

Introductory Notes

1. Introductory and access information

Event name: Creation Creation

Event company: Windmill Theatre Company

Event synopsis: **Creation Creation** is a remount of Windmill Theatre production, which premiered in the 2021 Dream BIG Children's Festival. It's about life's biggest mysteries.

The story, in Documentary Theatre style, is based on interviews with members of the South Australian community aged between 8 and 102 years.

Documentary theatre refers to theatre-making process that draws from real events, people and places in the world around us.

Over a six-month period, ROSLYN OADES, the writer, interviewed and recorded the responses to questions from 50 people of all ages living in Adelaide. The starting question was, *'What great mystery would you like an answer to?'* Roslyn collected over 35 hours of audio interview recordings. From there, she edited together an AUDIO SCRIPT, using these questions and their respective answers to explore the big mysteries of life.

Two courageous actor/creators (JIM & FLEUR) step onto the stage and attempt to unravel the mysteries and questions of the universe, such as, *'how did the world begin?'*, *'what does dying feel like'* and *'what will life on earth be like in 1,000 years?'*

Using the objects and materials they have at their disposal, the actors explore the answers to the curious questions in an explosion of art, sculpture and puppetry – It's a creation about Creation!

2. Set description

Creation Creation is set on a completely white stage or playing area: white floor and white walls – it looks like a large blank canvas. During the show, we visit many different worlds.

A series of 3.5 metre high, 2D panels, form an irregular back wall. In the centre is a perfectly circular hole cut out with a white flap covering it. Lots of things come out of this hole, for example; a large eyeball pops out – the eyeball is made from a big black physio ball.

This circular hole is also essential for other uses, such as a "black hole" later in the work.

Three quarters of the way up the wall, further to our left is a roughly cut out, heart shape. Cardboard 2D faces appear in this heart, as well a shaft of gold light which beams through the shape, caught in the swirling haze.

Two equally tall white panels, sit on either side of the space just in front and bookending the wall. Otherwise known as “flats” in theatre language, these create a corridor to exit and enter the playing space. High up at the top of the flat on our left, is DAN’s circle and his projected image.

Resting against the back white wall are various 2D white cardboard cut outs, of all different shapes and sizes: a large oval, rectangle and other irregular shapes.

To the far left in front of the flat, is a white barrel shaped stool, a white waist height cardboard semi-circle standing on the white floor – it has a white furry blanket draped over a portion of it.

To the far right, is a tall, white ladder leaning upright against the white flat. On the floor is a white box of objects along with various white, as yet unrecognizable, 2D and 3D shapes.

Over the course of the show, JIM and FLEUR play with these large cardboard shapes to become animals, objects or other uses – they do this by adding things to them, for example, a thin 3D, triangular prism, as tall as a human, with an opening at head height, is turned into the trunk of an apple tree, then transformed into a rocket ship and JIM’S head pokes through the porthole, as he flies around the playing area. Later the same 3D shape becomes a watering can.

Sometimes JIM and FLEUR may simply turn a white cardboard shape around to face us, to create a new image, for example, a large white flower shaped piece with a hole in the middle, when turned around and attach to the top of tree trunk, becomes an apple tree with green leaves and foliage, with big red dots for apples.

The cardboard semi-circle, which lives far left, when turned around, has roughly painted rings of colour, resembling a rainbow. Another semi-circle on our right side camouflaged against the white wall, becomes a ladybeetle with glowing orange eyes, a blue head and two antennae. A long 3metre zigzag cut out becomes green blades of grass.

A triangular cardboard shape with points on top, represents a dog’s face with big ears and markings however, rotated 180 degrees, it becomes a penguin.

A human sized, 2D egg on wheels, cracks. Using the bottom of the eggshell, JIM and FLEUR create a mountain diorama, creating 15cm high, blue cone trees and a red ribbon for a river.

A smaller head sized 2D egg, becomes a face with movable eyes. FLEUR uses a white cardboard 2D arrow as a pointer stick, which turns into a mobile phone, and later becomes a rocket launcher.

Throughout the duration of the show, we meet:

- rough and hastily created plasticine people in yellow, red and blue, the size of an adult hand,
- a woolly mammoth made from a large piece of shaggy white fur, with a white plastic disc and a moveable black dot inside, as it's giant googly eye.
- a family of 3 triangle faces suspended on tall cardboard plinths,
- a 3D snail with blue plasticine body and a cream-coloured shell,
- and a unicorn made from brown paper bag worn on JIM'S head horizontally, with a yellow paper cone for a horn.
- A long red ribbon representing a river of blood, transforms into a snake with big protruding eyes.

At one point JIM wears a white workman's hard-hat to which he attaches at the back, a black rubber drain plunger with a wooden handle sticking out, like a sperm with a tail.

After balancing on a barrel as a baby in the womb, he slips into a tube of white stretchy lycra fabric which sticks to his body; he enacts a baby struggling to be born.

Planets are made from foam balls – a green ball represents the earth; it splits into two hemispheres, and we see the core of the earth painted yellow inside.

We venture into a Black Hole; black fabric pours out through the central circle in the back wall. The fabric is stretched out and attached to the front of the stage and tensioned to the ceiling by pulleys and ropes. Inside this big black funnel like opening, ultraviolet light is used to highlight white objects, iridescent in the blackness, FLEUR's white jumpsuit/spacesuit is illuminated as she floats through space.

One of the interviewees is Ron – he is 102 years of age. FLEUR has modelled the puppet using Ron's real life physical facial features. JIM is a puppeteer and manipulates the puppet.

RON the puppet, stands at waist height – about 1m tall. He has a round face made from blue plasticine, bony bald-head, sunken cheeks, deep creases around his mouth, sticking out ears and deep eye sockets, a large nose and a partially open mouth.

