlet Dance. The developmental years of the Company included important input from Virginia Hyam, Judy Potter, Caroline Daish and Sally Chance. This year, we have benefited from the advice of our Board of Management, staff and Company members. It has been a very successful year.

The Company's activities were evenly distributed between high profile performance and community based workshops. Restless has consolidated itself as an independent leader in youth performing arts in Australia. It is well managed and well skilled using local, interstate and overseas artistic talent to blend the skills of the Company members. Highlights include Sex Juggling, the tour of northern South Australia and the Northern Territory and Kin. A tour of Restless to an overseas destination is a goal worth striving toward.

The Company is starting to really mature with plans for the first major group of dancers to exit the core of the Company to form The Establishment. The skills and performance maturity of The Establishment members will be utilised to promote Restless at various public launches, conferences and workshops. The Establishment members will provide a role model for younger members to follow.

The focus on numerous community workshops has resulted in the recruitment of new company members who are working hard towards the big show for 1998, The Flight. The Flight will be part of the High Beam Festival in May. Company members will be working with Sally, Caroline and guest director Liam Steel from the UK.

I would like to thank those members of the Board who have contributed their advice and expertise and who resigned in 1997, Libby Raupach (Founding Chairperson), Richard Llewellyn and Sue Formby. The current members of the Board continue to provide advice and support, and include Meredith Potter (Treasurer), Sally Chance, Pamela Hansen, Caroline Ellison, Nadia Ferencz and Anna Hickey.

The energy and enthusiasm of Company members and staff is what makes Restless Dance Company. Sally's work and dedication is exceptional, with support from Caroline, Gaelle Mellis, Michael Hill, Ingrid Voorendt, Astrid Pill and Kellie Jones. Thanks to Greg Franks who effectively established the office management and whose position was recently taken over by Nick Hughes.

The support of our sponsors is greatly appreciated in particular, the Australia Council, South Australian Youth Arts Board, Living Health, Playing Australia, SPARC Disability Foundation, Mazda, IDSC, City of Salisbury and Internode. We work hard to give sponsors value for their money and hope they are keen to continue their support. Many thanks to the parents and friends who supported our performances and activities, you form the core of our goodwill.

Freddie Brincat

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1997 was a landmark year for Restless.

In our first full year of independence we were incredibly busy and challenged with a range of ambitious projects, which stretched our imaginations and resources and which saw the company journeying long distances at a literal and symbolic level.

The year began with the first Australian Festival for Young People, T@keOver, in which Restless presented *Establishment*, directed by Caroline Daish and designed by Gaelle Mellis.

This project was an opportunity snatched from a moment of disappointment when an Australia Council application for a full scale production during T@keOver had not been successful. (This application was reworked, clarified and resubmitted and is about to be realised in the full scale production of *The Flight*, for the inaugural High Beam Festival in May 1998.)

Establishment presented the Restless dancers with the task of performing "on the streets" with a variable cast of dancers, in all weathers, to audiences of passers by. The immediacy of the company's performances at festival venues, as well as in the mall and at the railway station caused a flurry of interest, including audience members phoning the office to express their enjoyment of the piece. It was most positive to be able to offer the dancers an interesting performance project, which raised the company's profile, without the logistical issues of box office and venue.

From April to June Sally Chance travelled each week to Whyalla to work alongside company member Rachel High with D' faces of youth arts. People with and without a disability went into production with *Last Exit*, to which Sally and Rachel are happy to have contributed.

Immediately after T@keOver the company swung straight into *Sex Juggling*.

The company's new work for 1997 went into production as part of Threesome '97 at Junction Theatre. The work was co-directed by Sally Chance, Caroline Daish and Michael Hill. Design was by Gaelle Mellis, with lighting design by Angus Macdonald.

Taking gender and sexuality as its central themes, the piece involved twelve members of Restless in their separate gender groups of six women and six men, becoming one cast shortly before going into production.

Four musicians Padma Newsome, Mel Watson, Jenna Bonavita and Anthony Peluso, created an original score, which was augmented live by Anthony and Padma.

The July season was extremely successful, enjoying good houses, great reviews and warm responses from audience members.

Meanwhile, Jo Zealand and Sally Chance had been travelling each week to Murray Bridge to work with a group of around ten people from Community Lifestyles. Jo worked with the group until Easter 1997, and Sally continued the work until September 1997. Weekly workshops culminated in a show and tell for family and friends at the Murray Bridge TAFE Theatre.

