

| dance touring partnership |



photos: Chris Herzfeld

**dance touring partnership**

presents

## **Twelfth Floor**

A dance/theatre work by  
Tanja Liedtke

**Teachers' Notes**

[www.twelfthfloortour.co.uk](http://www.twelfthfloortour.co.uk)

# INTRODUCTION

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## *How to use these notes*

The notes will assist you in providing your students with information on the thematic material, creative process, artistic background of performers/creators, and the technical and design features of *Twelfth Floor*.

The notes will also provide ideas for critical discussion about the production, and suggestions towards using the work as a starting point for a range of creative activities. Some of the research resources used in the making of *Twelfth Floor* are also provided.

From the student's perspective, the critical appreciation of *Twelfth Floor* can contribute to learning by considering the themes that are explored, responding to the experience of the performance and pursuing further related ideas and creative interpretations.

Choreography, dramatic direction, design, and sound composition are all essential and mutually supportive disciplines of this production. Led by Tanja Liedtke, *Twelfth Floor* was conceived and created in a close collaborative environment.

*Twelfth Floor* challenges viewers emotionally and intellectually, as well as kinaesthetically. The work explores complex issues of the human condition in a particular situation, through a dynamic embodied language of dance and theatre, demonstrating the innate capacity of physical language, to stretch its possibilities and communicate in a way that is powerful and compelling.

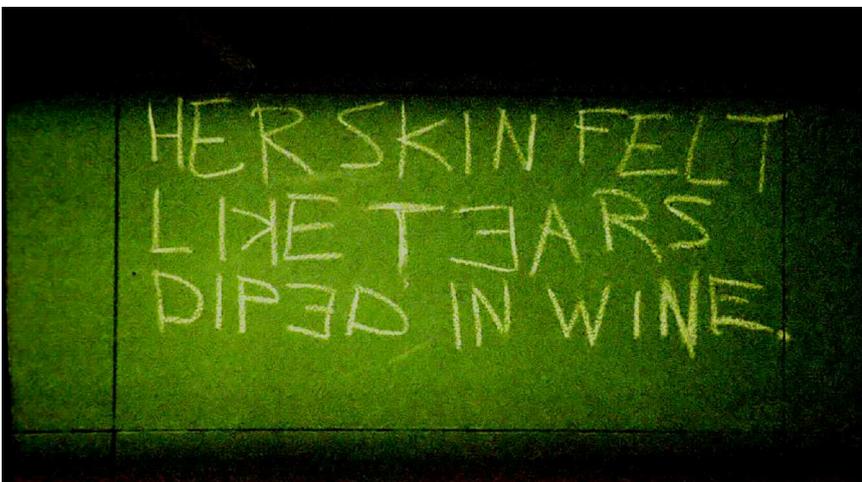


photo: Chris Herzfeld



photo: Chris Herzfeld

# TWELFTH FLOOR

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The *Twelfth Floor* is a space where anything is possible – where the human state of mind ignites both spontaneous and contrived behaviour – where people struggle to create meaning, and challenge the seemingly arbitrary rules of power and relationships. Sometimes they challenge their circumstances. Sometimes they condition themselves to the environment in which they find themselves confined.

Emotional space and physical space intersect. Surprises, traps, and the endless possibilities that our minds conceive and pursue, play out in the *Twelfth Floor*. Explorer and observer are one. Chaos and routine collide. The mental state has no rules of engagement in a place where there is no way out.

## KEY THEMES

The key themes of *Twelfth Floor* are human relationships in a confined space, institutionalism, power, desire, hope, despair, curiosity, escape, sex, and loneliness in the company of others.

## LIFE ON THE TWELFTH FLOOR

Loosely set in an institution, the space is clinical, clean, with just a few elements of the structure of an internal environment – walls, some furniture, a door, a window. It could be a hospital ward – an area of isolation.

Conspicuous areas, or spaces, are created by the set. A large wall suggests and ultimately becomes an escape route; the window reflects the contrast of life 'outside', the door frame is amplified to become a revolving structure – a different type of entrance/exit.

Five characters (the performers) interact through movement, gesture, facial communication, and physical posturing. They communicate through their bodies, evoking the signs and codes of both the everyday, as well as the deviations that occur when the environment is one of unnatural control. They speak a choreographed language that is bound to the mental and physical pressures imposed by the space, and the capacity of their minds to challenge and alter the space.

They also communicate by scribbling messages in white chalk, altering the state of the space so that relative order quickly becomes chaos. They talk through speech bubbles, drawing on walls, tracing their presence and leaving the outline of moments past.

*“Twelfth Floor is a landscape in which we become confined observers. Sometimes searching for exits, sometimes happy to remain.” Tanja Liedtke*



photo: Chris Herzfeld

# THE CREATIVE PROCESS

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When the creative process began, Liedtke knew that she wanted to create a work about people stuck in a space together – a place they couldn't leave. Photographed images, and movies that depicted states of mental illness, confinement and institutionalism, were some of the reference points used to ignite ideas for the work. (see Resources section)

Liedtke was always clear however, that the *Twelfth Floor* had its own rules, its own peculiarities that would be discovered in the process of creating the work.

The visual and story references were only hints – the work is not based on any of them. In the course of the creative development, the work became influenced by the performers own stories, memories, thoughts, secrets, fears and desires. The tone, the mood, the narratives, and the textures became specific to *Twelfth Floor*.

