

ABOUT STONE/CASTRO

**Superheroes**, is Stone/Castro’s latest contemporary theatre work and a provocative reflection on the complexity of Globalization, the future, violence, and war. Meet six characters in a rehab facility, isolated from the outside world in crisis. Re-gaining strength to return to their lives the way they were, their diverse identities begin to rival for domination of their new territory. As fiction and reality are blurred, they turn to saviours and heroes for hope and salvation. The fight is on to determine how best to steer humanity towards the next generation. A surreal and vivid exploration of man’s vision for the domination of earth.

Since forming Stone/Castro in Europe 2003, Jo Stone and Paulo Castro have written, created and toured their contemporary theatre pieces to many Australian and International venues and Festivals. Independently Jo Stone and Paulo Castro continue to freelance for companies such as Les Ballet C de La B, Portuguese National Theatre, Chunky Move and the Schaubuhne-Berlin among others. But together they are recognized for forging unique humorous and corrosive contemporary theatre dividing roles of direction, writing and performing between them depending on the vision for each production.

“Our aim is to create highly reflective theatre to the times we live in, using themes and fodder from political and social events worldwide. Stone/Castro’s work is seated in the theatre genre but has a large physical component and utilizes a lot of dark humour to cut through the corrosive content.”

Stone/Castro’s works include (in Australia since 06): *Wake Up Hate, Red Sky, SOF#1* (for AC Arts), *Dis-integration* (for Dancenorth), *B-File* (nominated for 3 Melbourne Green Room Awards 07) *Private Lives* (Feast Festival nominated for a Ruby Award 09), *Tom the Loneliest*

(No Strings Attached) (nominated for 2 Melbourne Green Room Awards 2010) and recently Brink’s Gorge 09 ‘Foot Soldiers’ written by Nicki Bloom. They are currently negotiating publishing Paulo’s written theatre pieces in Portugal.

stonecastro.com

RODEO

**Rodeo** is an integrated communications agency with offices in Adelaide and Berlin. We use creativity, design, technology and media to craft strategically inspired communications that connect with people.

When we pull together the external threads feeding our work, what we have is not a tangle of influences, but a trampoline. From here we use original ideas to create positive momentum for our clients and partners. We believe it’s our responsibility to innovate, find new expressions for common issues. And, in turn, influence, contribute to and shape the visual language of our social landscapes.

hello-rodeo.com

VITALSTATISTIX

**Vitalstatistix** (Vitals) is a boutique producer/presenter company, which works in meaningful partnerships with independent artists to present contemporary theatre and hybrid arts projects. Vitals supports and produces work that is informed, provocative, and risk-taking. We are particularly interested in distinctive, outsider, and need-to-be-heard voices. Vitals, and our venue Waterside in Port Adelaide (SA), provide a supportive producing environment. Alongside our own program we provide support to independent artists, particularly those presenting their own work, through access to our venue and our creative, producing, and technical expertise and marketing capacity.

vitalstatistix.com.au

THANK YOU

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ARTS HOUSE

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Arts House is a City of Melbourne contemporary arts initiative. Each year Arts House presents a curated program of contemporary art featuring performances, exhibitions, live art, installations and cultural events.

Arts House operates as a multi-dimensional resource hub for artists: producing, programming, devising, supporting and funding. Work is presented across two sites: Arts House, North Melbourne Town Hall and Arts House, Meat Market.

Arts House values arts and culture that help create a world where people are actively engaged, aware and empowered to participate, politically and culturally, to make positive change.

Arts House is proudly supported by:

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ARTS HOUSE

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“A REVOLUTIONARY, PSYCHOLOGICALLY CHALLENGING, DARING, DANGEROUS AND RICHLY REWARDING EXPERIENCE THAT IS STONE/CASTRO PRODUCTIONS.”

DB Magazine

ARTS HOUSE



Arts House is a City of Melbourne Contemporary Arts Initiative [www.artshouse.com.au](http://www.artshouse.com.au)

## DIRECTORS NOTE

**Superheroes** is a play that explores the chaotic human mess that is not only brought about by war but that initiates war and violence.

It is a response to unrest due to the clash of beliefs and systems as globalization takes hold. A response to watching extremists of many religions or political systems dictating world events through greed, violence and power.

It's a questioning about the future and what impact our projections have on our next generation. What wars they will fight (literally) for our ideals. Our ideals define the landscape of the world our children will inherit, and I fear our ideals are so brutally disconnected with each other that the future landscape seems to me very bleak.

