

Four on the Floor A Legs on the Wall production

“Risky, gutsy and sometimes wild.” (The Sun-Herald, Sydney, 2004)



Sydney's most exciting young physical theatre makers push their bodies to the brink, making taut and tempestuous short works at the intersection of dance, acrobatics, text, circus and aerial techniques.

The first series of *Four on the Floor* premiered as part of the 2001 B Sharp season at Belvoir St Theatre. In 2002, *Four on the Floor* opened the B Sharp season, with four short works exploring light in performance - from light on the body, to shades of emotion and human experience. The third program, *Sound Body* (2004) brought composers into the mix, in three new collaborations highlighting sound in physical performance – the slap of flesh striking flesh, the

forced exhalation of breath as bodies collide within reach of the audience, all accentuated by orchestrated and pre-recorded rhythms.

The Best of Four on the Floor, featuring works from all three programs, will be touring regional New South Wales in 2005 and is available to tour elsewhere. The program can be staged in a very small to medium sized theatres, and may also be suitable for non-theatre venues such as school gymnasiums. The public performances can also be accompanied by physical theatre workshops for schools, tertiary students, practitioners or the general public.

Reviews

All three pieces share a signature style of muscular, slamming physicality: this is risky, gutsy and sometimes wild performance, not tidy or pretty. The style is similar, but then each snack-sized item has its own theme and mood.

The mood for *Krush*, the first piece, is sexy. Inspired by the rodeo, it's a sort of horsey menage a trois. Are those women or horses the cowboy is having trouble breaking in? Whatever works for you, right?

Imperfect springs from a number of children's games. On a metaphorical level, questions bubble away. What's preferable: co-operation or competitiveness, security or unpredictability?

The program ends with a smile: with its hair-pulling, throat-squeezing and head-slamming action, *Bubble* could be a tribute to Tom And Jerry. The cartoon sound-effects give it away. But don't laugh too hard: like the best cartoons, it's also a touch bizarre and sinister.

Each piece features excellent, atmospheric music from either Carl Polke or Caitlin Yeo.

– The Sun Herald, 22/08/2004

About a kilometre up the road from Cirque du Soleil, and a world away from its production glitz and marketing budget, four local performers are pursuing their own brand of physical theatre with skill, daring and imagination... The unimpeded focus in this tiny theatre is the human body. It is astonishing what four tough, acrobatic movers can do. And there are no tricks. Downstairs at Belvoir, the audience is so close we are practically out there with them....



The big development in this season is that they are striking out into more inventive and interesting thematic territory... Harrison has the most thrilling virtuosity, but they are all powerful and intelligent performers who imbue their physicality with ideas in the tradition of their mentor company, Legs on the Wall.

– Sydney Morning Herald, 25/8/04

An extraordinary finale of equine lust, taking to the air on ropes in *Sentimental Reason*. Rarely have I witnessed such amazed concentration at a first night dance performance... It is a bold and skilful piece.

– Sydney Morning Herald, 25/9/02

Sentimental Reason is truly astonishing... Fast, loud, sexy, funny, dangerous and disturbing: I doubt I'll see a more powerful 25 minutes of theatre all year.

– The Sun-Herald, Sydney, 22/7/01

Together displays a scintillating choreographic sensibility fusing dance and physical theatre in a tense couple scenario of power shifts and in-and-out-of-sync emotional phases.

– Real Time, July 2002

Production History

Three separate programs, at Belvoir Street Downstairs Theatre, Sydney (2001, 2002, 2004) *Sentimental Reason* (2001) later toured to Performance Space, Sydney and Perth Institute of Contemporary Arts, 2004

Artistic Team & Touring Program

Imperfect (25 min)

Director	Ingrid Kleinig
Composer	Caitlin Yeo
Performers	Alexandra Harrison, Rowan Marchingo and Kirk Page

Bubble (20 min)

Director	Rowan Marchingo
Composer	Carl Polke
Performers	Alexandra Harrison, Ingrid Kleinig and Kirk Page

Krush (15 min)

Director	Kirk Page
Composer	Carl Polke
Performers	Alexandra Harrison, Rowan Marchingo and Ingrid Kleinig

Together (20 min)

Director Rowan Marchingo
Performers Alexandra Harrison and Rowan Marchingo

Knots (15 min)

Director Alexandra Harrison
Performers Alexandra Harrison and Ingrid Kleinig

Sentimental Reason (25 min)

Devised & performed by Lee Wilson & Mirabelle Wouters
Produced by Branch Nebula

Production Information

Touring Company 5 - 7 (4 - 6 performers, 1 technician) + 1 rigging check by local rigger.
Venue Theatre. Flexible, minimum 4m deep x 6m wide stage, rigging point above stage.
Capacity Small theatre, 80 - 600.
Set None. Minimal props.
Technical Notes Standard theatre lighting and audio playback.
Set-up Can open on second night (1.5 day set-up).
Duration 45 minutes to 2 hours, depending on program chosen.



Contacts

www.legsonthewall.com.au
admin@legsonthewall.com.au
Phone +61 (2) 9560 9479
Fax +61 (2) 9560 9773
91 Canal Road Lilyfield NSW 2040
Sydney, Australia