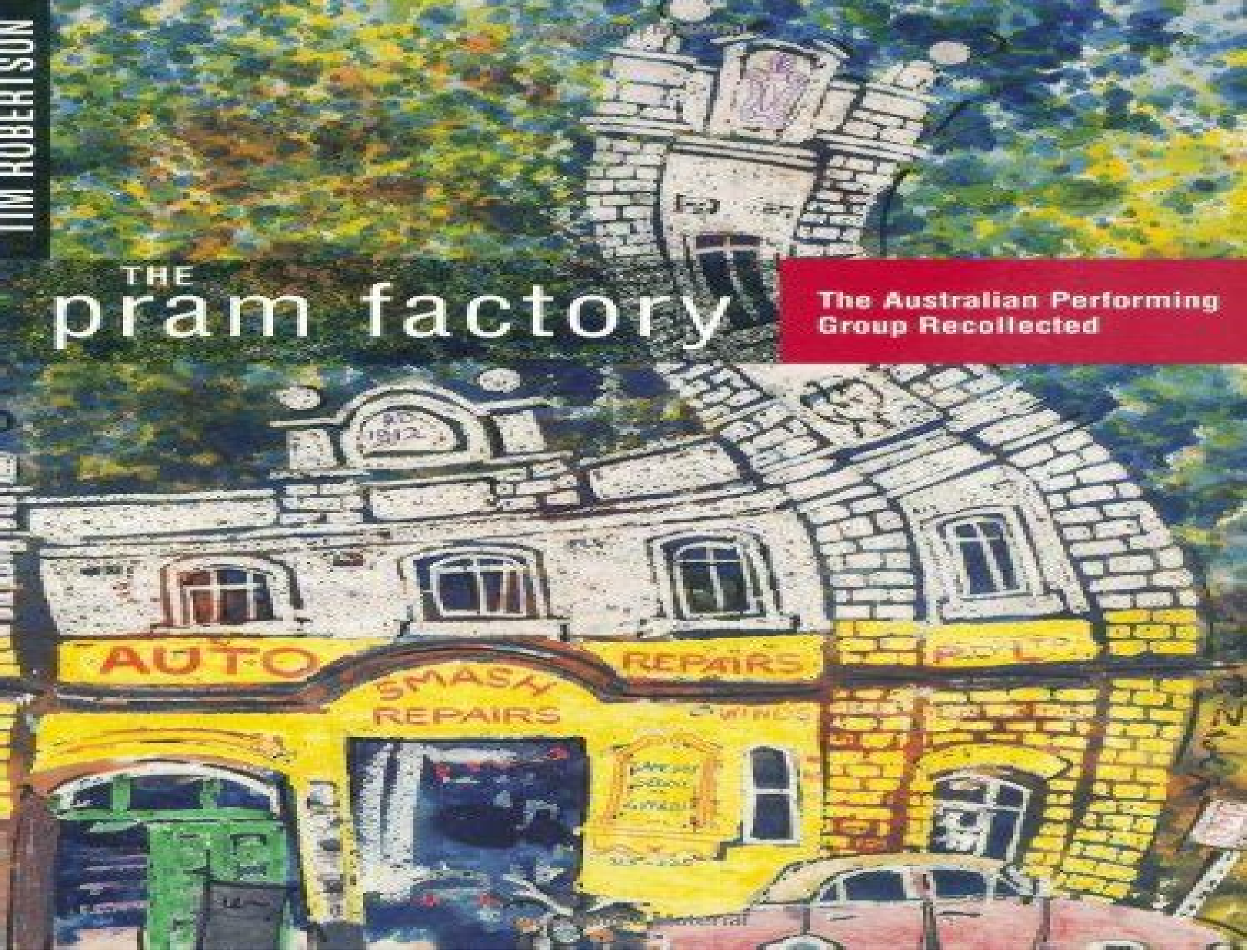


# THE pram factory

The Australian Performing  
Group Recollected



# Pram Factory The Australian Performing Group Recollected

**Kath Kenny**



## **Pram Factory The Australian Performing Group Recollected:**

Theatre Australia (Un)limited Geoffrey Milne, 2021-12-28 Theatre Australia Un limited tells a truly national story of the structures of post war Australian theatre its artists companies financial and policy underpinnings It gives an inclusive analysis of three waves of Australian theatrical activity after 1953 and the types of organisations which grew up to support and maintain them Subsidy repertoire patterns finances and administration theatre buildings companies festivals and notable productions of the commercial mainstream and alternative Australian theatre are examined state by state and changes to governmental policy analysed Theatrical forms comprise not only spoken word drama but also music theatre comedy theatre restaurant circus puppetry community theatre in several forms and new mixed media genres physical theatre circus visual theatre and contemporary performance Theatre Australia Un limited is the first comprehensive overview of the fortunes of Australian theatre as a national enterprise providing the industrial analysis of the three waves essential for the

understanding of the New Wave and of contemporary drama **The Pram Factory** Tim Robertson, 2001 History of the Australian Performing Group the radical 1970s communal theatre and its famous company home a former pram factory

