



COMPANY B BELVOIR



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ThinIce, Company B Belvoir and Griffin Theatre Company in association with PICA present

Love Me Tender

by Tom Holloway



Directed by Matthew Luffon

Teacher's Resource Pack

Part of the Perth International Arts Festival 2010



Full synopsis

Love Me Tender

By Tom Holloway

"I think it is the best time to bring a little girl in to the world."

Director Matthew Lutton (*Antigone, The Duel*) premieres one of Australia's most audacious new plays. In a dreamed-up version of the Australian backyard, five actors tease out the story of a father and daughter. By the end of the story, their dream of modern life has been engulfed in fire, and a tale of pure love has become a searing tragedy of leadership and sacrifice.

Written by one of the country's most original young writers, Tom Holloway has orchestrated a thrilling vision of contemporary Australia drawn from our experiences of the Black Saturday bushfires, raunch teen culture, and domestic dreaming.

Inspired by Euripides' *Iphigenia in Aulis*, this is a play rich in beauty and emotional power, about the fears and expectations of fathers, the extremities of love, and the need for action when our world comes undone.

"Tom Holloway is one of the rising stars of Australian theatre."

The Australian

"Matthew Lutton... is fast establishing his reputation as one of Australian theatre's most exceptional talents."

WA Today

Prominent themes

- New Australian theatre
- New Australian director (Matthew Lutton)
- New Australian writer (Tom Holloway)
- Father and daughter relationships
- Greek theatre
- Leadership and sacrifice
- Teenage sexuality

Relevant learning areas

- Drama
- English
- English Literature
- Ancient History

Suitability for age group

Yr 11 and 12



Venue

PICA, Perth Cultural Centre, James St Northbridge

Times of performances

Previews: Sat Feb 20, Mon Feb 22, Tues Feb 23

Season: Wed Feb 24 to Sat March 6

(no show Mon 1st March public holiday)

Times: Mondays @ 6.30pm, Tues to Sat @ 8pm

Matinees Sat Feb 27 and Sat March 6 @ 2pm

Duration of event

90 mins (NO INTERVAL)*

* Note that the length of the production is subject to change and teachers should confirm the finishing time with ThinIce one week prior to their booking.

Workshops and artist talks

Post-show Q & A with members of the cast on **Monday 22 Feb, 6.30pm show at 8pm, for 20 minutes** and **Wed 3 March, 8pm show at 9.30pm for 20 minutes**.

Pre-show artist talk with director Matthew Lutton on **Friday 26 Feb at 7pm** in the PICA bar (note that general public will also be attending this talk and the bar will be open to serve alcoholic drinks to patrons over 18 years and non alcoholic drinks).

Booking info

Bookings through Annelies at ThinIce: admin@thinice.org.au

\$15.00 per student. 1 teacher free per 10 students booked, capped at 3 comps.

NB: a maximum of 35 students per show can be accommodated

Warnings

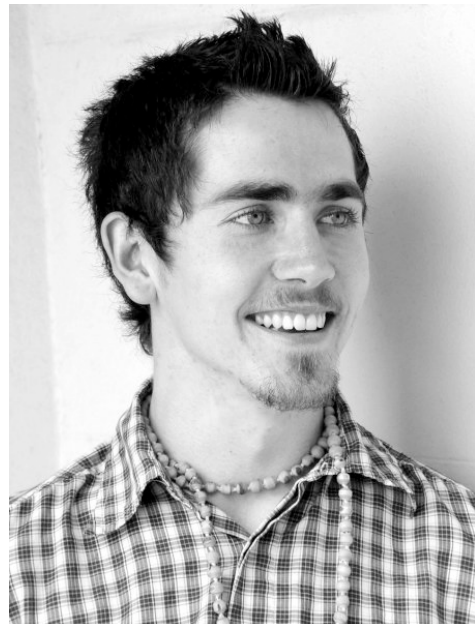
Course language

Some sensitive and confronting themes – teachers are advised to read through the script in advance in case pre-briefing of students is required. Scripts can be obtained from natalie@thinice.org.au

The Director

Matthew Lutton

Matthew is a Perth-based theatre-maker and director. **As Director: For ThinIce:** *The Duel* (with Sydney Theatre Company), *Antigone* (Perth International Arts Festival 2009), *Red Shoes* (Artrage 2007), *The Goose Chase*, *The Gathering*, *Bed*, *The Bald Prima Donna*. **For Sydney Theatre Company:** *Mysteries: Genesis*. **For Griffin Theatre Company:** *Don't Say the*



Words. **For Malthouse Theatre:** *Tartuffe*. **For Black Swan Theatre Company:** *The Lady Aoi* (Perth International Arts Festival 2007). **For BSX-Theatre:** *Woyzeck, The Visit, Striptease, Mountain Language*.