## THE CHOREOGRAPHY

Liedtke's process of creating the choreographic material and structure for *Twelfth Floor* was preceded by preliminary character development. A type of script was developed by writing text that highlighted the imagined histories of the characters, and each character was given a name. Once a solid point of view regarding characterisations was developed, the movement ideas then had a clear physical context. Decisions on style and aesthetic were able to be determined once there were attributed physical parameters for each character to exist within.

The artists experimented with physical motifs that depicted things like escape, discovery within a relationship, powerplay. For example; the character of the young women attempts to peel her clothing off, but pulls it back on, representing peeling out of ones shell and escaping ones self, then retracting to the determined and confined space. Later in the work, the same action can be seen as a form of her rebellion towards the Nurse character.

Among the images and ideas offered was the tracing of each others bodies with chalk, and the subsequent relationships that develop between characters through the language indicated by the chalk markings.

Another idea explored was the notion of being bound by authority. For example; in the duet between the Nurse and the young women, the "headlock" position that the Nurse holds the woman in during this duet, became the central motif of the duet. The challenge of moving in this awkward position created a tension and struggle that coloured their relationship.

Exploring the human who has existed in a confined space for a long period of time is depicted by the younger men. The brashness of the bespectacled Fid Lucas (imagined name) knows the rules of the institution, and uses his sidekick (Paul) for amusement and to conspire against the authority of the Nurse.

The Nurse character examines the paradoxical nature of control and confinement. She is the only character who has the freedom to enter and exit the room, so in one sense she is the most free. However, she employs the most constrained physicality of all the residents of the *Twelfth Floor*. This contradiction is a fascinating juxtaposition which adds richness and intrigue to the narrative. She moves like this because she believes her own dedication to order and control is what balances the 'madness' of the other characters. However, her intense strictness is her weakness. She is blind to the fact that she has taken her desire for precision and perfection so far that she too might now be 'mad'.

## THE DRAMATURGY

Dramaturgy for dance is about helping the Choreographer achieve their vision without doing it for them. It's about being an objective eye, someone who understands the themes and ideas of the vision and can see if the piece is moving off course.

Essentially, the dramaturg focuses on two main elements of the work:

- Theme/s – (and/or meaning)
- Structure – (how the work reaches coherency)

### Theme/s (and/or meaning)

Often when you begin a new work, you will know what the theme or themes are, but only through the process of creating the work do you discover meaning. In this way, the choreography is carefully directed to reflect the dramatic layering of the themes – the ideas that will convey the meaning of what is being explored, exposed and felt. In *Twelfth Floor* it was important to Tanja to have a sense of character and narrative. We worked extensively on developing a distinct and dynamic physical language that was unique to each cast member. A strong sense of character was built by maintaining the each character's individual physical language throughout the work. The danced movements were created, shaped and decided upon based on those languages.

### Structure

The structure for each new work is different depending on the vision of the choreographer in relation to the theme/s they are exploring. The structure is the architecture of ideas that maintains the performers' and the viewers' focus throughout the work. In *Twelfth Floor*, the final structure of the piece evolved after creating many scenes that were true to the themes, developing the characters in a way that gave them a journey and then weaving these strands together towards a dramatic climax. By the end of the work the characters are different (for better or worse) than when they started.

# DESIGN, SOUND, LIGHTING

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The design elements were particularly inspired by images from the book, *Acta Est*, a photographic collection by Lise Sarfati depicting Russia in the 1990s. The images convey a visual drama about dysfunction, change and beauty. What was interesting were the colours in many of the photographs – colours that were muted, faded but diversely toned. A particular green spoke to the themes and meanings being developed throughout the ideas for *Twelfth Floor* and how the singular photographic frame could capture the complexities and multiple atmospheres of an institution.

**The costume designs** were created from ideas developed by both the choreographer and designer along with the dancers. It was important to find materials and designs that were aligned with the characters – their particular journeys and idiosyncrasies.

Most of the costumes were found in second-hand clothing stores, and some items were recreated/replicated from the performers own clothing, thus installing elements of true histories and real people. The dancers were also given costumes to use during the rehearsal process so that there was a sense of ownership and realness. The costumes became integrated into the creative process. The costumes don't do all the work to specify character, they signify but do not dictate. They work to elaborate the characters. Because the dancers could use the costumes early during the rehearsal process, the choreographer and the dancers found ways to play with the specific elements – the physical material, the shapes, the textures, the limitations, and so forth.

**The set design** was originally conceptualised at the Australian Choreographic Centre in Canberra (ACT). Responding to the existing internal architecture of the studio/theatre space, the choreographer, dancers and creative team worked to create a 'place' within this given space. In other words, it was installed into a pre-determined space, making creative use of what already existed. When it came to developing and designing a set for touring, these earlier structures were referenced, as they were an integral part of the developed work as a whole.

Also of interest were ideas around the audience's perspective. The set enables some viewers to see more visual and physical material than others – some are able to see what is happening outside the room, through to the space on the other side of the door.

Only two walls are used to indicate a room. This plays with the idea that this 'place' was somehow dumped into the theatre. Although there is a strong sense of confinement, the rest of the theatre space is exposed, suggesting that escape would indeed be possible. This was in order to heighten the sense of being confined – to say something about the state of mind in a situation of an intensely limited environment, beyond the actual physical confinement.