In early September the company set off on tour. Twelve dancers, one artistic director, three support people and a bus driver travelled to Whyalla, Port Augusta, Roxby Downs and Coober Pedy, performing *Sex Juggling* to high school and youth theatre audiences, *Establishment* to junior and community audiences and teaching a range of workshops. In Darwin the focus was on the Ausdance National Youth Dance Festival, where *Sex Juggling* was performed. We also ran workshops and performed *Establishment* in special schools.

The tour was a huge challenge and a pleasure.

Immediately after the tour the company's community cultural development project, which had been ticking over all year, gained a fresh focus and momentum. *Kin* began in term two 1997, developing the work from *Out There*, our 1996/7 program of community workshops, which had involved young people from the Salisbury, Reynella and Woodville areas. In term four a publicity drive coordinated by Kellie Jones, on placement with the company from the Graduate Diploma in Arts Management course, gave the project an impetus to take it to its conclusion. Several new participants came along having seen publicity in the Messenger Press and as a result of Kellie meeting service providers in person to allow colleagues to "catch up" with Restless.

The *Kin* Day took place on Saturday November 29 at Einstein's cafe on the Thebarton campus of Adelaide University. Everyone who had been involved in the groups brought family and friends to the event, which was relaxed, entertaining and informative. The observation was made that a community event of this nature explains the company's philosophy far more clearly than in - theatre productions.

For this and many other reasons we are considering having an annual early Summer community event to gather and thank our stake holders.

Sally Chance

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1997 has been a year offering a variety of exciting and challenging opportunities for Ensemble members. the creation of two new works: *Establishment* and *Sex Juggling* allowed for the exploration of the performers' artistic style and thoughts about themselves while building on creating some new performance skills.

Ideas of independence and perception of self in relation to others were explored in the creative development of new material. Artistic process is largely determined by a person's nature and is experienced on a range of individual levels. Hence the developmental process of material presented by Restless engages Ensemble members in a variety of ways. As performers we felt it important to understand and present feelings experienced by the company as a whole as well as recognising individual's issues in a relevant context.

Working with Street Theatre and open-air performance while presenting *Establishment* was exciting in that these shows offered a totally new performance-audience member relationship. Performer-audience relationships were also a focus of our Darwin tour. School audiences and school workshops felt quite different to workshops for general community members. This offered a fantastic opportunity for Restless members to explore the wide range of styles we work in, as the high energy, hot and sweaty afternoon in Port Augusta school gave way to the focused, clearly articulated shows in the Darwin entertainment centre.

It has been exciting to experience the different styles of the directors that have worked with Restless in 1997 (Sally, Caroline and Michael) and to feel ensemble dynamics evolve and strengthen. Restless, as ever, is ready to keep on moving.

Anna Hickey and Nadia Ferencz

RESTLESS DANCE – OPERATING ACCOUNTS 1997

INCOME		1997 Totals (\$)
Performance	Performance Fees	9,210
	Box Office	6,809
General	Membership	0
	Interest	1,676
Sponsorship		31,500
Other Grants		15,721
Participation	Workshop Fees	7,079
Other	Sundry	10,408
	sub total	82,403
less TOTAL EXP		213,103
result before subsidy		-130,700
SUBSIDIES		
Federal	Dance Fund	21,500
	CCDF	29,018
	Playing Australia	33,500
State	SAYAB (annual & project)	45,000
	sub total	129,018
TOTAL INCOME		211,421
LESS TOTAL EXPENDITURE		213,103
OPERATING RESULT		-1,682
EXPENDITURE		1997 Totals (\$)
Salaries & Fees		
Creative Personnel		22,529
Artistic Director		27,305
Tutors/Actors		19,425
Prod/Technical		9,787
Management/Admin		19,243
Marketing		1,600
LAHA & Accom		18,401
WorkCover		1,202
Superannuation		4,835
	sub total	124,327
Production		
Visuals "Sets, Props & Costumes"		6,599
Lighting / Sound		4,105
Equip. Hire / Consumables		3,396
Venue Hire Rehearsal & Perf		4,701
Travel & Freight		20,693
FOH Expenses		1,595
Sundries		8,764
Documentation		2,959
	sub total	52,812
Marketing		
Advertising		3,820
Graphics & Design		2,362
Hospitality & Promotion		3,007
	sub total	9,189
Administration		
Rent		4,700
Building - Maintenance		191
Utilities - ETSA, etc		174
Equipment		1,859
Depreciation		1,108
Motor Vehicle		7,849
Insurance		1,581
Audit & Accounting		3,445
Postage		652
Telephone/fax		2,250
Printing & Stationery		1,149
Bank Fees		591
Sundry		1,226
	sub total	26,775
TOTAL EXPENDITURE		213,103