This play doesn't come from a place of political argument but of doubt and question about where we are headed. It's raised many interesting questions during the process, taken on epic themes and at times has been very hard to steer. I don't attempt to resolve these questions with this work, but by uniting seven vastly different characters, icons and philosophies have found important and interesting layers that I think are relevant and worth 'reflecting' to a contemporary audience.

It also comes from a place of hope. Hope that maybe we can return to a simpler way of living and get back to a real connection to humankind, nature and empathy for the world around us.

Edward Bond said of Violence: "its value for primitive animals is clear: it helps to ensure the continuation of their species. But for human beings the opposite is true. Violence threatens the continuation of our species, at least in a civilized form".

**Jo Stone**

## WRITERS NOTE

I grew up in Portugal where art and revolution go hand in hand. Until 1974 Portugal was under fascist rule. After the revolution all theatre in Portugal turned political. I grew up with this reality, and as a result, my theatre is a constant reflection on contemporary politics and society. If society is violent the theatre needs to reflect this violence. The violence and humour in **Superheroes** is not served gratuitously.

This piece is about the violence generated from social and political differences. Interestingly the characters are all bad representatives and failures of their systems. Nothing in this piece is served as it seems. The images are suggestions, and even the heroes are up for grabs. It's something the audience needs to decide for themselves. What they value as heroic and at what cost.

The concept of 'hero' in my text appears very low key. The hero here is recognised for the suffering, trauma and solitude he has have lived through. The soldier in my text has returned from war a hero, but as he re enters society he realises a new war has begun. A war against himself, a war against his leaders who sent him there and a war against what he has fought for.

**Superheroes** wasn't written with the perspective to be an anti-war manifest. My text is more a reflection on the theme of war and the missions in Iraq and Afghanistan. It's about how prepared soldiers are to combat in these type of missions and what they return with. Heroic or not.

When I dine at home and see the violence on the news, war violence, bombs in Iraq or Afghanistan, the perpetrators don't have faces, we only see victims. Everything is surreal, everything is sick and manipulative. The war is a big manipulation of the mind. The media serves the show well. I eat my dinner and see people dying on TV. It appears unreal. A tragic comedy of life, and I think like a lot of us, thank God it's nothing to do with me. Let me eat my haloumi with pork, listen to more Slayer and laugh at the dirty sun, put on my morning jacket and pretend everything is alright.

**Paulo Castro**

## CAST AND CREATIVE

Concept and Direction: **Jo Stone**  
Writer & Dramaturg: **Paulo Castro**  
Choreography: **Jo Stone with Cast**  
Performers: **Julian Crotti, Nick Bennett, Lewis Rankin, Jo Stone, Paulo Castro, Hew Parham, Nigel Major-Henderson**  
Design: **Wendy Todd**  
Head Lighting: **Sue Grey-Gardner**  
Lighting: **Kerry Ireland**  
Video: **Nic Mollison**  
Sound: **Sascha Budimski**  
Tank animation: **Dallas Ransom**  
Administrator: **Maggie Armstrong**  
Main image and Design: **hello-rodeo.com**  
Production Manager: **Emma O'Neill**  
Pre-production: **Justin Pennington – Vitalstatistix**  
Stage Manager: **Elizabeth Gerhardy**

## ABOUT THE ARTISTS

**Jo Stone** is a graduate of Flinders Drama Centre and has worked as an Actor, Director and Choreographer for companies in Australia and Europe. Her earlier Australian performances include Benedict Andrews' *Information for Foreigners*, Peter Greenaway's *Writing to Vermeer*. She directed/performed dance theatre piece and film *Blue Love*, which was nominated for best short film at the Australian Dance Awards. In Europe Jo toured extensively with Company Les Ballet C de la B and performed and toured with the Schaubuhne-Berlin. Since 2003, Jo has collaborated with Paulo Castro (Stone/ Castro) producing, writing, directing and performing their works internationally. Since living back in Australia in 06, Jo has been nominated Best Outstanding Performer Melbourne Green Room Awards 07 for her role in Stone/Castro's *B-File* and recently worked with *Ladykillers*. As a director Jo has created works for Dance North-Townsville, AC Arts, Feast Festival and choreographed *Metro Street* for State Theatre Company South Australia in which she was nominated for a Helpmann Award 09.