The Cambridge History of Australian Literature Peter Pierce, 2009-09-17 Draws on scholarship from leading figures in the field and spans Australian literary history from colonial origins indigenous and migrant literatures as well as representations of Asia and the Pacific and the role of literary culture in modern Australian society Contemporary Circus Katie

Lavers, Louis Patrick Leroux, Jon Burtt, 2019-07-08 In this volume twenty four creators come together with three scholars to discuss Contemporary Circus bridging the divide between practice and theory Lavers Leroux and Burtt offer conversations across four key themes Apparatus Politics Performers and New Work Extensively illustrated with fifty photos of Contemporary Circus productions and extensively annotated Contemporary Circus thematically groups and contextualises extracts of conversations to provide a sophisticated and wide ranging study supported by critical theory Of interest to both practitioners and scholars Contemporary Circus uses the lens of contestation or calling things into question to provide a portal into ways of seeing today's circus performance Conversations with Lachlan Binns and Jascha Boyce Gravity and Other Myths Tilde Björfors Cirkus Cirkör Kim Busty Beatz Bowers Hot Brown Honey Shana Carroll The 7 Fingers David Clarkson Stalker Philippe Decoufle Compagnie DCA Fez Faanana Briefs Mike Finch Circus Oz Daniele Finzi Pasca Compagnia Finzi Pasca Sean Gandini Gandini Juggling Firenze Guidi Elan Frantoio NoFit State Circus Jo Lancaster and Simon Yates Acrobat Johann Le Guillerm Cirque Ici Yaron Lifschitz Circa Chelsea McGuffin Company 2 Phia M nard Compagnie Non Nova Jennifer Miller Circus Amok Adrien Mondot Compagnie Adrien M and Claire B Charlotte Mooney and Tina Koch Ockham's Razor Philippe Petit high wire artist and Elizabeth Streb STREB EXTREME ACTION **The Routledge Companion to Vsevolod**

**Meyerhold** Jonathan Pitches, Stefan Aquilina, 2022-11-09 The Routledge Companion to Vsevolod Meyerhold brings together a wealth of scholarship on one of the foremost innovators in European theatre It presents a detailed picture of the Russian

director's work from when it first emerged on the modern stage to its multifarious present day manifestations. By combining an historical focus with the latest contemporary research from an international range of perspectives and authors, this collection marks an important moment in Meyerhold studies as well as offering a new assessment of his relation to today's theatre. Making Its dynamic blend of research is presented in five sections. Histories enlarges on more conventional subjects like the grotesque and Biomechanics to overlooked topics such as Meyerhold's failed projects and his work in film. Collaborations and Connections extends understandings of Meyerhold's well-known collaborative capacities to consider new cultural influences and lesser-known working relationships. Sources engages with hitherto untapped material in Meyerhold's oeuvre by reproducing and contextualising previously untranslated primary sources on his work. Practitioner Voices offer lively on-the-ground testimony of the contemporary impact of Meyerhold's practice. Meyerhold in New Contexts maps the routes of his practice across continents and examines ways in which his work is being applied in a number of contemporary scenarios such as motion capture, computer-based 3D visualisations and the new normal of digital pedagogy. This is a key resource for students and scholars of European Theatre, acting theory and actor training as well as for those more broadly interested in the socio-political impact of theatre.

*Devising Performance* Jane Milling, Deirdre Heddon, 2015-10-11. What is the history of devised theatre? Why have theatre makers since the 1950s chosen to devise performances? What different sorts of devising practices are there? What are the myths attached to devising and what are the realities? First published in 2005, *Devising Performance* remains the only book to offer the reader a history of devising practice. Charting the development of collaboratively created performances from the 1950s to the early 21st century, it presents a range of case studies drawn from Britain, America and Australia. Companies discussed include The Living Theatre, Open Theatre, Australian Performing Group, People Show, Teatro Campesino, Theatre de Complicité, Legs on the Wall, Forced Entertainment, Goat Island and Graeae. Providing a history of devising practice, Deirdre Heddon and Jane Milling encourage us to look more carefully at the different modes of devising and to consider the implications of our use of these practices in the 21st century.

**Radical Visions 1968-2008** Denise Varney, 2011. Preliminary Material, List of Figures, Series Editor's Preface, Acknowledgements, Introduction. The International Generation of 1968: Theatre and Culture. The Australian Performing Group and Its Legacy 1968-2008. Williamson in the Howard Years. John Romeril. The Asian Australian Journey. A Parallel Forty Year Female Narrative with Alma De Groen. Richard Murphet and the Wounded Subject. Jenny Kemp. On the Edge. Stephen Sewell and the State of the Nation. Conclusion. Bibliography. Index.

