Introductory Notes

1. Introductory and access information

Event name: ‘Time Machine’ – STREB EXTREME ACTION

Event company: **Presented by Adelaide Festival and Arts Projects Australia.**

Event synopsis: The title “Time Machine” references this performance’s episodic nature. It is a collection of works representing a journey through Elizabeth Streb’s extraordinary career. These selected works of physics and force, dance and Extreme Action, come from her repertoire of creations between 1983 and 2006, a period of 23 years.

Since Elizabeth Streb founded STREB EXTREME ACTION in 1985, the company has travelled from the heights of the experimental dance world to the cutting-edge of popular entertainment.

Elizabeth says:

*“My investigation of movement has led me to choices which vary from traditional norms. My dancers and I see the rehearsal as a laboratory for testing scientific principles on the body. We invent action ideas which we think are archetypal, noticeable, understandable. The outcome is a mixture of slam dancing, exquisite and amazing human flight and a wild action sport which captures kids, older people and the general public’s hearts and minds and bodies.”*

The performance consists of 12 sections, all individual works, each preceded by Voice Overs that describe the section’s intension, equipment or apparatus, or an experience from an audience member or reviewer.

Each section is set up and dismantled by the performers to prepare for the next section in full view while we listen to the Voice Overs. During some sections the performers shout out cue words and titles, to synchronize their actions with each other and keep the correct pace and coordination of their stunts. This calling out, together with hand and body slapping and their super skin-tight lycra suits, all blend to create a high octane, joyous, action hero, task force, atmosphere, executed with military precision.

 2. Set and Props

The stage space is approximately 20 metres across and 12m deep.

Various apparatus or machines are places around the edges in preparation for their section. On the left side, three poles of increasing sizes 2m – 4 m in length, rest horizontally on a stand. Behind is a full-size gymnastic trampoline. Across the back wall sit two mini tramps with a tall yellow wooden panel in between. On the right side of the stage sits a large red and blue box and further back, a rectangular yellow wooden board rest on its long side, tilted back on an angle.

The floor is covered with a black dance surface or Tarkett. At the front edge is a thick red cross like a crucifix mark, 1m wide strips of red vinyl, each 1.7metres long are laid on the floor intersected. Behind this, a rectangle made of red tape 3.5m across x 4 metres deep is marked out. The rectangle is dissected with a horizontal and vertical tape line, as well as two diagonal tape lines that cross the centre of the shape.

Two safety mats; one thick blue 3.5m wide x 1m deep, sits on the front end of a thinner red mat 3.5m x 4m, in the centre of the stage. These mats are moved around the space by the performers according to the set up for the next section.

1. The first section titled TIP 2006 is characterised by a tipping machine. It is a wheel cut in half with a diameter of 3.5m. The wheel rocks on the semi-circular curved edge made from two parallel metal structures with a running platform 1m wide in between. One performer runs on this curved platform from side to side controlling the machine’s action and speed throughout the section. The top is spanned with a horizontal platform, on which 6 performers stand, run, sit, lye and are tipped off. This platform is rocked from vertical on one side, through horizontal, to vertical on the other. 7 performers.
2. Section two is titled Pole Vaults 1978. A solo performer manipulates a striped rounded stick or dowel, 3cm diameter x 1.5m long with a rubber stopper on each end. Elizabeth talks about the pole creating “action tracks in the air”. Her aim was to manipulate the pole in such a way that her body ‘s action becomes secondary and disappears.
3. Section three, titled 7mins 43seconds 1978, is a dance sequence for a solo performer The choreography is influenced by the notion of throwing and tossing the body using the floor as a partner, arriving on the ground rapidly and roughly and recovering back to standing. Referencing the contemporary dance technique of Merce Cunningham, linear body shapes balance and hover before falling, dropping or crashing to the floor.
4. Section four titled BUSTER /STICK 2002, is a tribute to the heroes of slapstick physical comedy of the 50’s. A 4-metre-long wooden plank; a typical “2x4” used in building, is shifted fwd and back or swung in a circle from a central axis narrowly missing performers who duck and drop at the last minute to avoid the plank. 4 performers hold short planks vertically which are struck by the spinning long plank and knock the performers to the ground. Part two uses the tall yellow panel with the box hole (called the “Treehouse”) which topples fwd over a performer. The panel stands between 5m high x 1m wide and has a 50cm square hole cut out of the top end. 8 performers.
5. Section five, titled ADD 1983, is performed solely on the red cross of Vinyl at the front of the stage. After sprinkling the surface with resin/chalk to prevent slipping, the performer flips and slams their body shifting from one action to the next as relentlessly and quickly as possible in 2 minutes.
6. Section six is titled WHIPLASH 1983. A solos performer manipulates a 3.5m length of 9mm mountain climbing rope. The rope is whipped and cracked one moment then catches the performer tied up only to release them again.
7. Section seven titled LOG 1990, uses a heavy 3.5m long pole that is 7.6cm in diameter. 4 performers in pairs, take it in turns to wield the pole; tossing, dropping and suspending it while the other two performers interact; ducking, dropping, hanging, walking along the top and balancing in various precarious positions.
8. Section eight is titled LITTLE EASE 1985. The set piece for this section consists of a 3 sided red wooden box with the front wall missing. It is 1.8m (6’)long x 60cm (2’)deep x 90cm (3’)high and sits on top of another blue wooden box 90cm off the ground. The solo performer shifts their position and placement inside the box to suspend on as many surfaces of their body in the quickest time possible.
9. Section nine titled TARGET1983 uses a yellow hula hoop as the single prop. A solo performer manipulates the hoop always moving to avoid interfering with the trajectory of the hoop.
10. Section ten is titled SURFACE 1993. This complex work has only two props; two identically sized 2mx1m plywood sheets of wood. One is red on one side, green on the other and the second is yellow on one side and blue on the other. This enhances the geometric effect of the boards as they are shifted on their edges or axis to create shapes in relation to each other. Eg. The boards are placed side by side ,one green one blue, “double barn doors” is called. Hidden behind the boards, the dancers shove the boards which pivot like doors opening, the dancers fall, full body splat fwd, to reveal the yellow and red colours of the counter-side sides of the boards. Each manipulation of the boards by the performers, creates different climbing, hanging, standing surfaces for the others to work on. 7 performers.
11. Section eleven titled LINK 1992 utilises two dancers and a pole. They are a trio, each with equal value and linked in time and space as performers. The blue pole/dowel is 1.82m (6ft) long and 12.7cm (5in) thick with a thin yellow stripe around the centre and a thick red stripe at either end. This section is performed on the large red square mat shifted into the centre of the stage.
12. The final section of the work is titled AIR 2003. In this section the full-size Gymnastic trampoline is shifted into the centre of the stage. The red mat is divided into two parts and each part is wedged up against the legs of the trampoline along the front and back sides. A series of 4 thick blue mats are unfolded (slapping down as they do so) on top of the front red mat and pushed together to create an entire surface of blue crash mat. Wide red strips of Velcro are rolled out along the seams and joins, of the blue mats, to secure them together and prevent parting under impact. The two mini tramps 1x1m square, are positioned on either side of the big Trampoline like book ends. These assist the performers to bounce up onto the higher main Trampoline. The final effect is a very symmetrical configuration of equipment/apparatus for this section. The sounds of this whole construction and transformation to prepare for this section, can be heard as it occurs during the Voice Over introduction to this section. 8 performers
13. Characters and Costumes