**Paulo Castro** worked with the Portuguese National Theatre for many years as an actor and director. His National Theatre Directions include *Chaos close to God*/Lars Noren and *Red, Black and Ignorant*/Edward Bond. He continues his work with the Portuguese National Theatre as a playwright, and will publish his first collection of plays in Portugal 2010 (including **Superheroes**). He received an award in 1996 for Best New Director in Portugal for his works *Mausier* and *Mission* by Heiner Muller and *Subterranea* by Dostoevsky. His independent directions include *Happy Days*/Samuel Beckett, *Category 3.1*/Lars Noren, and *Danton's Death*/Buchner. In 2003 he formed the company Stone/Castro with Jo Stone and since moving to Australia has been nominated Best Director and Best production at the Melbourne Green Room Awards 07 for *B-File*. His most recent works include *Tom the Loneliest* for No Strings Attached, *Footsoldiers* for Brink Productions Gorge 09. Paulo performed in Chunky Move's *Black Marrow* at the Melbourne Festival 09.

**Julian Crotti** has performed in *Hamlet*/SASTC/QTC '07, *Jet of Blood*/Ignite '06, Tanja Liedtke's Twelfth Floor (Australian tour '06, UK tour '09), tts Australia: *Route 21*/PVI Collective '05, *I thought a musical was being made*/Next Wave '10 and *Black Marrow*/Chunky Move/MIAF '09. He has written commercials (Snackinabox '03) and made films; *2Connect* (Adelaide Fringe'05), Paulo Castro's *Regina vs. Contemporary Art* (Lisbon '07), *Wadeye Digitales* ('08) Julian has been an associate artist at No Strings Attached Theatre of Disability since 2004. In 2008/09 No Strings Attached presented *Tom the Loneliest* (Adelaide/Melbourne). Julian provided the original concept/co-writing and performance for the production. In 2010 Julian conceived/

engineered and collaborated in a cross disciplinary work for Country Arts SA called *I'm Still Here, Parts I-V*.

**Nick Bennett** completed a BA in Drama and Film at Flinders University in 1999, graduated from the CPA in 2003 and studied in Paris with Philippe Gaulier from 2007-2008. He has appeared in a number of television adverts, read for ABC radio, was a guest on *McLeod's Daughters*, a Journalist in the ABC Television series *Constructing Australia* and was nominated for Best Actor in *Hole in the Water* at the 2008 SASSA. Recent projects include: *Purple* directed by Paulo Castro in Whyalla for D'faces of Youth Arts Theatre Company, *Private Lives* directed by Jo Stone for the 2008 Feast Festival, *God is Dead* with Flinders University Drama Centre and *Footsoldiers* for Gorge 2009.

**Hew Parham** is a graduate of Flinders University Drama Centre. Hew received the 2006 Neil Curnow Award to study at The Hunter Gates Academy of Physical Theatre in Alberta, Canada. Last year Hew undertook a three month mentorship in Pochinko Clowning with John Turner on Manitoulin Island, Ontario. He recently presented the result of this work *Schmoove Operator* at The Cabaret Fringe Festival. Hew won the 2004 Melbourne Fringe Award for Best Spoken Word Performance for *Pounding Nails into the Floor with My Forehead*, other credits includes: *Gorge*/ Real Time Collaborators; *Big Smoke*/ RYT; *Boo!*/ Windmill Performing Arts; *Significant Others*/ Oddbodies; *Tomfoolery*/ Loaded Productions; *Don's Party*/ Holden Street Theatres and several incarnations of Berlin Cabaret.

**Lewis Rankin** completed a Bachelor of Dance Performance at Adelaide Centre for the Arts in 2009. He was fortunate to work with many choreographers including Peter Sheedy, Jo Stone, Aidan Kane Munn, Brooke Stamp and Leigh Warren. Before his study he was involved in a youth dance group, Fresh Bred, performing in *Come Out, Choreolab* and the *Horsham Australian Youth Dance Festival*. Lewis regularly performs for the roving entertainment group "Slack Taxi", incorporating stilt walking and acrobatic skills, which has taken him to perform at events such as *Womadelaide*, the *Tour Down Under* and the *Singapore Grand Prix*. Lewis is currently involved in two projects with independent artists in Adelaide.

**Nigel Major-Henderson** is currently in the third year of a Bachelor of Dance at Adelaide College of the Arts and has worked with chorographers like Daniel Jaber, Peter Sheedy, Xiao-Xiong Zhang, Solon Ulbrich, Alison Currie, Aiden Munn, Michael Riggs and Jo Stone with Paulo Castro. He has danced with the Adelaide season of *Petrouchka* with the Australian Ballet. He has Choreographed a dance work for 2009's Choreolab season at Ausdance and has danced in the Australian Classical Youth Ballet for 6 years.