The puppet's body is made from a square box, Ron has a long neck, and his head hangs forward – he has thin pieces of cardboard for arms and legs with hinged joints at the elbows and knees. His hands are made from blue plasticine and his feet are small blocks of cardboard painted red. The puppet has a walking stick, and its feet are connected to JIM'S feet, so when JIM shuffles forward, so does the puppet. RON has a bicycle with 2D cardboard wheels.

Towards the end of the show, JIM transforms into a ROBOT and FLEUR a CYBORG, and a raging war begins.

FLEUR uses giant cardboard, transformer arms – her body shakes as she drills the ground, cracks appear in the projection behind her.

JIM dons two pieces of 3D cardboard, shaped like curved delta wings on his arms. He wears shoe boxes on his feet and stomps around, everything vibrates as he walks.

Two large pieces of the set emerge out of the walls on wheels and move forward to form two war machines. FLEUR sits atop an elephant like shape on our right side with projected metal openings for eyes and mouth. These shoot white arrows across to JIM.

JIM'S war machine on our left, in the shape of a giant boot, has projected hand drawn metal tank images with rivets. The head of a half fish/ half crocodile image with rows of razor-sharp teeth, spews purple plumes of spiky balls from his mouth.

Meanwhile the projection behind them is a montage of shapes shot from both of their machines, splodges of coloured paint drips, cracks appear in the background engulfed in explosions of orange fire and a deluge of smoke. Large white cockroaches scuttle across the walls... survivors of the battle.

The final collection of props constructed by the children and the adults, connects many of the objects already used, to create a Watering-Can contraption – each section is connected and when activated, has a knock-on effect, like a domino sequence.

Many different lighting states signify and imply character journey and/or other worlds and realms. The sound effects are fast and furious (it's loud!) and the performers could be in a silent movie. Sometimes you may hear them react with vocals, but generally they use only facial or physical gesture to convey their thoughts and feelings.

3. Characters and Costumes

There are two main characters in Creation, Creation. Their names are JIM + FLEUR.

JIM'S full name is JAMES SMITH, he is about 35 years old, nearly 5'5" tall, with short brown hair: he has a cheeky grin. FLEUR's full name is FLEUR ELISE NOBLE. She is about the same age as JIM and the same height. She has long light brown hair with a dash of pink, twisted up into a loose bun, which sits on top of her head. She has big blue expressive eyes and wears large glasses with transparent baby pink, frames.

Both JIM and FLEUR wear white, long sleeved full-length jumpsuits or *hazmat* suits which are usually worn to prevent chemicals or paint from spilling on your clothes. These suits are made from polyester, are elasticized at the wrists and ankles, zipped up at the front with a hood at the back. They also have pockets at the back and front, with various items in them for making and creating. They both wear white trainers with thick white rubber soles, allowing them to stomp, groove and move swiftly around the space.

An audio recording track runs throughout the entire show, both JIM and FLEUR rarely speak – they respond physically to the audio track by creating images, with artefacts and objects – using and re-using everything and anything available within their grasp.

DAN is another character in the show – his full name is Dan Cleasby – he's 12 years old. DAN is the AUSLAN interpreter for the CREATION CREATION. He signs the spoken audio text for the Deaf people and people with partial hearing in the audience. DAN never appears LIVE, his action is pre-recorded – Dan's projected image lives, high on the left side of the performance area in a cut out circle for the whole show. When DAN is not signing, he watches the creators making. DAN has black, longish curly hair pulled back in a ponytail. He wears a black top, black trousers and black-rimmed glasses with no lenses. At one point his outfit changes to a blue long-sleeved top, adding colour to his appearance. This coincides with the development of colour in the set and props.

Two children (a young boy & a young girl, both around 10 years old) appear at the end of the show. They alternate the cast for each show, the children are: Zoe and Gus, Savannah and Sid.

The two children are dressed the same as the two creators, representing the child versions of the two adults, in white jumpsuits, with the addition of black rimmed glasses for the girl.

4. Cast and Creatives

Jim James Smith

Fleur Fleur Elise Noble

Additional Performers:

The Kids – Child versions of Jim and Fleur (alternating casts)

 Zoe Coelho and Gus Wesson

 Savannah Gunn and Sid Ion

5. Event details

Event date and time: Saturday 11 May 2024 @ 11:00am

There will be a pre-show sensory tour at 10.00am (one hour before the show commences)

The running time is 50 minutes with no interval

Event location: Space Theatre, Adelaide Festival Centre (Accessible and guide dog friendly venue)

Ticket information: *Creation Creation* is a seated General Admission performance, with audiences sitting in a seating bank in the Space Theatre. Each ticket holder has their own seat in the venue. Seating is unallocated, with audiences able to pick their ideal vantage point on the day of performance upon entry into the venue.

If you have any questions or accessibility requirements, please contact Windmill on 08 8210 87200

6. Access information

Accessible carparks are available in the Convention Centre /Riverbank Carpark and Festival Theatre Carpark.

A designated disability drop off is also available 45 minutes before performances. To access the drop off area, turn onto Festival Drive from King William Road, past the Festival Plaza car park entrance and stay left, driving through the EOS Hotel visitor drop off loop, to arrive at the Dunstan Playhouse access drop off.

Accessible by public transport, the theatre is close to train station and free city connector bus.

Patrons using a wheelchair and those unable to manage stairs can be seated in the balcony and accessible toilets near door 4 in Space Theatre foyer

A Bar/café is located in foyer closest to the Space Theatre entrance and is open 90 minutes before the performance.

This document was produced by the Audio Describers for Creation Creation:

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*For more information about audio described events, contact Jude at
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