8 muscular performers called “Action Heroes”, perform this work. They perform as themselves and call each other by name when required during the sections of the work.

Each have their own distinct hair style and culturally specific skin tones in a range of representations from the United States of America. They are all dressed in the same basic blue tight-fitting lycra neck to ankle suits with long sleeves. A Grey stripe detail comes from the sternum at the neck down around under the arm pits and another traces a high V shape from the inside top of each leg and around the back of the pelvis. Patches of fabric in either yellow or red appear under their arms and between their upper thighs. These patches are designed to absorb sweat and moisture to keep the dancers safe from slipping and dripping. Each performer also has a round badge attached to the outside of both upper arms with their own individual symbol or signature image. Some performers wear black knee pads to protect themselves in certain sections of the work.

1. Cast and Creatives

**Cast**

Co-Artistic Director/Action Hero **Cassandre Joseph**
Senior Action Hero **Jackie Carlson**Action Hero **Nailah Cunningham**Action Hero **D’Sherrick Williams**Action Hero **Andrea Laisure**Action Hero **Sarah Perez**
Action Hero **Kai Rizzuto**
Action Hero **Jaylen Taylor**Action Hero **Luciany Germán**

**Creatives**

Founder/Co-Artistic Director **Elizabeth Streb**Co-Artistic Director **Cassandre Joseph**Chief Operations Officer **Shannon Reynolds**Technical Director **Matt McAdon**Assistant Technical Director **Jelani Lewis**Audio Engineer **Paul Piekarz**

1. Event details

**Event dates and times:**

* Thu 14 Mar, 7:00pm
* Fri 15 Mar, 11:00am, 7:00pm
* Sat 16 Mar, 4:00pm
* Sun 17 Mar, 6:00pm

Note: A Q&A with Elizabeth Streb and the company will directly follow the Fri 15 Mar, 11:00am performance.

**Audio Described Performance:** **15th March 2024 @7pm**

**Pre-Show Introduction:** **15th March 2024** **@ 6pm**. Meet in the main foyer at 6pm where the Audio describers will meet you and escort you to the third floor where the introductory talk will take place - approx. 20 minutes duration. The describers will issue headsets to wear to listen to the description during the performance.

**Event location: [Her Majesty's Theatre](https://www.adelaidefestival.com.au/venues/her-majesty-s-theatre/)**
58 Grote Street, Adelaide, Kaurna land
**08 8216 8600**

**General Information:** Production running time is approx. 1 hour, no Interval.

This performance is suitable for all ages.

1. Access information

Her Majesty’s Theatre is easily accessible by [**public transport**](http://www.adelaidemetro.com.au/). Including many buses along the major arterial road, Grote Street, the tram (stop at Victoria Square) and a [**free bus service**](https://www.adelaidemetro.com.au/Timetables2/Special-services/Free-City-Services) that operates on a loop throughout the city and North Adelaide with stops on the corner of Grote Street and Victoria Square.

For more information visit [**adelaidemetro.com.au**](http://www.adelaidemetro.com.au/)

**Free City Connector bus**

The free City Connector bus is a hop-on and hop-off service linking popular city attractions, shopping, dining and key destinations in the city and North Adelaide. Bus route 98A and 98C connect North Adelaide with the city, and 99A and 99C connect the inner-city areas not serviced by the tram. Services operate every 15 minutes on weekdays and every 30 minutes on weekends.

Find timetables, route details and real-time information on the [**Adelaide Metro website**](https://www.adelaidemetro.com.au/plan-a-trip/free-and-special-transport).

This is a Guide Dog friendly venue with wheelchair accessibility entry (via front entrance) audience seating area and toilets.

**Accessible Parking**

Thanks to **[UPark](https://upark.com.au/)**, disability permit holders can apply for an Accessibility Pass, which provides two hours of free parking for up to 52 times per year. This is valid in accessible parking spaces at any **[UPark](https://upark.com.au/)**.

To find out more about the Accessibility Pass, go to [**cityofadelaide.com.au**](https://www.cityofadelaide.com.au/) or contact the Customer Care Centre on **08 8203 7203**.