

CREDITS

Creation & Performance: The Fondue Set: Emma Saunders, Elizabeth Ryan and Jane McKernan

Direction in Collaboration with: Wendy Houstoun
Outside Eye: Julie-Anne Long

Lighting Design & Production Management: Neil Simpson
Design in collaboration with: Agatha Gothe-Snape

Project Management: Rosalind Richards – Artful Management

Dance Massive Production Manager, Lighting and Sound Operation: Nathan Evers

Additional Music Equipment: Russell Emerson (Casio), Matthew Steffen (Fender Jazzmaster), Neil Simpson (Ukelele), Danny Allen (Peavey Amp)

Emma Saunders is dressed by Jen Kevin, Josephine and Fred Saunders.

Elizabeth Ryan is dressed by U Turn Recycled, Marrickville and Kate Barber.

Jane McKernan is dressed by herself.

The Fondue Set are all dressed by Bloch Dancewear and The Costume Shop.

Thanks to Amanda Card, Virginia Hyam, Penny Stannard, and our creative team, Julie-Anne Long, Neil Simpson, Agatha Gothe Snape, Rosalind Richards and most importantly, Wendy Houstoun.

Thanks to the Department of Performance Studies (University of Sydney); CultureLab; Russell Emerson; Judith Martin; Paul & Carol Steffen; Iren Skaarnes; Jason Taylor; Jen Kevin; Toby Martin; Matthew Steffen; The Costume Shop; Erin Brannigan; Kate Barber; Josephine and Fred Saunders; Shane Carn; and all of the staff at Art House.

No Success Like Failure was developed in the CultureLAB and was first presented at Arts House through the City of Melbourne Presentation Grants program.

DANCE MASSIVE

Welcome to the first Dance Massive.

Currently in Australia there are around 50 dance companies and more than 200 choreographers investigating a range of techniques, culturally diverse forms, contexts and media.

Dance Massive is designed to celebrate this diverse culture by presenting many of these exhilarating works, artists and companies in what is arguably the creative epicentre of contemporary dance in Australia.

This collection of work is a visually spectacular series of sensory and physical experiences that range in style and scope, from the energetic and playful to the contemplative and intimate. Enjoy this first edition of Dance Massive.

Dance Massive is an initiative of Arts House, Malthouse Theatre and Dancehouse in conjunction with Ausdance Victoria and with the support of the Australia Council for the Arts and Arts Victoria.

ARTS HOUSE

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Arts House develops, produces and presents dynamic cultural experiences, which enable people to make meaningful connections on a local, national and international level. Each year Arts House presents a curated program of contemporary art featuring performances, exhibitions, live art, installations and cultural events, which are programmed to inspire dynamic community engagement.

Australia is home to the oldest living culture on earth. Respect and engagement with this ancient culture and its contemporary lineage continues to make a unique contribution to creativity in this place and inspire our collective consciousness and understanding. The presenters acknowledge and respect the customs and traditions of Indigenous Australians and their special relationship with the land. The artists and organisers respectfully acknowledge that this program takes place on the land of the traditional owners of the Kulin Nation.

Arts House is a City of Melbourne contemporary arts initiative. Arts House has made every effort to offer wheelchair and limited mobility access throughout the program. Please contact Arts House on 03 9322 3719 for further information.

180 Seconds in Disco Heaven or Hell

With special guests The Fondue Set and The Bamboos, Kelly Ryall, Matthew Gingold, Panther, Bec Reid, Byron Perry, Kate Hunter, Alisdair Macindoe, Matt Cornell, WickidForce Breakers and Moth Design.
Sun Mar 8, 7.30pm, Arts House, Meat Market

Tickets \$10 dancemassive.com.au
or at the door.

