



e: [info@auslanstageleft.com.au](mailto:info@auslanstageleft.com.au) w: [www.auslanstageleft.com.au](http://www.auslanstageleft.com.au) f: auslan stage left m: 0403 227 978

# august update

29<sup>th</sup> august 2013

## Training program confirmed!

**With Della Goswell & Alex Jones**

New Zealand - 22 & 23 Feb 2014

Melbourne - 15 & 16 March 2014

Since establishing, Auslan Stage Left has been positively overwhelmed with the response from the deaf community and the arts sector. You may or may not be aware that we are run by volunteers and in order to respond to the demand for interpreted theatre we have had to defer our interpreter and consultant training programs until we could give it the focus it deserves. Until then we have been hand-selecting interpreters in consultation with all directors of Auslan Stage Left and our experienced Language/Cultural Consultants. However we are pleased to confirm the above dates with highly experienced trainers – upon completion of our training, interpreters will be eligible for our register. More information will be released shortly, so stay tuned!



*Recent Dalai Lama attendees*

## SLC NSW

We are pleased to announce our recently formed partnership with Sign Language Communications New South Wales and look forward to collaborating with them on future projects!

## Phantom of the Opera Hobart, Tasmania

Thursday 8<sup>th</sup> August was an exciting night for many deaf people in Tasmania who went to see this show at the Theatre Royal, Hobart. This Auslan interpreted performance gave a group of 60 deaf audience members a unique opportunity to enjoy this magical theatre experience for the first time in Tasmania. Auslan Stage Left worked closely with Tasdeaf, Craig Wellington Productions and the Hobart Theatre Trust to organise the event, partly funded by a grant from Arts Tasmania.

Auslan Stage Left's input and direction was instrumental at every step. The overwhelmingly positive feedback from audience members on the night (deaf and hearing) highlighted how important interpreted theatre is – not only for the Tasmanian deaf community (who traditionally have very limited access to theatre) but as an eye-opener for the general public.

Thanks to Auslan Stage Left and the interpreters, Ben Souter and Julie Judd, this event will be fondly remembered by the community from all over Tasmania, and even some interstaters. All agreed it was well worth the trip! **Rachel Kelly, Tasdeaf**



### What you said...

*Paula Norman was awesome at Hannah Gadsby. It has been a long time since I have seen the deaf community laugh in unison with the hearing audience. Perfect timing, expression and perfect sign selection.”* Tamina Kelly, Perth

*“Woweew – King Kong was a fantastic show with awesome terps Susan & Dan! Thank you to Auslan Stage Left for providing access”*  
Rachelle Stevens, Melbourne

*“Had a lovely afternoon watching King Kong with interpreters Susan & Daniel. Great show and good to see so many faces there.”*  
Melanie Wells, Melbourne

*“I thoroughly enjoyed the Julie Andrews show as it gave me insight to her life. I never knew what a sense of humour she had! Many thanks to Auslan Stage Left and credit to Julie Judd & Karen Clare”*  
Diane Backholer, Melbourne



## Emerging Writer's Festival

What a memorable experience – having a deaf person as the MC was such an achievement for the deaf arts community and I feel lucky to have been involved on this job. Michelle Ashley and I were involved throughout the whole rehearsal process and had the opportunity to meet with the English language presenters to unpack their pieces and discover what messages they were conveying in their work. Their stories were extremely contextual and it was fascinating to understand how they used language to convey their messages. Rehearsing with the deaf presenters and familiarising ourselves with their work was of huge benefit, rather than the usual approach of receiving papers and rehearsing in isolation. Thanks Auslan Stage Left for the opportunity to work on this and congratulations to the deaf arts community for another milestone. **Daniel Hately, Melbourne**

## auslanstageleft.com.au

Have you checked out our website lately? It is constantly updated with the latest information so make sure you keep up to date and don't miss out! Our website lists upcoming shows, information on how to get tickets and who the interpreters are, along with Auslan videos. You can also keep up with the news on our Facebook page "Auslan Stage Left".