**The lighting** colours the environment of the *Twelfth Floor* in ways that create mood, focus and specific elements of both individual story and the inhabitants' relationships with each other. The internal scene of limited space is alive with tiny moments and details that light and darkness can guide the viewer through. The first entrance of the young woman and the Nurse reveals only their feet and hands, yet the conversation is very literal and clear. A rectangle can be created by light on the large wall to provide a writing space or a conversation space. Shadows of various angles and shapes create a sense of chaos and intrusion.

**The sound & music** is generally dark and gritty, but interspersed with sections that evoke hope and beauty. The music melts between broken gypsy to distorted & grimy electronica, with melancholy hints of modern classical.

The sound artist, choreographer, creative co-ordinator and others of the creative team, started by playing music to each other to hone and find the sonic world they wished to create. There were many hours where the choreographer and sound artist worked one on one, tailoring and sculpting the composition as the physical language developed inside and around the sound/music. This integrated process was important in order to create a common language that would both colour and reinforce the textural and emotional world of *Twelfth Floor*.

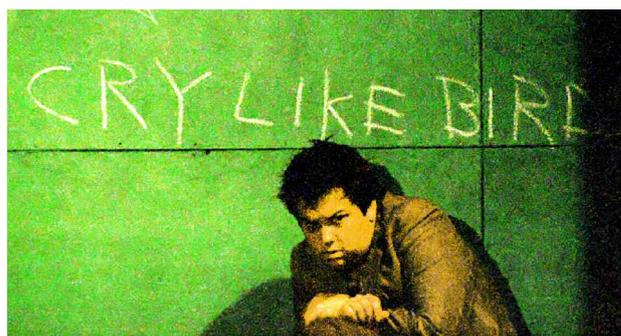


photo: Chris Herzfeld

## REVIEW QUOTES

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*“Emotions whirl and seesaw as the four inmates of this prison, psychiatric ward, school, hospital — whatever it is, you wouldn't want to be there — create brief lives between the matron's viciously controlling visits. Liedtke differentiates her characters brilliantly... Their swings from comic elation to tremulous apprehension and sexual vindictiveness are mirrored in the stunning athleticism of their performance. Twelfth Floor is rich, powerful and compelling.”*

Alan Brissenden, The Australian, 12 May 2006

*“Twelfth Floor could be a physical lockup or a state of mind. Either way, this brilliantly incisive and perceptive dance work is disturbing, laugh-aloud funny and tragic. In turns and at the same time. As I write, tears are filling my eyes. That is how strongly it affected me — then, now and, I expect, for a long while to come... While the subject is essentially grim, the beauty of the human spirit keeps bursting through the horror of containment of any kind... [Tanja Liedtke] has created an extraordinary dance work for our times, one that can be interpreted in many ways.”*

Jill Sykes, Sydney Morning Herald, 27 May 2006

*“Through exquisitely devised solos, duos and a wildly chaotic outburst that sees the mob invade the mysterious world of the matriarch, leading to her later rape, Liedtke builds the sense of inevitability — inaction leading ultimately to violent action.”*

Hillary Crampton, The Age, 2 June 2006

*“What was engrossing above all, and just as breathtaking when I saw the work at Performance Space during its national Mobile States tour, was the assuredness of Liedtke's vision, so thoroughly through-choreographed, so virtuosically danced and enacted, with a highly integrated design and soundtrack. Details were attended to meticulously (the words that a big man writes on the walls in chalk and on the object of his tender desire) and sustained; the one window to the outside world, high on the wall, glows with the normal flow of time and weather as opposed to the unstructured time of this room on the twelfth floor... Thanks to Mobile States, Twelfth Floor has introduced a significant talent in Tanja Liedtke to audiences around Australia. The work was almost always breathtaking (even if the seductive viscerality of the experience was tempered by reflection) and inspired thoughts for a greater future for Australian dance.”*

Keith Gallasch, RealTime, Aug-Sep 2006

# DIRECTOR / CHOREOGRAPHER AND CAST

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## **Tanja Liedtke** – Director / Choreographer

German born Tanja Liedtke began her dance and theatre studies in Madrid, then continued her training at the Elmhurst Ballet School and Ballet Rambert School in the UK. In 1996 she took up residence in Sydney, Australia, and in 1999 joined Australian Dance Theatre (ADT) under the directorship of Garry Stewart. Tanja danced with ADT for four years, touring across Australia, Asia, UK and North America. In 2003 she joined Lloyd Newson's DV8 Physical Theatre for the award winning Channel Four film and European tour of *The Cost of Living*, and the 2005 creation and international tour of *Just for Show*. Tanja also developed her distinctive choreographic voice and was commissioned to create works in Australia, South America, Europe and Asia. During her career she received several notable awards, including Dance Australia Critic's Choice for most promising choreography in 1999 and 2000; the Australian Dance Award for Outstanding Achievement in Choreography for her work *Twelfth Floor*, and Best Choreography in the 2008 Helpmann Awards for her work *construct*. Tanja was the newly appointed Artistic Director of Sydney Dance Company at the time of her accidental death in August 2007.