*Melbourne Historical Journal*, 2001. *Staging a Revolution* Kath Kenny, 2022-09-01. Claire Dobbin, Helen Garner, Evelyn Krape, Jude Kuring and Yvonne Marini mocked the ocker character beloved by Pram Factory playwrights and performed monologues about men, sex and how they felt as a woman. Directed by Kerry Dwyer and produced by the Carlton Women's Liberation group, the play's frank revelations stunned audiences and shocked the Pram Factory world. Set against a backdrop of moratorium marches, inner-city cafes and share houses and the rising tide of sexual

liberation and countercultural movements Kath Kenny uses interviews and archival material to tell the story of Betty Can Jump On the 50th anniversary of this ground breaking play she considers its ongoing impact on Australian culture and asks why the great cultural renaissance of women s liberation has been largely forgotten She sets out her stake in this story as a theatre reviewer today and as a child born into the revolutionary early 1970s And she asks why feminism keeps getting stuck in mother daughter battles rethinking her own experience as a young feminist who clashed with Garner over the publication of *The First Stone* Australian Theatre, Modernism and Patrick White Denise Varney, Sandra D'Urso, 2018-09-15 In the early 1960s the board of governors of the Adelaide Festival of Arts in Australia rejected two Patrick White plays *The Ham Funeral* in 1962 and *Night on Bald Mountain* in 1964 *Australian Theatre Modernism and Patrick White* documents the scandal that followed the board s rejections of White s plays especially as it acted against the advice of its own drama committee and artistic director on both occasions Denise Varney and Sandra D Urso analyze the two events by drawing on the performative behaviour of the board of governors to focus on the question of governance They shed new light on the cultural politics that surrounded the rejections arguing that it represents an instance of executive governance of cultural production in this case theatre and performance The central argument of the book is that aesthetic modernism in theatre and drama struggled to achieve visibility and acceptability and posed a threat to the norms and values of early to mid twentieth century Australia The recent productions indicate that despite the Adelaide Festival s early hostile rejections White s plays endure *Australian Book Review* ,2002 Fearless Beatrice Faust Judith Brett, 2025-04-23 A fascinating biography of feminist political activist Beatrice Faust controversial writer on sex and gender founder of the Women s Electoral Lobby and campaigner for abortion law reform from the 1960s to 1990s **The Making of the Australian Literary Imagination** Richard Nile, 2002 In this controversial and engrossing study Richard Nile debunks some of the powerful myths of cultural nationalism and observes its passing in favour of the celebrity author He explores the power of nationalism as a governing force in the creation and ultimate demise of Australian literature In a clear and accessible way Nile invokes the stylistic possibilities of narrative history and creative non fiction playfully blurring the lines between them *The Making of the Australian Literary Imagination* moves from literary London to the delights of Australian bookshops gets inside Angus and Robertson and interrogates the politics of reputation It investigates censorship and patronage paperback heroes and the able bodied writer and explores cinema and literature in the century that quite clearly belonged to the novelist *AQ* ,2001 **Australasian Drama Studies** ,2001 **Australian Literary Studies** ,2003 **Contemporary Australian Drama** Leonard Radic, 2006 In the late 1960s new theatre companies who had a passion for Australianess were created in opposition to stuffy mostly imported theatre of no relevance to themselves This work gives insights on how the new drama explored Australian themes and issues in a theatre where the playwright had pride of place *Acts of Resistance in Late-Modernist Theatre* Richard Murphet, 2019-10-29 In *Acts of Resistance in Late Modernist Theatre* Richard Murphet presents a close

analysis of the theatre practice of two ground breaking artists Richard Foreman and Jenny Kemp active over the late twentieth and the early twenty first century In addition he tracks the development of a form of epileptic writing over the course of his own career as writer director Murphet argues that these three auteurs have developed subversive alternatives to the previously dominant forms of dramatic realism in order to re think the relationship between theatre and reality They write and direct their own work and their artistic experimentation is manifest in the tension created between their content and their form Murphet investigates how the works are made rather than focusing upon an interpretation of their meaning Through an examination of these artists we gain a deeper understanding of a late modernist paradigm shift in theatre practice

**The Journal of Commonwealth Literature** ,2002 Issues for 1965 include section Annual bibliography of Commonwealth literature 1964

**Don't Shoot Darling!** Annette Blonski,Barbara Creed,Freda Freiberg,1987 Australia s film industry was amongst the earliest and most innovative in the world and women contributed substantially to this Over forty contributors have made this book a fascinating and definitive record of independent women s filmmaking in Australia The book contains essays and statements by film theorists and film makers

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