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RESTLESS DANCE COMPANY INC

BALANCE SHEET

AS AT 31ST DECEMBER 1997

31/12/96

31/12/97

(5)		(5)	
	ACCUMULATED MEMBERS FUNDS		
0	OPENING BALANCE	17,551	
17,551	add: Receipts by bank from Summary	11,682	
17,551	Closing Balance		15,669
17,551	TOTAL FUNDS (Deficit)		15,669
	Which is represented by:		
	CURRENT ASSETS		
15,254	Cash at Bank - Westpac	15,254	
2,815	Debtors	8,387	
0	Prepayments	829	
16,069			24,470
	CURRENT LIABILITIES		
1,380	Sundry Creditors	554	
60,162	Grants in Advance	9,664	
41,552			10,218
14,646	Giving Working Capital		14,222
	add: NON CURRENT ASSETS		
3,225	Theatre & Office Equipment	3,225	
520	less: Accum Depreciation	1,628	
2,705			1,597
17,551	Giving NET ASSETS as above		15,669

RESTLESS DANCE COMPANY INC. – REPORT OF THE COMMITTEE

The Committee of management reports that:

- (a) During the financial year ended 31st December, 1997, no officer of the Association, firm of which the officer is a member, or body corporate in which the officer has a substantial financial interest, has received or become entitled to receive a benefit as a result of a contract between the officer, firm or body corporate and the Association;
and
- (b) During the year ended 31st December, 1997, no officer of the Association has received directly or indirectly from the Association any payment or other benefit of a pecuniary value, except for the fixed salary as an employee of the Association.

Signed in accordance with a resolution of the Committee of Management

Chairperson
FREDDIE BRINCAT

Company Manager
NICK HUGHES

Dated 23/3/98

RESTLESS DANCE COMPANY INC. – STATEMENT BY OFFICERS OF THE ASSOCIATION

As detailed in Note 1 to the Accounts, the Association is not a reporting entity because in the Officers' opinion, there are unlikely to exist users who are unable to command the preparation of reports tailored so as to satisfy specifically all of their information needs. The Accounts are therefore "Special Purpose Financial Reports" that have been prepared to meet the requirements of the Committee of Management, the Members of the Association, The Associations Incorporations Act, and Government and other Funding Agencies.

In the opinion of the Committee of management:

- (A) the accompanying Balance Sheet, Operating Accounts, and Notes to the Accounts dated 31st December, 1997, comprising the "Special Purpose Financial Reports" present fairly the state of affairs as at that date, and the results of operations for the year then ended;
and
- (B) the Committee has reasonable grounds to believe that the Association will be able to pay its debts as and when they fall due.

This Statement is made in accordance with a resolution of the Committee of Management and is signed for and on its behalf by:-

Chairperson
FREDDIE BRINCAT

Company Manager
NICK HUGHES

Dated 23/3/98

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MEMBERS OF THE RESTLESS DANCE COMPANY INC. BOARD OF MANAGEMENT

Name	Board Position	Occupation
Elizabeth Raupach	Chair (part year)	Director, Centre For The Performing Arts
Freddie Brincat Dip.T., B.Ed., Grad Dip Policy & Admin	Chair (part year)	Executive Director, Community Bridging Services Inc
Meredith Potter BA (Arts Management)	Treasurer	Company Manager, Patch Theatre Co.
Sally Chance BA Hons, Dip Community Dance (Laban Centre)	Artistic Director	Director & Dance Worker
Caroline Ellison BA App Sc (Disability Studies)	Board Member	Developmental Educator, Minda Inc & Flinders University
Pamela Hansen	Board Member	Job Co-ordinator, Personnel Employment, Barkuma Inc.
Anna Hickey	Dancers' Representative	Student
Nadia Ferencz	Dancers' Representative	Restless Workshop Co-Leader

RESTLESS DANCE COMPANY INC. STAFF MEMBERS

Sally Chance	Artistic Director
Greg Franks	Company Manager
Terri Curtis	Administrative Officer
Joan Richards	Book Keeper

The Artistic Director is responsible for the artistic programming and direction of the company.
 The Company Manager is responsible for the financial management and administration of the company.
 Both positions report to the Board of Management.
 Restless Dance Company Inc is an incorporated body with a Board of Management.
 The company was incorporated in 1996

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The Company

COMPANY MEMBERS for SEX JUGGLING

The Dancers

Natalie Binks-Williams
Jotham Broad
Alex Bickford
Raffs Esposito
Nadia Ferencz
Angus Goldie
Anna Hickey
Rachel High
Ziggy Kuster
Steve Noonan
Astrid Pill
Sasha Zahra