## **Anton** – Performer

Anton graduated from Queensland University of Technology in 1996. As a performer he has worked with numerous Australian dance companies including Dancenorth and Australian Dance Theatre, and independent choreographers Troy Mundy, Shaun Parker, Meryl Tankard and Tanja Liedtke. Anton has also collaborated and performed with the Australian physical theatre company, Legs On The Wall. Anton started making dance works at the age of 23. His commissions include works for Dancenorth, Australian Dance Theatre and several youth dance and theatre companies. He has made four dance films, some of which have been shown in USA, Holland, Italy and New Zealand, receiving a nomination for a REELDANCE Award 2004, and for an Australian Dance Award 2006. Anton has worked on music videos; two for electronic artists Mr Jigga of Level Two Music (with Electronmusic maker being screened as part of Melbourne International film festival); choreographed for Abby Dobson; and for U.K. music artists UNKLE. Anton is much sought after as a teacher, director and choreographer.

## **Kristina Chan** – Performer

Kristina has performed with numerous dance and theatre companies throughout Australia including Australian Dance Theatre, Chunky Move One Extra Company, Tasdance, Stalker Theatre Company, Sydney Theatre Company, and Theatre of Image. Kristina has featured in two dance films *River Woman* directed by Michelle Mahrer, and *Hansel and Gretel* directed by Anton. Kristina worked closely with independent choreographer Tanja Liedtke creating works; *Endstation Wunderkind*, *To my Suite*, *Defiled*, *Figures Fragile*, *Twelfth Floor*, and *construct*. She has also worked as assistant to Liedtke at De Anima Ballet Contemporaneo in Rio de Janeiro, on the remount of two short works by Liedtke. Kristina won the 2006 Australian Dance Award for 'Outstanding performance by a Female Dancer' for her performance in *Twelfth Floor*, was nominated for the Rolex Mentor and Protégé Arts Initiative 2006-2007, the Greenroom Awards 2007 for Most Outstanding Performance by a Female Dancer for *Twelfth Floor*, and in 2005 the Australian Dance Award for Narelle Benjamin's *Out of Water*.

## **Julian Crotti** – Performer

Julian studied acting at the Western Australian Academy of Performing Arts (WAAPA) and film making at M.A.P.S. (Hamilton College). He has performed in *Hamlet* (SASTC/QTC 2007), *Private Secret Real* (Atypical Troupe 2008), *Jet of Blood* (Ignite 2006), Tanja Liedtke's *Twelfth Floor* (2006), *Its Australia; route 21* (PVI Collective 2005) and is back-up dancer for the electro-pop-euro-trash band The Bad Father. In 2003 he wrote a series of commercials for SnackinaBox that aired nationally in Australia. His films have featured in staged works *2Connect* (No Strings Attached Theatre of Disability/Adelaide Fringe 2005) and Paulo Castro's *Regina vs. Contemporary Art* (Lisbon 2007). In 2008 he was co-producer and dramaturge for a series of short films made by young Indigenous Australians in Wadeye (Australia's largest Indigenous community). Julian has been an associate artist at No Strings Attached Theatre of Disability since 2004. In 2008, in association with N.S.A., *Tom the Loneliest* played a sellout season in Adelaide. Julian was responsible for the original concept/original direction/co-writing/co-producing and performing in *Tom the Loneliest* which was directed by Paulo Castro.

## **Amelia McQueen** – Performer

Amelia graduated from AIT Arts (Adelaide) with a Bachelor of Dance Performance in 2000. In 1998 she co-founded dropArt: AERIAL DANCERS whose performance credits include a new work commissioned by Legs on the Wall for the b Sharp season at Belvoir Street Theatre, Sydney. Her contemporary dance credits include developing and performing roles in pieces choreographed by Tanja Liedtke, Solon Ulbrich and Natalie Weir among others. Her physical theatre highlights include touring the musical production of *The Lion, the Witch and the Wardrobe*, and numerous international tours for Stalker Theatre Company and Strange Fruit. In 2006 she was based in Japan, performing in the resident company of the Australian Pavilion at World Expo, under the artistic direction of Kate Denborough. Recently she performed in Austria for Tanz Atelier Wein, before joining Tasdance in Australia

## **Paul White** – Performer

Paul began his dance training at age three in Mackay, North Queensland. Working as a dancer in the commercial sector since he was thirteen, Paul joined Australian Dance Theatre in 2001, under the directorship of Garry Stewart. During his time with ADT, he performed and toured in numerous productions choreographed by Stewart, including *Birdbrain* and *Held*. He also choreographed two works for the company's annual Ignition Season. In 2004 Paul joined London's DV8 Physical Theatre for the development of *Just For Show* and the Asian and European tours. In 2006 he performed as a guest artist in Exodo with Venezuelan dance company Danzahoy at the Joyce Theatre, New York. In 2006, Paul returned to Australia to participate in the *Honour Bound* project (Sydney Opera House/ Malthouse Theatre, Melbourne) and to perform in Tanja Liedtke's *Twelfth Floor*. In 2007, he worked with Liedtke on the development of her new work *construct*, and performed in the premiere season at the Southbank Centre, London. In 2008 he performed in the Sydney season of *construct* at the 2008 Sydney Festival. Paul also worked on the development of a new work *The Red Room* for David Hughes Dance Edinburgh, Scotland, choreographed a short piece for Quantum Leap ACT, and collaborated with Meryl Tankard on a solo work *The Oracle*. For his

role in Liedtke's *construct*, Paul won the 2008 Helpmann Award for the Best Male Dancer in a Dance or Theatre Production, and for his role in *Honour Bound* he received the 2008 Australian Dance Award for the Most Outstanding Performance by a Male Dancer.