As assistant director, he has work with Neil Armfield (Company B), John Pierre-Mignon (Sydney Theatre Company), Lindy Hume (West Australian Opera) and Tom Gutteridge (Black Swan Theatre Company).

In 2006 he was Black Swan Theatre Company's Associate Director and from 2003 was Artistic Director of their BSX-Theatre program. He is currently the Artistic Director of ThinIce.

Matthew received Best Production at the Perth International Fringe Festival 2003 for *The Bald Prima Donna*, Best Production at the 2005 Equity Guild Awards for *The Visit*, a Young People and the Arts Fellowship from ArtsWA (2007), was awarded Young West Australian of the Year for Arts in 2005, and was recently appointed to the Theatre Board of the Australia Council for the Arts.

In 2008 Matthew received a commission from Aldeburgh New Music in the UK to create a new contemporary opera with Czech composer Miroslav Srnka.

The Writer

Tom Holloway

Tom is an award winning Tasmanian playwright. His play *Beyond the Neck* was featured at the Royal Court Theatre's International Young Playwrights Festival in London and had a sell-out season in Tasmania 2007. The play's Sydney season was presented in 2009 by B Sharp and Bambina Borracha Productions and was developed into a radio play for ABC Radio National. *Beyond the Neck* won the 2008 Australian Writers' Guild AWGIE Award for Best Stage Play, received two nominations at the 2009 Sydney Theatre Awards for Best Independent Production and Best New Australian Work, and was published by Playlab Press in 2008.



Tom's play *Don't Say the Words*, directed by Matthew Lutton, and was co-produced in 2008 by the Tasmanian Theatre Company and Griffin Theatre Company. It was shortlisted for the 2009 NSW Premier's Play Award, the 2009 Young Vic/Theatre503 Season Award in London and was published by Currency Press in 2008. *Red Sky Morning* won the 2007 R. E. Ross Trust Development Award and was commissioned and produced by Red Stitch Actors Theatre. It was described as "play of the year" by *The Sunday Age*, won the 2008 Green Room Award for Best New Writing for the Australian Stage and received a nomination for Best Production. *Red Sky Morning* was re-staged in 2009 by Full Tilt Theatre and The Victorian Arts Centre and will tour nationally later this year.

Tom is currently working on commissions for Melbourne Theatre Company and Bell Shakespeare under their development arm Mind's Eye. He is a Contributing Artist to *Gambling* being produced at Soho Writer's Theatre, London in March 2010 and will be a resident writer with the company later this year. Tom has written the libretto for an operatic adaptation of the film *The Secret Life of Words* that will be produced by the Bavarian State Opera at the 2011 Munich Opera Festival, directed by Matthew Lutton and with music composed by Miroslav Srnka. Tom's will also be collaborating with Matthew on a theatrical staging of Schubert's *Winterreise*.

