

It's Not For Everyone



IT'S NOT FOR EVERYONE

In the (dying) tradition of circus, old acrobats become clowns and continue to work into older age. 'It's Not For Everyone' begins with this pretence before careering off into an absurd indulgence of low-brow humour. As the show unfolds, the travesty becomes progressively more expressionistic, the clown personas gradually erode and they become increasingly covered in mud.



The performance starts with the most affected representation of humanity, then erodes until it becomes elemental. Dirt.



'This is acrobat at its best, where feats of remarkable, almost impossible physicality combine with minimal dialogue to shine a small beam of truth onto the dark side of the status quo.....The show is both bold and abstract with a collection of powerful messages delivered in this patchwork-style.'

Kate Rotherham, *RealTime Arts* 2015



'It's not hard to follow, yet incredibly hard to predict and Acrobat's It's Not For Everyone had me hypnotised and mesmerised with their construct on age, gender and identity....It's a brave show, brilliantly produced that gives you just enough to make the links and leaves you wanting more...'

Claire Killeen. The Border Mail 2015





“ACROBAT HAVE A NEW SHOW, TITLED ‘IT’S NOT FOR EVERYONE’. THE COMPANY OCCUPY A SPECIAL IF UNUSUAL PLACE IN THE HISTORY OF CIRCUS IN AUSTRALIA. ON THE ONE HAND, THEY ARE GREATLY ADMIRED WITHIN THE PERFORMING ARTS COMMUNITY FOR THE EXCEPTIONAL RIGOUR OF THEIR PERFORMANCES AND A SPARE, BARELY ADORNED, EVEN FERAL AESTHETIC. ON THE OTHER, NOT MANY AUSTRALIANS HAVE HAD THE PLEASURE OF BEING THRILLED BY THEM. THEIR SUCCESSFUL CAREER HAS LARGELY PLAYED OUT, WITH EXCEPTIONALLY GOOD REVIEWS, IN EUROPE.”

Keith Gallasch, Real Time Arts magazine

AT ONCE AWESOME AND HOPELESS, EVOLVED AND ARCHAIC, FORTHRIGHT AND CONFUSED, ACROBAT IS FULL OF CONTRAST AND CONTRADICTION.

ACROBAT

ACROBAT have been pioneers in circus performance for nearly 20 years. The company was founded by Simon Yates and Jo Lancaster in 1995.

The first performances were in Sydney at the Bondi Pavilion Amphitheatre in 1996. Since that time, the company has toured to major festivals and presenting houses in capital cities and regional circuits nationally, but the vast majority of their work has been outside Australia; in France, Germany, Croatia, Switzerland, Brazil, Austria, Spain, Italy, Netherlands, Denmark, South Korea, Belgium, Lithuania, England, Scotland, Singapore, Ireland, Argentina and Canada.

Over time, **acrobat** has evolved, weathered and distilled, but the spiritual identity is still clearly distinctive - a dry, self-derisive and irreverent take on an art form that is now so often striving to be elevated to lofty class respectability.

JO AND SIMON - PERFORMANCE ARTISTS

At 49 and 43 respectively, Jo and Simon maintain remarkable physical capacity, a testimony to the spartan lifestyle they have maintained and endorse. They continue to be inspired by one another's kooks and peculiarities, agreeing on everything and remaining distinctly out-of-step with their contemporaries.



TIM BARRASS - SOUND ARTIST

Tim has been involved and influential since the company's beginnings. His processes are obscure and unpredictable which adds immeasurably to the crafting of the performance. Tim also contributes his time to developing sound-making software and his CV can't be understood by the layman. His affinity and canniness with all things computer, have got us out of many a tight spot (into some as well).

'The quirky sound works (composed by Tim Barrass) include everything from zany circus music to chickens clucking and a beautifully crisp Australian bush soundscape in the closing scene.'