**Craig Bary** – Performer (Understudy)

Before graduating from the New Zealand School of Dance in 1998, Craig worked with The Royal New Zealand Ballet and Footnote Dance Company. In 1999 he joined Michael Parmenter's Commotion Company and then Garry Stewart's Thwack. From 2000 – 2002 was a member of the Australian Dance Theatre (ADT) returning to ADT as a guest artist for the tours of *Birdbrain*, *Held* and *Devolution*. As a resident dancer at Tasdance from 2002 – 2005 Craig worked with Tanja Liedtke, Shaun Parker, Natalie Weir, Chrissie Parrott, Phillip Adams, Anna Smith, Neil Adams, Fiona Reilly and Graeme Murphy. As an independent dancer in Australia and New Zealand, Craig has worked on Raewyn Hill's Soapbox Productions, Douglas Wright Dance Inland and Black Milk, and with Gideon Obarzanek's Chunky Move, Leigh Warren and Dancers, Sue Healey Company and Kage Physical Theatre. In 2005 he was nominated for the Rolex Mentor and Protégé Arts Initiative and Most Outstanding Performance by a Male at the Australian Dance Awards. In 2007 Craig toured with Nigel Jamieson's *Honour*

*Bound* as the company rehearsal director. Craig has created two short works for the ADT Ignition seasons. 2008 saw his first development of a new full length work in collaboration with Lisa Griffiths. In 2008 he won the award for Best Male Performer in New Zealand's Tempo Festival and was made a Distinguished Graduate of the New Zealand School of Dance. [www.craigbary.com](http://www.craigbary.com)

**Lisa Griffiths** – Performer (Understudy)

Lisa worked with Chris Jannides' Darc Swan before joining Gideon Obarzanek's Chunky Move. In 2003 Lisa was commissioned to make a short dance work for Dance Tracks at the Studio, Sydney Opera House. In the same year she joined Tasdance, working with choreographers Natalie Weir, Phillip Adams, Tanja Liedtke and Sue Healey. Lisa has been a guest dancer with Sue Healey Company since 2003, touring Australia and New Zealand, and has performed in Healey's films *Fine Line*, *3 Times* and *Once in a Blue Moon*. Lisa worked with Meryl Tankard on *Pearl*, Carolyn Carlson in *SWIC Project* (Zurich), and was offered a scholarship to attend Impulstanz Festival in Vienna. Lisa joined Leigh Warren and Dancers in 2005, touring the USA in the production of *Quick Brown Fox*, a work by Leigh Warren and William Forsythe. Currently Lisa is developing a new work with dancer Craig Bary.

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## CREATIVE TEAM

**Solon Ulbrich** – Creative Coordinator & Remount Director

Sol is an Australian independent director, choreographer, teacher and arts producer. A graduate of the Victorian College of the Arts, Sol's performance career features engagements with Australian Dance Theatre and Ricochet Dance Productions (UK). Sol's choreographic career has been recognised by a Choreographic Fellowship from the Australian Choreographic Centre. The short film *Restoration* which he co-choreographed and performed with Narelle Benjamin won the Australian Dance Award 1999 for best dance on film. Sol was Artistic Associate in a partnership with choreographer Tanja Liedtke, providing artistic collaboration and project management and is director for her repertoire. Having completed a Graduate Diploma in Management (Arts) from the University of South Australia, Sol held the position of Dance and Performance Event Co-ordinator for the Southbank Centre London and Rehearsal Director for Australian Dance Theatre. He has been lecturer in movement for the Circus Space degree course (London) in 2004-2005, and Project Director for 'Soft Landing' (QL2 Centre for Youth Dance's annual intensive career development program) since 2006. His teaching experience includes Contemporary and Yoga techniques for Australian Dance Theatre, Bangarra Dance Theatre, Dance North, DV8 Physical Theatre Company, Sydney Dance Company Studios, Tasdance and Taipei National University of the Arts.

**Joshua Tyler** – Dramaturg & Script Development

Joshua Tyler has been a working dramaturg for over five years in both Contemporary Dance and text based Drama. Working with established choreographers such as Tanja Liedtke, and emerging playwrights such as Duncan Graham, Joshua's breadth of

experience has ranged across all forms of live performance. With a Masters in Screenwriting from the Australian Film Television and Radio School (AFTRS) and an Advanced Diploma in Acting from ACArts Joshua has spent the last ten years working in both stage and screen. His short films have screened at major festivals around the world, his plays have won various awards and his theatre productions have played to audiences around the country. Joshua worked on both of Tanja Liedtke's two major works *Twelfth Floor* and *construct* and as researcher, writer and performer on various other projects. Joshua has worked with other choreographers including Solon Ulbrich, Anton, Kelly Alexander and Ros Warby. Joshua has recently been working with Lisa Griffiths and Craig Bary and guest teaching at the NIDA Playwrights Studio in Sydney.