**Wendy Todd** was the Set and Costume Designer for *Man Covets Bird*, (Slingsby) as part of the Adelaide Festival of Arts, 2010, Set and Costume Designer for *The Hypochondriac*, (Brink Productions) 2009. Set and Costume Designer for *Freaky*, (Cirkidz & Circus Monoxide) produced by Come Out 2009. Designer of Set and Costumes for *After The End* (Adelaide Fringe 09). Designer and builder of Travelling Street Theatre Set, *Three Men in a Tub*, (Fringe 09), Set and Costume Designer for *Beetle Graduation*, (Brink Productions) 2008. She was the Assistant Designer for the Persian Garden, (Adelaide Festival of Arts Nightclub 2008 & 2006). The successful *The Tragic Life of Cheeseboy*, Set and Costume Designer (Slingsby 2007).

**Kerry Ireland** has worked for various festivals and theatre companies over the past thirteen years, in a range of different roles. While her career started in stage management at the State Theatre Company of SA her recent projects include, creative producer, lighting designer and production management. She has created various lighting designs for theatre companies such as the State Theatre Company of SA, Vitalstatistix, Kurruru, Budgielung, Finucane & Smith and No Strings Attached. Some of her production positions include, Operations Coordinator for the Commonwealth Games - Opening Ceremony 2006, Malthouse Venue Coordinator for the Melbourne International Arts Festival 2008, Production Manager for the Come Out Festival 2005, and Special Event Coordinator for the Ten Days on the Island Festival 2007. Kerry is now the Creative Producer for Feast and has recently been nominated for a Green Room Award for best lighting design.

**Nic Mollison** is creative producer of media based theatre company TheimaGen. TheimaGen's productions include *So I killed a few people...Norway. Today, Dogfall*, and most recently *OnEgo*. TheimaGen has created video designs for *When the Rain Stops Falling* by Brink Productions, *Seven* with Leigh Warren & Dancers and *Honk If you are Jesus* for State Theatre Company SA. Nic has worked as a freelance lighting and video designer for a wide variety of theatre, dance and youth arts companies on local, national and international productions. Past productions include *Vesalius Requiem* at RiAus with Various People, *Pomona Road* Dir. Katrina Lazaroff, *Maestro* State Theatre Company SA, *The Shouting Fence*, *Tutti Ensemble*, *Seven*, *Wanderlust & Mixed Doubles* with Leigh Warren & Dancers, *Soaring*, *Crossing Paths* and *Of The Future* with Kurruru Indigenous Youth Performing Arts, *Sonic Landscapes*, ASO, *Waiting for Godot & Lion Pig Lion*, State Theatre Company SA. Nic is a lecturer in lighting at the Adelaide Centre of the Arts, Tafe.

**Sascha Budimski** first developed his interest in sound art and electronic music whilst studying dance at AC Arts, Adelaide. Since graduating from AC Arts, he has composed and created sound for a range of choreographers and directors across Australia. Sascha has received two Australian Dance Awards for his work in sound for dance and in 2009 he was nominated for a South Australian Small Screen Award for his score in the short film *If the Shoe Fits*. Sascha studied audio engineering at the SAE College in Adelaide and received a Diploma of Music Industry, qualifying him as both an artist and a technician.

**Emma O'Neill** has worked and toured nationally and internationally in theatre and community arts since 1989. Besides her experience in stage production and tour management, Emma is a puppeteer, performer and community artist. Companies she has worked with include State Theatre, State Opera, Melbourne Theatre Company, Australian Dance Theatre, Windmill, Magpie, Patch, Red Shed, Brink, Restless Dance, Tutti Ensemble and Performing Lines. She has worked on many local events such as WOMAdelaide, Come Out, High Beam, Adelaide Festival and Fringe. Emma was Production Director at KneeHIGH Puppeteers for eight years where she also designed and built puppets, props, sets, costumes and fire/lantern sculptures. Emma completed a degree in Industrial Design at the University of South Australia in 2006 and is the mother of a delightful three year old girl.

**Elizabeth Gerhardy** has been involved in the Arts both nationally and internationally for over ten years. She has recently returned to Adelaide from Europe where she lived and worked in Ireland, England and Germany. Predominantly living in Dublin, Ireland she worked at The National Theatre of Ireland – The Abbey Theatre as a Stage Manager for over six years, touring various shows to London and around rural Ireland. Other Irish companies she worked for include Guna Nua and Second Age. Elizabeth has completed an Arts Degree majoring in Drama and German at Flinders University of South Australia in 2000. While studying she worked with local companies Patch and Urban Myth.