The Directors

Sally Chance
Caroline Daish
Michael Hill

The Musicians

Padma Newsome
Anthony Peluso

The Composers

Jenna Bonavita
Padma Newsome
Anthony Peluso
Mel Watson

Set and Costume Design

Gaelle Mellis

Lighting Design and Production Manager

Angus Macdonald

Design and production assistant

Lincoln Austin

Restless Dance Company Manager

Greg Franks

Poster photograph and design

Michael Vogt

Restless Dance Company Administration Officer

Terri Curtis



Nadia Ferencz in *Sex juggling*, Restless Dance Company

David Wilson

necessity of speaking across existing discourses of aesthetics and identity. She also acknowledges the effect of doing so and thus how using a certain discourse can be a strategy for social change.

AT Why was Restless Dance formed? What is its charter? What drives you to run such a company?

SC The simple answer is that the time was right. My involvement began when I toured to Australia with Ludus Dance Company from the UK as one of their community dance workers at the 1989 Come Out Festival. Part of my role on tour was to run workshops. While we were in Adelaide I ran dance workshops with groups of differently-abled people including those with Down syndrome and cerebral palsy. This was a new area for dance in Australia. A couple of years later I decided to leave Ludus. I was interested in working in Australia but needed to establish myself as a specialist in an area of work to obtain permission to live and work here. So I thought I would seek work as a dance animateur with differently-abled people. Carclew Youth Arts Centre provided me with that opportunity. The company thus began as a youth arts project initiated by project officers Judy Potter and Virginia Hyme.

provide high quality dance workshops for people with and without a disability; to increase the profile of dance and disability in the community; to provide enjoyable recreational experiences.

AT What is your vision for the company?

SC When the company was associated with Carclew, project officers considered it important that workshops had a public outcome. So there has always been a split focus for me. I have always had community goals and artistic goals. The company is currently in transition. We have been incorporated for nearly a year. We would like triennial funding but the Australia Council's Dance Fund doesn't fund youth companies. We are also at a stage where some of the dancers, who have been with the company since its inception, deserve to be paid to co-direct and lead workshops as well as to perform. These dancers have become skilled and should be eligible for professional status. I'd like to establish a small professional company with a core group of performers as well as continue the work of the youth company. Each would contribute something different.

AT Could you talk about the company in relation to disability politics?

tool of socialisation, a means by which unruly bodies can be disciplined?

SC Dance means as many different things to this population as it does across the general category of "people who dance". For some it's a means of getting fit, for others it's a social activity and for others it serves an expressive purpose. Some company members like their jobs and dance for fun. Others are bored at work and the experience of being in the company has enabled them to become more ambitious. One company member wants to become a full-time dancer. In workshops, I explore a range of goals such as the development of social skills and physical skills, personal expression, self-discipline and I challenge behaviour patterns.

AT Could you talk about the company's style?

SC I always focus on the group rather than on individuals and encourage participants to work as a group. I ask members to watch and copy each other. Thus, in performance everyone tends to do everything. Improvisation is the primary approach taken in workshops and a crucial aspect of the performances which can differ depending on how a participant is feeling. Because of this variable, I set up a "time-out" space for the performers during the show.

I select material on the basis of whether the dancers look comfortable doing it. I always work from a movement focus and then suggest links with emotion rather than the other way around. I find that these dancers have a powerful understanding of gesture as a dance language and of touch. Contact work, unison work and gesture have thus become the identifiable components of the company's style.

Enabling dance

Anne Thompson talks to Sally Chance of Adelaide's Restless Dance Company

In my interview with Meryl Tankard in *RealTime* #21 ("Free from Steps") I hoped to tease out the meanings of terms she uses to talk about her work and dance in general—terms borrowed from a Modernist discourse. This proved difficult as the meaning of these terms was clearly implicit for Meryl and important to her. For this issue, I interviewed Sally Chance, artistic director of Restless Dance Company in Adelaide. Sally is clearly conscious of the

Since its inception in 1991 Restless Dance has held hundreds of workshops for fun and recreation, for skill and personal development, for industry professionals and for school and community groups. We've also performed in festivals, at conferences, at launches, at benefits, toured interstate and performed in Adelaide's premier theatres.

The company's aims are: to create and present excellent and challenging dance theatre nationally and internationally; to

SC The policy of the company is "reverse integration" in which the expressive skills of the participants with disabilities define the company's unique style. This policy developed in response to three perceptions: Firstly, integration was the policy of the disability support services when the company began. This policy was connected to two other notions—normalisation and social role valorisation. In practical terms this policy involved placing individuals with disabilities in tedious jobs at low pay.