**Gaelle Mellis** – Designer

Gaelle works as a designer for theatre, dance and events. She is resident designer for Restless Dance Theatre and has designed all their shows to date. Design credits include *Age of Unbeauty*, *Nothing*, *Birdbrain* (Australian Dance Theatre); *Frozen*, *Salt*, *A Number*, *The Goat*, or *who is Silvia?* (State Theatre Company of South Australia); *this uncharted hour*, *Killer Joe & Drums in the Night* (Brink Productions); *Infinity* (RambertDance); and Tanja Liedtke's *Twelfth Floor*. Gaelle is a co-founder of new performance company Ladykillers designing *Lullaby* and its accompanying exhibition at the Arts Space Gallery, and their award winning production *Cake*. Gaelle received a 2004 Churchill Fellowship; 2002 Adelaide Critics Circle Individual Award; 2006 Adelaide Fringe Festival Award for Design; in 2007 she was nominated for both a Ruby Award & Green Room Award. Most recently she was costume designer for Australian Dance Theatre's international tour of *G*.

### **DJ TR!P** – Composer

DJ TR!P is an independent electronic musician who creates and composes for an eclectic range of arts projects. TR!P performs his music live & also works as a DJ, remix artist, workshop tutor and composer for theatre, dance, film & radio. He has performed & collaborated under many aliases such as The New Pollutants, Echelon & Cooperblack. With The New Pollutants he rescored Fritz Lang's *Metropolis*, which was performed live at the Adelaide Film Festival, Perth's Revelations Film Festival & Melbourne's Next Wave Festival at ACMI. As a soundtrack composer he has written for companies including the State Theatre of SA, Australian Dance Theatre (Ignition Series x 3), Adelaide Fringe Festival, Kurruru Indigenous Youth Performing Arts, Tasdance, & Restless Dance Company. In 2006 he created a music score for the Dream Seed Projects live Installation at Federation Square in Melbourne on New Year's Eve. He had a strong relationship with choreographer Tanja Liedtke, collaborating on many award winning shows, including *Twelfth Floor* (Australian Tour 2006) and *construct* (U.K. Tour 2007 & Australian premiere at the Sydney Festival 2008). His upcoming work includes music for Windmill, Zephyr Quartet & Kage Physical Theatre. He was most recently the Australian support for John Foxx (Ultra Vox) & was a featured guest in Melbourne at ACMIs Game On (Video Game Exhibition from the Barbican Art Gallery London), where he performed his own 8-bit set before the Australian Premiere of (US) Documentary 8-Bit. He was also part of a Game On panel, talking about some collecting & the use of outmoded computer & console technology in his composition. In 2003 & 2004 he won dB Magazines Reader Awards for most popular DJ.

### **Gus Macdonald** – Lighting Designer

After completing studies in 1989, Angus has buried himself in the arts industry, applying himself to all manner of different projects. He has worked with most of South Australia's theatre companies, performing, lighting and sound designs, designs, project management and production management. This has taken him from places like Newton Primary SA to New York USA on tours, and on genres including opera, dance, musicals, drama, puppetry and performance art. He has more recently helped set up and launch the very successful children's theatre company Windmill Performing Arts, and engaged with many tours to interstate festivals and overseas. Gus leaves the Adelaide Bank Festival of Arts as Production Coordinator to head up Production Management with the Adelaide Centre for the Arts.

### **Closer Productions** – Video

Bryan Mason is an award winning Filmmaker and co-partner of Closer Productions a screen media company based in South Australia. Bryan has shot and edited a variety of different screen based projects including short films, dance films and video for performance, advertisements, music video clips, broadcast documentaries and feature films. He has directed two documentaries for Channel 9, four internationally renowned skateboarding videos and several music video clips and produces a variety of screen work through Closer Productions. Closer Productions are currently making a documentary about Tanja Liedtke's life. [www.closerproductions.com.au](http://www.closerproductions.com.au)

### **Performing Lines** – Producer

Performing Lines develops, produces and tours innovative Australian performance nationally and internationally – across genres including physical theatre, circus, dance, indigenous and intercultural arts, music theatre, hybrid work, and text-based theatre. Performing Lines assists artists to realise their creative vision working with artists at every stage of their careers, from emerging artists to internationally recognised names. We work at all levels of the performing arts industry, at home and abroad – from the smaller contemporary spaces, to regional venues large and small, to flagship venues and major festivals. Performing Lines has created opportunities for many of the major Australian artists of the past 20 years, including Meryl Tankard, William Yang, Kate Champion, Legs on the Wall, Sydney Front, Open City, Handspan, Chamber Made Opera, Wesley Enoch, Jack Davis, Margaret Cameron and Arena Theatre Co. We produced Nigel Jamieson and Paul Grabowsky's extraordinary collaboration with Indonesian artists, *The Theft of Sita*; and have toured a major body of Indigenous work, including Jack Davis' *No Sugar* (commissioned by Performing Lines), and the first Australian Indigenous production to tour overseas, Robert Merritt's *The Cake Man* (1982). [www.performinglines.org.au](http://www.performinglines.org.au)



photo: Chris Herzfeld

# ACTIVITIES

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...for discrete or interrelated learning in areas such as English, Visual arts, Drama, History, Dance, and Social Sciences.