The Designer

Adam Gardnir

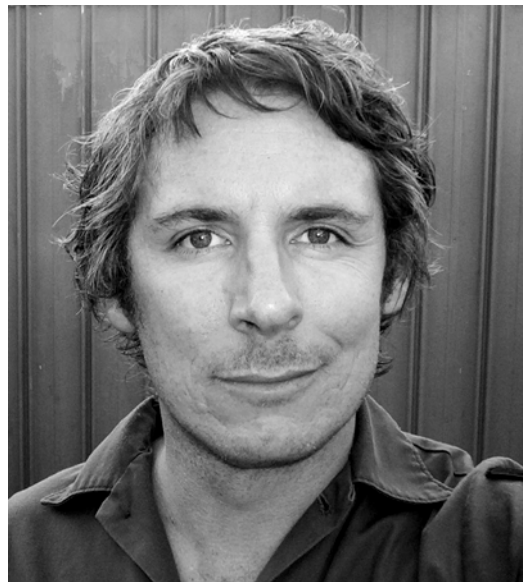


For **Griffin Theatre Company**: *Don't Say the Words*. **Other theatre**: For Griffin Stablemates: *Mercury Fur*. Company B: *Paul (Set)*. For Malthouse Theatre: *A View of Concrete*, *The Autobiography of Red*, *The Yellow Wallpaper*, *Drink Pepsi, Bitch!* For Stuck Pigs Squealing: *The Eisteddfod* (Melbourne, Sydney & New York), *Volcano*. **Opera**: For OzOpera: *The Beggar's Opera*, *The Little Sweep*. For Melbourne Opera: *Die Fladermaus*. For Victorian Opera: *Rembrant's Wife*. **Musical**: For Echeleon Productions: *Virgins* (Melbourne & New York). **Dance**: For The Australian Ballet: *Interplay*. For Ox Dance: *Open Space Hotel*. **Film**: *The Tragedy of Hamlet - Prince of Denmark* (MIFF '07) and several short films. **Awards**: Nominations for Best Design Green Room Awards in 2005, 2006 and 2007. **Training**: Victorian College of the Arts.

The Sound Designer

Kelly Ryall

Kelly is an award winning composer, sound artist and deviser, working in theatre, film and dance. His recent work for theatre includes *Thom Pain (based on nothing)* (B Sharp/Arts Radar); *Savage River*, *Don't Say The Words* (Griffin Theatre Company); *Chocolate Monkey*, *Space Monkey*, *Love Monkey* (The Amazing Business); *Chapters from the Pandemic*, *Detest*, *Wretch* (Angus Cerini's Doubletap); *Mercury Fur* (little death); *The Meat Show* (The Town Bikes); *Coop* (Black Hole Theatre); *The Glory* (Hothouse Theatre); *Attempts on Her Life* (UHT); *Mr Freezy* (Arena Theatre); *Red Sky*



Morning (Red Stitch Actors Theatre); *God Of Carnage* (Melbourne Theatre Company); *One Night the Moon* (Malthouse Melbourne) and *The Harry Harlow Project*, *The Man with the September Face* (Full Tilt Theatre). He is an Artistic Associate of the Storeroom Theatre Workshop and a musician with his band High Pass Filter. In 2009 Kelly received two Green Room Awards for *Love Monkey* and *Coop*, in 2007 he received the Melbourne International Arts Festival Award, and in 2005 received a Green Room Award and Fringe Festival Award for outstanding composition and sound design.

The Lighting Designer

Karen Norris



Karen Norris has worked extensively as a lighting designer in Australia, United Kingdom, France and Italy across theatre, dance and music. She has worked for numerous theatre and dance companies and production houses including Griffin Theatre Company, Sydney Opera House, Bangarra Dance Theatre, State Theatre, Red Shed Theatre Company, State Theatre of South Australia, One Extra Dance Company, Powerhouse Museum, Ensemble Theatre, Melbourne Theatre Company, Royal Queensland Theatre Company and Sydney Dance Company. For Company B Belvoir she previously designed the lighting for *Uncle Vanya*. Other recent credits include *Timecode* (Royal Ballet/Royal Opera House Education Program); *The John Metcalfe Band* (Royal Festival Hall) and *Eros/Eris* (Liz Lea Dance); *Inkarta* (Adelaide Festival 2008); *In Glass* (workshop with Bangarra Dance Theatre) and *In the Shape of a Girl* (Sydney Opera House).

The Stage Manager

Nell Ranney

Nell graduated from Charles Sturt University in 2006, completing a Bachelor of Arts Communication (Theatre/Media). For Company B Belvoir she was Stage Manager for *Gethsemane*, *Ruben Guthrie* and Assistant Stage Manager for *Baghdad Wedding*, *The Seed*, *Who's Afraid of Virginia Woolf?* and *Parramatta Girls*. Other credits in stage management and production include *Ladybird* (B Sharp/Small Things Productions); *The 39 Steps* (Tinderbox Productions); *Mum's the Word 2: Teenagers* (New Theatricals); *The Age I'm In – Creative Development* (Force Majeure); *Juditha Triumphans* (Pinchgut Opera); *Swan Lake* (The Australian Ballet); *The Eyes of Marege* (Australian Performance Exchange) and *Miss Saigon* (Cameron Mackintosh Productions). Nell's credits as a Producer include *Spring Awakening* (B Sharp/The Hayloff Project); *Mistero Buffo* (Stage Left Productions) and as Assistant Producer *The Seed* (B



Sharp/Mimmam Productions). As Director/Producer Nell has created two original productions including *The Kiss* (Sweet Apples Theatre) and most recently *The Nutcracker* (Free Association/CarriageWorks).