These individuals were not encouraged to have aspirations beyond being employed. They were not encouraged to be ambitious within the workplace, or to desire other life experiences such as personal health and fitness, sexual relationships, home ownership, children or travel. I, alongside some workers in the disability sector, began to feel quite cynical about the so-called 'opportunities' being offered to the disabled. I became interested in helping to redefine identity for this group in a broader way. I felt people gained identity options through leisure activities as well as through paid work. I thought that being a dancer could be one of these options.

Secondly, I also questioned the definition of 'normal' being used as the yardstick in determining lifestyle for the disabled. In my experience 'normal' people don't dance so I am not 'normal' in the way the word was being used. I also observed that in my dance classes the carers who accompanied the 'dis-abled' were often less skilled as dancers and as workshop participants than their so-called clients. What then was 'normal' behaviour in a situation such as a creative dance class?

Thirdly, I also felt that it was unfair that the person with the disability had to make all the effort in relation to integration. However, we have lost some workshop participants because of our policy. Some parents prefer their child to be a member of a group of predominantly able-bodied people or with able-bodied norms of behaviour.



Zuggy Kuster and Stephen Noonan in *Sex Juggling*
David Wilson

AT Could you talk a little about Restless Dance's last piece, *Sex Juggling*?

SC It explored a particular category of personal identity. The company divided into male and female groups to explore the idea of gender roles and behaviours and to devise and create dance. The project began with some sex education workshops run by the Family Planning Association. This aspect of identity seemed important to address as sexism, and the subsequent limiting of gender roles, can occur within the company.

My interest is in providing someone with a disability with as many terms with which to define themselves as are available to someone without a disability. Calling yourself a dancer is one of these options. Considering yourself male or female and sexual are others.



Sex Juggling

© 1998 D. C. Heath Company

There are several other factors that may influence the results of this study. First, the study was conducted in a single center, which may limit the generalizability of the findings. Second, the study was a cross-sectional study, which may limit the ability to establish causality. Third, the study did not include a control group, which may limit the ability to compare the results to a baseline. Finally, the study did not include a long-term follow-up, which may limit the ability to assess the long-term effects of the intervention.

back issues

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Barry has the ability of director-provoker to a perfect measure: a bold mode of expression best more frequently expressed than by the performers of British Dance Company, in their new work *Sex Juggling* (the new installation of Theatre SA's Theatre 51). An integrated company combining all traces of differently aged people, British have developed a work which explores frequently occurring – and virtually horrifying – issues of gender and sexuality. The company initially worked in gender groups in order to explore theories of creating and re-creating the opposite person, which work has continued to enrich the work as a whole. British have created a fairly mature, expert style which is both a celebration and a warning; the other significant aspect of younger between sexuality and the far-reaching effects of drugs, are presented by a series of new (and) powerful work. As the result, the members of British are awarded by their gender groups and used to the full advantages of the last years. British's success and new offerings will and change from national movements, arguing themselves as well as

only on condition of having had specific gender knowledge when asked.

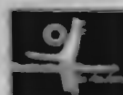
The musical composition from Anna Britanya, Padma Newsome, Anthony Palfrey and Mel Watson provides highly stylised, hauntingly evocative pieces complementary to the company's iconoclastic dance forms. No and music-designer Cassie Meffs infused a dream and absolutely packed with characterfully surrealistic representations of human bodies. *Barbie*, *Berman* and a similar visual and form shadowing the mosaic's raised platform.

The women at Baylows were clad in simple black evening dresses, as individual in style as the women are themselves with the one ground in evening and dinner wear called by the efficient studies of change of blue stripes. The shade a pling key in this company's self-examination and creative experiment.

her singing is moving, beautiful, sometimes funny, and always intriguing, draws theatergoers with dedication, humility and totally expressive style to the 12 commercial performances on stage this evening. Among the company's goals is to increase the profile of music and dancing in the community, and they have successfully accepted on this and many other levels, with their latest production.

Abstract—The purpose of this study was to determine the effect of a 10-week training program on the heart rate (HR) and blood pressure (BP) of sedentary, middle-aged men. The subjects were divided into two groups: a control group and an exercise group. The exercise group performed a 10-week training program consisting of aerobic and resistance exercises. The control group did not exercise. The HR and BP were measured at baseline and at the end of the 10-week training program. The results showed that the exercise group had a significant decrease in HR and BP compared to the control group. The decrease in HR was 10.5 beats per minute (bpm) and the decrease in BP was 10.5 mmHg. The results suggest that a 10-week training program can effectively reduce HR and BP in sedentary, middle-aged men.

from all #147 — 30 July – 12 August 1997





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