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Australian
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DANCE
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2009

NO SUCCESS LIKE FAILURE

The Fondue Set

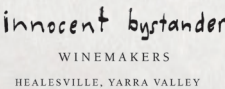


12 Steps to Success (or Failure)

1. Artist Talk
2. Overture
3. Welcome
4. Apologies
5. Happy Dancing
6. Success Appears Within Your Reach
7. Rabbit Dream. To sleep, perchance to dream..
8. Putting the No in maNifestO
9. Putting the You in Unity
10. Sad Dancing
11. Keynote Lecture
12. The End/Finale/Curtain Call/Encore/The End

Arts House, North Melbourne Town Hall, 5 – 7 March 2009

Arts House is proudly supported by:



ARTS HOUSE





A NOTE FROM THE FONDUE SET

Over the last eight years of working together we have created a distinct style, dance language, and identity as The Fondue Set. The creation of this new work has come from the desire to continually develop the possibilities of what we could be. We see ourselves as an ever-evolving expanding entity, always questioning and exploring our movement language, and seeking opportunities to work with new people and new processes in order to shift the parameters of our work.

Working with UK Director, Wendy Houston, allowed us to push the boundaries of our known world as we loaded ourselves up with more talking, solos, duos, props and costumes than ever before. There is always the joy and strength that we know and love performing as a trio, but this process has also enabled us to head out on the rope a long way from the safety of the trio, negotiating along the way the appropriate impoliteness and support necessary to allow our individual desires and creations to be woven into the one work.

No Success Like Failure is the result of a collaboration with Wendy Houston in 2007. Left to our own devices in the lead up to the premiere, it was an exciting and challenging journey sifting through the abundance of material generated to hone in on the bold and beautiful world created in *No Success Like Failure*. Enjoy!

Love Emma, Jane and Elizabeth xxx

A NOTE FROM WENDY HOUSTOUN

I am very sad I am not in Australia seeing this project to its fruition. At the time of writing I am in a seedy B&B in Swansea. It's raining hard and I am spending my days wearing a disco ball on my head, staggering around in the dark trying to perform unison choreography for my director. I think The Fondue Set might see this is as divine retribution for my various attempts at getting them to persist with dubious ideas for this piece. *No Success Like Failure* is a bit of a title to get a handle on and as we were working I was never sure if it meant we couldn't fail or we couldn't succeed. I am still not sure.

As I am now at a distance- all I can hope will make it into the night are Apologies, B grade actresses, Costumes, Dancing, Emotion, Fragility, Guile, Hostility, Imagination, Jokes, Kicks, Lighting, Manifestos, Originality, Politicians and...Well. I don't want you to think this is an encyclopaedic kind of thing so I'll let them get on with it. Have (no) fun.

Wendy Houston, July 2008

BIOGRAPHIES

The Fondue Set has created and performed the following works: *Evening Magic II: Don't Stop 'Til You Get Enough* commissioned by the Performance Space at Carriageworks in Oct 2007; *The Set (Up)*, performed in its first stage as a result of a Choreographic Fellowship at The Australian Choreographic Centre in 2004, as a second stage produced by Onextra to premiere at Performance Space in 2005, and toured in 2006 to Melbourne (Dancehouse), Osaka (Dancebox) and Matsuyama, Japan; *Blue Moves* produced by Onextra and performed at the Seymour Centre, Sydney in 2003, excerpts of which were also performed at the 2003 Melbourne Festival and the Performance Space's 2002 ANTISTATIC; *Love and Other Indoor Sports* at The Old Fitzroy in 2002 and at the Melbourne International Comedy Festival in 2003; *Soft Cheese*, produced by Onextra at the Seymour Centre in 2002; *Evening Magic* at The Hopetoun Hotel in 2001 and at the 2002 Adelaide Fringe Festival.

No Success Like Failure premiered at The Studio, Sydney Opera House in 2008, followed by seasons at Campbelltown Arts Centre and Arts House, Melbourne. In January 2009, The Fondue Set performed The Hooper with 60 guest artists at Movers and Shakers for Sydney Festival's 'Festival First Night' and in February performed The Hooper with 130 school students at Campbelltown Arts Centre.

In 2007, they were commissioned by the ABC to produce a video work for the ABC 50th Anniversary Project entitled *The Fondue Set Presents The Lorrae Desmond Show*, which was screened as part of the 2008 Sydney Festival's Dance on Screen program and the aligned exhibition at Campbelltown Arts Centre 2007. They were also regular guests on ABC TV series, *The Sideshow*, hosted by Paul McDermott.