## work with us!

If you are interested in working with Auslan Stage Left as an interpreter, language/ cultural consultant or volunteer, please email [auslanstageleft@gmail.com](mailto:auslanstageleft@gmail.com). We will shortly be advertising for an intern, so keep an eye out!

## resources

We are currently developing an interesting resource that explains theatre "etiquette" to our patrons. This will be made available on our website and Facebook as a video in Auslan. We look forward to seeing the final product!

## thank you

Auslan Stage Left would like to acknowledge the wonderful relationship we have built with Arts Centre Melbourne and thank them for their commitment to providing access to deaf audiences, even into 2014.

## Upcoming Shows

**MELBOURNE: KING KONG** \* 21 September \* Interpreters: Susan Emerson & Daniel Hately

**BRISBANE: NORTHERN SOUL** \* 25<sup>th</sup> September \* Interpreter: Maree Madden

**SYDNEY: INSPIRATION PORN** \* 26-28 September \* Interpreter: Bek Cramp

**PERTH: CHITTY CHITTY BANG BANG** \* 2 October \* Interpreters: Michelle Ashley & Susan Emerson

**SYDNEY: A STREETCAR NAMED DESIRE** \* 2 November \* Interpreters: Bek Cramp & Tanya Miller

**CANBERRA: TRIPTYCH** \* 8 November \* Interpreters: tbc

**MELBOURNE: LASER BEAK MAN** \* 26 November \* Interpreters: tbc

**MELBOURNE: GREASE** \* 23 February 2014 \* Interpreters: Mike Webb & Michelle Ashley

**MELBOURNE: MRS BROWNS BOYS** \* 26 April 2014 \* Interpreters: Nicole Maher & Susan Emerson



## Insights of a Language/ Cultural Consultant

In my capacity as a language / cultural consultant for Auslan Stage Left, I consult on Auslan use for context of genres in the plays. Theatre is a medium that offers people to experience rather than to watch passively. Theatre interpreters offer the deaf audience similar experience through its language (Auslan) use. I feel this is where the role of a language / cultural consultant is critical.

Franc was in one of the dialogues in the Phantom of the Opera, I thought it would be culturally appropriate to use LSF (French Sign Language) sign for this part, or another example was to use an old sign for Germany for The Warhorse play because the newer version (sign) of Germany originated after Second World War and 'The Warhorse' play itself was about the First World War.

A language / cultural consultant also offer an objective point of view of the interpretation, whether if it is crossing the fine line between interpreting and acting, that it allows the deaf audience time to grasp, to glance over the stage (we pay to see the play) and to avoid any confusions that may have caused between who said/did what to who (characters) and or concepts because we as an audience have so little time to figure out what was being signed.

For instance, at one of the rehearsals I had spent hours discussing with interpreters, the difference between Phantom and Phantom of the Opera because Phantom was a person and Phantom of the Opera was about a ghost at the theatre. Thus as a result, the sign for the play itself was changed to the ghost. It wasn't a decision made lightly given the history of the sign but the play isn't about one person. It is about a theatre that a ghost (Phantom) pays a visit to.

**Stephanie Linder, Melbourne**

## Deaf theatre-goer's experience

I was asked why I LOVE theatre. That's a good question! Perhaps it is a cultural thing in Melbourne. I remember at around seven years of age my mother took me to see the Australian Ballet perform Swan Lake. I was in awe. There was no talking –just beautiful dances and costumes. She also took me to see an interpreted performance of Annie - I was so excited because I got to sit in the front row and I felt so alive! And that is where my love for theatre grew. I've been to Cats, Phantom of the Opera, Wicked, War Horse, the ballet and smaller shows. The acting, dancing, colourful costumes and special effects lets me feel, think, it moves me, entertains me with powerful music and storylines and I feel connected because of the interpreters breaking down barriers. I love talking about the show with friends afterwards, and would love to work backstage if I could just to feel what it's like to be amongst the chaos and the buzz! I am so pleased there are more and more opportunities to attended interpreted performances. I applaud Auslan Stage Left because they recognise our love of live theatre, and I can't wait to see more! **Kate Parremore, Melbourne**