The Actors

Colin Moody - Agamemnon

Since graduating from NIDA **Colin** has established a successful career in Australian theatre, film and television. For ThincE, he appeared in *Antigone* in the 2009 Perth Festival. For Company B Belvoir he has previously appeared in *The Lieutenant of Inishmore*, *The Birthday Party*, *Macbeth* and *Splendid's*. His other theatre credits include *2,000 Feet Away* (B Sharp/Frogbattleship); *An Oak Tree* (B Sharp/Ride On); *Live Acts on Stage* (Griffin Theatre Company); *Hamlet* (Bell Shakespeare); *Midsummer Night's Dream*, *The Art of War*, *The Season at Sarsaparilla*, *The Bourgeois Gentleman*, *The Lost Echo*, *Mother Courage*, *Macbeth* (STC Actor's Company); *The City*, *The Herbal Bed*, *Mourning Becomes Electra*, *Closer*, *Broken*



Glass, *Sweet Phoebe*, *The Crucible*, *Titus Andronicus*, *Two Weeks with the Queen*, *Angels in America*, *Uncle Vanya*, *The Homecoming* (Sydney Theatre Company); *King Lear*, *Cruel and Tender*, *Great Expectations*, *The Duchess of Malfi* (Melbourne Theatre Company); *The Frail Man* (Playbox); *The Glory* (Hothouse Theatre) and *Goodworks* (Queensland Theatre Company). His film credits include roles in the next *Chronicles of Narnia* instalment, *The Wayfarers*, *Road to Alice* and *Escape from Absalom*. For television his credits include *Stingers*, *Pirate Islands*, *Marshall Law*, *M.D.A.*, *Something in the Air*, *The Track*, *Wildside*, *Big Sky*, *Return to Jupiter*, *Law of the Land*, *Feds*, *G.P.*, *The Leaving of Liverpool*, *The Flying Doctors*, *Mimi Goes to the Analyst*, *A Country Practice* and *Wicked Science*.

Belinda McClory - Clytemnestra

A graduate of the Victorian College of the Arts, **Belinda** has an extensive list of theatre credits including *2,000 Feet Away* (B Sharp/Frogbattleship); *The Modern International Dead* (Griffin Theatre Company); *The City*, *Concussion*, *Frozen*, *Holy Day* (Sydney Theatre Company); *The Ghost Writer*, *Boy Gets Girl*, *Frozen*, *Proof*, *Sweet Bird of Youth*, *The Rover*, *Honour*, *Macbeth*, *This Old Man Comes Rolling Home* (Melbourne Theatre Company); *Jesus Hopped The A Train*, *The Glory* (Hothouse Theatre); *The Odyssey* (Playbox Theatre/2006 Perth International Arts Festival/2005 Melbourne Festival);



Rapture (Playbox Theatre); *Man with the September Face* (Full Tilt Theatre); *Zastrozzi* (Black Swan State Theatre Company); *Snorkel* (La Mama); *Mother Courage* (Anthill) and *Daily Grind* (Melbourne Workers Theatre). She has appeared in the films *Acolyte*, *The Book of Revelation*, *Dark Love Story*, *Mullet*, *The Matrix*, *Redball*, *Hotel de Love* and *Life*, and on television in *Kath & Kim*, *Starjackers*, *All Saints*, *Corridors of Power*, *Backberner*, *Australians at War*, *Blue Heelers*, *SeaChange*, *Murder Call*, *Good Guys Bad Guys*, *Frontline*, *Lano and Woodley*, *Simone de Beauvoir's Babies*, *Shark Bay*, *Halifax f.p.* and *Janus*. Belinda has been nominated for Helpmann, Green Room, Australian Film Institute and Film Critic's Circle of Australia awards. She was the winner of a Green Room Award – Best Female Actor in a Featured Role for *Proof* and *Sweet Bird of Youth*, a Helpmann Award – Best Female Actor in a Supporting Role in a Play for *Frozen* and the 2006 Melbourne Underground Film Festival – Best Actress Award for *Dark Love Story*.