In 2006 they were among the dance artists from Australia to participate in the Australia Japan Dance Exchange co-produced by the Sydney Opera House, Onextra and Critical Path, performing their work in Japan and, on returning to Australia with artists from Japan, undertook research at Critical Path, followed by a performance at The Studio, Sydney Opera House. They were hosts for the 2006 Reeldance International Dance on Screen Festival at The Studio, Sydney Opera House, and performed at Reeldance Tracks. They performed with Version 1.0 in *From a Distance* at Arts House, Melbourne and at Performance Space, Sydney.

In 2005 & 2006 they received various research grants through Critical Path to work with Berlin-based Australian artist Paul Gazzola and were invited by Critical Path to participate in Space for Ideas, an intensive research period with UK based choreographer Jonathon Burrows.

In 2004 they performed at Duckies in London, Hi Fi in Amsterdam, and Canaldanse in Paris. On their return to Australia, they performed in *Confit au Canard* with Rosalind Crisp, Andrew Morrish, and David Corbett at Dancehouse, Melbourne and Performance Space, Sydney. The Fondue Set also co-created the dance film *Are We there Yet?* with Sydney based visual artists, Kate Murphy and Peter Volich.

STATISTICS AND AWARDS

Elizabeth Ryan Left hand turner, right foot high kicker. Currently reading: How to Dress For Success and the Actor Prepares. Currently wearing: Versace, Gucci etc. Gold medal, Speech and Drama Xavier High School; Senior Girls Athletics Champion; Excellent participation in the Food Wine and Etiquette Unit, Year 12 French. Highly Commended Open Improvisation, City of Albury Eisteddfod.

Emma Saunders Completed 8 week Toastmasters speech course, 1989. Winner, Rotary Public Speaking award, 1992 – Topic: Positive Thinking. 3rd in tap improvisation 12 and under, City of Lismore Eisteddfod. Learnt organ from her Nanna on Monday afternoons from age 7 – 12 years. 3 attempts to get her P's – one for driving too fast, one for driving too slow. Emma's other suit work includes appearing as Daisy, *The Flower Pot Gang*, ABC for Kids.

Jane McKernan received her first pair of tap shoes from her grandmother when was six, but it wasn't until she was twenty that she took her first tap lesson, as a pre-requisite for her performance course at University. She must have passed the exam, but still remembers the deep humiliation, trying to tap out her time steps, amongst her very seasoned tapper classmates. Jane was in a Las Vegas hotel room when she found out she had received honours for her pre-elementary ballet exam. It was at this moment that she remembers thinking maybe she could be a dancer.

For The Fondue Set biographies go to www.thefondueset.com.au

Wendy Houston is a London-based artist who has worked extensively as a solo performer and in collaboration with companies and artists whose work challenges, enriches, and extends the boundaries of dance and theatre. In the UK she has collaborated and performed with DV8 Physical Theatre, Tim Etchells and Forced Entertainment, Nigel Charnock, Rose English, Gloria Theatre, Lumiere and Son Theatre and Ludus Dance Company. She has made two films - *Touched* and *Diary of a Dancer* for BBC with director David Hinton who also directed DV8's *Strange Fish*. Her solo pieces, *Haunted* and *Happy Hour* have toured Europe, USA and Australia. Wendy's work in Australia has spanned an 18 year period and she most recently performed here with *Happy Hour* (Melbourne Festival 2008) and *Desert Island Dances* (Melbourne Festival 2008 and Sydney Festival 2009). *No Success Like Failure* marks a development of a continuing relationship with The Fondue Set.

Agatha Gothe-Snape is a visual artist whose work investigates the relationships between the art object (sculpture, painting, installation) and the body (performing, participating, viewing). She is currently undertaking her Masters of Visual Arts at Sydney College of the Arts. She has trained with a number of theatre makers including: Leisa Shelton; Guillermo Gomez Pena; and Tess de Quincey; and has recently exhibited work at MOP Projects, Gertrude Street Contemporary Art Space and Roslyn Oxley 9 Gallery.

Neil Simpson has been involved in the making of professional theatre for thirty years. He has tried when ever possible to direct his energies towards the development of original Australian performance. The collaborative process of theatre has allowed him to establish long and enduring friendships with an extraordinary group of people not only in Australia but all over the world. Neil acknowledges the artists and companies with whom he has worked and who have influenced his life as a result. Neil has been particularly privileged to work with many Indigenous artists over the years and is constantly humbled by the experience.