## IDEAS FOR DISCUSSION

- 1) The environment of *Twelfth Floor* – What does it evoke? – emotionally, physically, intellectually.
- 2) The characters – Who inhabits the *Twelfth Floor*, and what is their relationship with the space and each other?
- 3) The choreographic language – What are the particular features of each character's physical language (including the use of everyday movement within the choreography).
- 4) The drama – How is dramatic direction infused into this work? How does it inform the histories and/or journeys of the characters?
- 5) The design – How does the set design and lighting communicate the themes/meanings? Eg: Shape, dimensions, colours, textures, hues, shadows, perspectives, positioning of set features.
- 6) The soundscape – Describe how the sound/music contributes to the environment of *Twelfth Floor*.

## IDEAS FOR ACTIVE TASKS

- 1) Write a critical response to *Twelfth Floor*
- 2) Create a confined space movement phrase/piece
- 3) Create a visual depiction of the work, (eg: animation, painting, poster art, comic book depiction)
- 4) Select a situation or social issue and describe how you might realise this through a theatrical dance work
- 5) Research other contemporary art works (eg: film, performance, photography, visual arts, etc) that tackle themes regarding the human condition in a confined environment.

## RESOURCES

### Film

*One Flew Over the Cuckoo's Nest* (1976)  
Directed by Milos Forman

*The Princess and the Warrior* (2000)  
Directed by Tom Tykwer

*Spider* (2002)  
Directed by David Cronenberg

### Book

Sarfati, Lise. *Acta Est, Images of Russia in the 1990s*, Phaidon, UK, 2000.

# www.twelfthfloortour.co.uk

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More information can be found at the tour website [www.twelfthfloortour.co.uk](http://www.twelfthfloortour.co.uk) including video trailers, music excerpts, audience comments and press reviews, plus online booking links.

## | dance touring partnership |

[www.dancetouringpartnership.co.uk](http://www.dancetouringpartnership.co.uk)

Formed in 2002, Dance Touring Partnership (DTP) is a group of theatres that are passionate about dance and determined to bring the best in dance to a wider audience throughout the country. It commissions new work and through its national tours of groundbreaking dance aims to build new audiences, and give people across the UK the opportunity to see the highest quality international and British artists. DTP helps audiences gain new insights into artists and their work through extensive, production-focused websites and interactive online activity. It also gives people the opportunity to meet the artists and experience new dance first-hand through workshops and residency programmes as well as providing useful education resources to students and teachers. The combination of these has helped to dramatically change the face of dance in the UK. DTP's previous national tours have included Ultima Vez's *Blush* and *Spiegel*, Australian Dance Theatre's *Birdbrain* and *Age of Unbeauty*, Jasmin Vardimon's *Park*, Renegade Theatre's *Rumble*, Stan Won't Dance's *Revelations*, Theatre Rites/Arthur Pita's *Mischief*, Fabulous Beast Dance Theatre's *James son of James* and most recently Hofesh Shechter's *In your rooms* and *Uprising*.

DTP core members: Brighton Dome, Danceworks UK, Hall for Cornwall Truro, Lighthouse Poole, The Lowry Salford, Northern Stage Newcastle, Nottingham Playhouse, Oxford Playhouse, Sheffield Theatres, Warwick Arts Centre Coventry, Wycombe Swan High Wycombe, Wyvern Theatre Swindon.

## WORKSHOPS

Workshops can be tailored for particular requirements and are suitable for students aged 15+ (GCSE level+) as well as older students and professional dancers. However advance notice of the intended participants must be provided to insure maximum suitability and benefit.

These workshops may also be linked or integrated to implement intensive programmes or other requests by negotiation with the director, subject to touring schedule.

All workshops will involve lots of moving around! Please make sure that you wear suitable comfortable, loose clothing, no jewellery and bring a water bottle.

Note to workshop venues: Some workshops may include the use of chalk. The venue/hirer will be responsible for cleaning up chalk, afterwards. Please advise in advance of the workshop if chalk cannot be used.

### **Yoga** (60, 75 or 90 minutes)

This class is tailored for dancers, providing limbering, strengthening and a clarity of awareness and focus. It is founded on a dynamic power yoga practice and will include exploration of inversions.

### **Contemporary** (75, 90, or 120 minutes)

The Company has merged the virtuosic Australian vocabulary with broad international training to create an intricate and dynamic choreographic style. This workshop draws on elements of yoga, contemporary and classical techniques. It builds from structured floor work and alignment, to dynamic sequences reflecting the company repertoire.

### **Dance Theatre/ Repertoire** (90 or 120 minutes)

This session will focus on the importance of movement detail and theatrical interpretation. It will commence with a contemporary warm up, and focus on repertoire and the creative process from the current touring production, *Twelfth Floor*. It will facilitate student's exploration and creation of choreographic material.