Kate Rotherham, RealTime Arts



RYAN TAPLIN - PRODUCTION MANAGER/TECHNICIAN

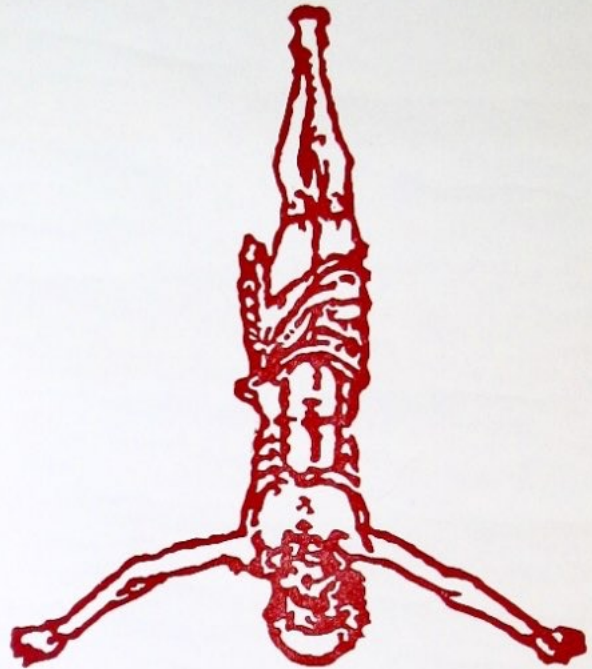
What a guy. Ryan's Great. We don't like to be without him.

THE PAST

Early 'acrobat' - eponymous shows from 1996

Early **acrobat** performances (simply called **acrobat**) were intense and raw with densely-packed physicality and an outright rejection of conventional theatrical protocols. The 5 acrobats exercised an absolute dedication to training technique and all lived together in a two bedroom house in the rural town of Albury, Australia.

In stark contrast to the highly-refined physical skills, production elements were stripped back and performance personas were pointedly unpolished and perfunctory.



ACROBAT

come worship in awe as this pill-popping
acrobatic pain cult kick hard arse.
these filthy bit-flashers grind it in your
face on an adrenaline junk trip.

at

**BONDI PAVILLION
AMPHITHEATRE**

on

JAN 25 26 27 8-31 PM

\$9 \$7

in association with Sydney Fringe Festival

"PRINTED (FROM REAL TYPES) AT MELBOURNE MUSEUM OF PRINTING ACCESS WORKSHOP"

Eponymous show with the beards 1999-2003

A peak in harsh spectacle. No manicuring or synthetic garments permitted. It was bandied about that they were a cult that lived in an isolated cave somewhere. For many industry insiders it is still a reference point for great skill alloyed with a brutal performance disposition.



Smaller - Poorer - Cheaper

After a hiatus of 3 years, acrobat returned with a show of only 3 performers.

The performance was three consecutive solo sections, each lasting one third of the show. They were highly personal and revealing expressions of the difficulties that each had been facing, presented with a minimalist, cobbled-together aesthetic, but still maintaining a no-nonsense physicality.



'To make a long story short, smaller, poorer cheaper gives a new dimension to the old quote 'less is more'. In that case, it's even better. Essential.'
Jeremy Bernede, Le Midi Libre, 2007

'Aussies, annoyingly, are often the best at everything, and it would be hard to find artists who are fitter, stronger, or indeed, more crazily daring than these.'
Liz Arratoon, The Stage, 2007

'acrobat is an exceptional troupe, layering physical skills with multiple implications, playing with our expectations and puncturing our complacency.'
Hilary Crampton, The Age, 2006

PROPAGANDA

**THESE KNUCKLE-DRAGGING ACROBATS RECKON THEY KNOW
RIGHT FROM WRONG.**



Lets face it, free market capitalism's failed. Despite the current obsession with consumerism clearly not serving the long-term wellbeing of the world's citizens, our leaders, for the most part, continue to march us further into that oblivion, supported by those who directly benefit in the short term.

The boundary between the on-stage personas and the off-stage reality is not clear. Though consistently highly self-derisive, there is at the same time a sincerity that adds to the riddle of the performance.

BE KIND - EAT YOUR VEGGIES - RIDE A BIKE - GARDEN NUDE

THE REVOLUTION STARTS HERE.

'A show that is simply amazing. Innovative, daring, funny, virtuoso, inventive, original, surprising ... many positive adjectives come to mind to describe that show. A rare and precious moment'
The Stage, London, UK May 2010

'Everything seems perfect and we're indeed close to a masterpiece'
Le Clou dans La Planche, France, June 2010

'...His agility and sheer strength give him a breathtaking degree of control. He moves like a cat and lands as silently as a shadow. Propaganda is both touching and brilliant'
Le Monde, Paris, France July 2010

THE PRESENT

It's Not For Everyone is difficult to identify as circus performance. Our long history of honing physical skills is embedded in our bones, but we have lost attachment to the form. We are delving directly into the idiosyncrasies of our approach to making performance and we are inspired by the outcome.



SIGNIFICANT OTHERS

We have enjoyed the good fortune to have had past involvement of long enduring, important contributors. They lived with us and toiled for years. In the earlier period, there was little remuneration apart from the progress of skills and a sense of making something significant and out-of-the-ordinary.

SIMON MITCHELL

LEE WILSON

TIM FREEMAN

MALI DEGOEY

MOZES

BECK JONES

Salutations!