The workshops will be run by two members of the company: **Craig Bary** and **Lisa Griffiths**

Workshops cost from £200+vat and local travel expenses

For all workshop and education enquiries please contact **Claire Soper** on 07932 635957 or [claire@clairesoper.co.uk](mailto:claire@clairesoper.co.uk)

# TOUR LIST

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## SPRING TOUR 2009

Tue 10 & Wed 11 Feb, 7.30pm	Warwick Arts Centre, Coventry	<a href="http://www.warwickartscentre.co.uk">www.warwickartscentre.co.uk</a>	024 7652 4524
Sat 14 Feb, 7.30pm	Northern Stage, Newcastle	<a href="http://www.northernstage.co.uk">www.northernstage.co.uk</a>	0191 230 5151
Tue 17 Feb, 8pm	Eden Court, Inverness	<a href="http://www.eden-court.co.uk">www.eden-court.co.uk</a>	01463 234234
Fri 20 Feb, 8pm	macrobert, Stirling	<a href="http://www.macrobert.org">www.macrobert.org</a>	01786 466666
Mon 23 Feb, 7.45pm	Wyvern Theatre, Swindon	<a href="http://www.wyverntheatre.org.uk">www.wyverntheatre.org.uk</a>	01793 524481
Thur 26 Feb, 8pm	Nottingham Playhouse	<a href="http://www.nottinghamplayhouse.co.uk">www.nottinghamplayhouse.co.uk</a>	0115 941 9419
Tue 3 Mar, 8pm	Brighton Dome Corn Exchange	<a href="http://www.brightondome.org">www.brightondome.org</a>	01273 709709
Sat 7, 7.45pm & Sun 8 Mar, 6pm	Queen Elizabeth Hall, London	<a href="http://www.southbankcentre.co.uk">www.southbankcentre.co.uk</a>	0871 663 2500
Tue 10 Mar, 7.30pm	Lighthouse, Poole	<a href="http://www.lighthousepoole.co.uk">www.lighthousepoole.co.uk</a>	0844 406 8666
Fri 13 Mar, 8pm	Hall for Cornwall, Truro	<a href="http://www.hallforcornwall.co.uk">www.hallforcornwall.co.uk</a>	01872 262466
Tue 17 Mar, 7.30pm	Royal & Derngate, Northampton	<a href="http://www.royalandderngate.co.uk">www.royalandderngate.co.uk</a>	01604 624811
Thur 19 Mar, 7.30pm	Wycombe Swan, High Wycombe	<a href="http://www.wycombeswan.co.uk">www.wycombeswan.co.uk</a>	01494 512000
Tue 24 Mar, 8pm	Sherman, Cardiff	<a href="http://www.shermancymru.co.uk">www.shermancymru.co.uk</a>	029 2064 6900
Fri 27 Mar, 7.30pm	Oxford Playhouse	<a href="http://www.oxfordplayhouse.com">www.oxfordplayhouse.com</a>	01865 305305

**Running Time:** 60 minutes with no interval

**Age suitability:** Contains scenes of an adult nature

## POST SHOW TALKS

Join the cast after the show at the following venues for a free post show talk

Tue 10 Feb	Warwick Arts Centre, Coventry
Sat 14 Feb	Northern Stage, Newcastle
Tue 17 Feb	Eden Court, Inverness
Fri 20 Feb	macrobert, Stirling
Thur 26 Feb	Nottingham Playhouse
Sat 7 Mar	Queen Elizabeth Hall, London
Tue 10 Mar	Lighthouse, Poole
Fri 13 Mar	Hall for Cornwall, Truro
Thur 19 Mar	Wycombe Swan, High Wycombe
Tue 24 Mar	Sherman, Cardiff
Fri 27 Mar	Oxford Playhouse

## STUDENTS AND GROUP BOOKING INFORMATION

Coventry	Concessions £13.50
Newcastle	Students and under 25s £8.50
Inverness	Students £8, Groups buy 10 get one free
Stirling	Schools/Students and under 18s £6, travel subsidy of 25-50% for school groups of 20+
Swindon	Students and under 25s £12, Groups 10+ £8
Nottingham	Schools & Youth groups £8.50
Brighton	Students £10, Groups 10+ 10% off top price, Groups 20+ 20% off top price
London	Concessions 50% off (limited availability)
Poole	Schools and College groups £7, Students £11.50, Groups 8+ £11.50
Truro	Schools and College groups (min 15) £6, Groups buy 10 get the 11th free
Northampton	No concessions
High Wycombe	Concessions £5 off top two prices
Cardiff	Students £11.74, Under 19s £7.83, Groups £12.60
Oxford	Schools £8.50, Groups 10+ 20% off, Student standby £8.50 on the day (in person, pay cash)

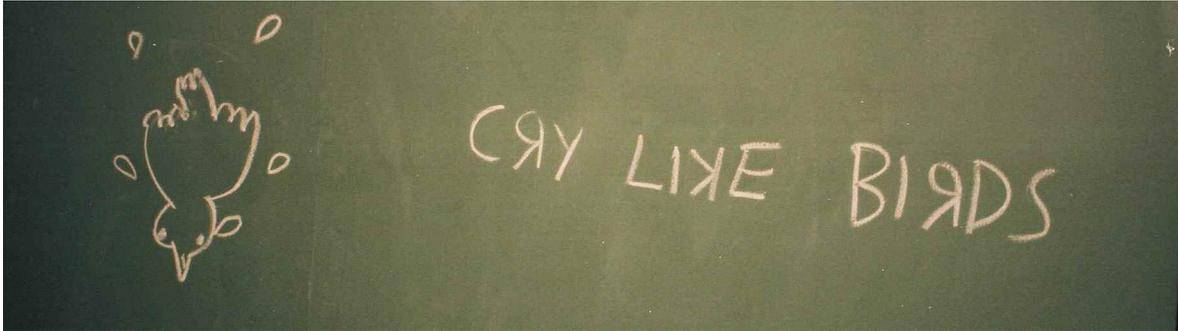


photo: Chris Herzfeld

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