Luke Hewitt - Cop/Chorus

Luke has been a professional actor in Perth for more than 15 years. Among his extensive list of theatre credits are *An Oak Tree*, *Speed-the-Plow*, *Amadeus*, *Face to Face*, *Milk and Honey* (Perth Theatre Company); *Much Ado About Nothing*, *Cyrano de Bergerac*, *Red Dog*, *One Destiny* (Black Swan State Theatre Company); *Krakouer!*, *Wonderlands*, *Twelfth Night*, *Much Ado About Nothing*, *A Midsummer Night's Dream*, *Romeo and Juliet* (Deckchair Theatre Company); *Tours of the Gun*, *Road Train* (kompany M); *One Day in '67* (Sydney Theatre Company); *King Hit* (Yirra Yaakin); *Twelfth Night*, *Much Ado About Nothing*, *The Taming of the Shrew*, *Romeo and Juliet*, *The Wind in the Willows* (EHJ Productions); *Windows* (Jedda Productions); *Road Train* (Make a Mile Productions); *Strong Left Hand* (Mark Turton); *Bombs and Suitcases* (White Crow Productions);

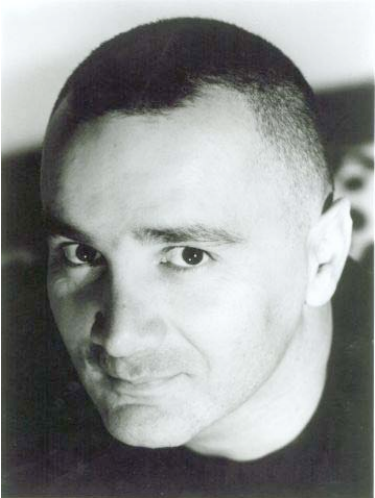
The Monkey Bomb, *Green Meat is for Takeaways* (The Blue Room); *Chat – The Musical* (Handzon Theatre); *Bouncers* (Shining Wit); *Thermophobia* (Fairweather Productions); *A Tuna Christmas* (Hole in the Wall and Theatre Kimberley) and *1959 Pink Thunderbird Convertible* (Eureka! Productions @ Swy Theatre). For television his credits include *Building Australia Series: Pipe Dreams*, *Streetsmartz*, *Parallax*, *Wormwood*, *Bush Patrol*, *Ship to Shore* and for film *Two Fists One Heart*, *Stone Bros*, *Crush*, *Wait Till Your Father Gets Home* and *The Codopple*. Luke was the winner of the Perth Theatre Trust/Equity Guild Award for Best Actor in 2009 for *Speed-the-Plow* and 2008 for *Road Train*. He is a founding member of kompany M and has been a proud member of Actors' Equity since 1986.



Kris McQuade - Ensemble

Kris has appeared in *Snugglepot & Cuddlepie* and *Little Ragged Blossom*, *Our Lady of Sligo*, *The Threepenny Opera* and the acclaimed *Cloudstreet*. Her extensive stage credits include *Wicked Sisters* (Griffin Theatre Company); *When the Rain Stops Falling* (Brink Productions); *The Odyssey* (Malthouse Melbourne); *The One Day of the Year*, *Mourning Becomes Electra*, *The Rain Dancers* (Sydney Theatre Company) and *King Lear*, *The Orestian Trilogy*, *Rockola*, *The Duchess of Malfi* (Nimrod Theatre Company). Kris' film credits include *Subdivision*, *December Boys*, *Ned Kelly*, *Mullet*, *Better Than Sex* and *Strictly Ballroom*, and for television *My Place*, *The Circuit*, *Supernova*, *Home and Away*, *Hell Has Harbour Views*, *Stingers*, *Farscape*, *Grass Roots*, *Wildside*, *G.P.*, *Stingers* and

Fields of Fire. Kris is an AFI Award winner and has been nominated for Helpmann and Mo Awards. She is a graduate of NIDA and a proud member of Actors Equity since 1972.



Arky Michael - ensemble

Arky is a NIDA graduate and for Company B Belvoir has performed in *Baghdad Wedding*, *The Tempest*, *The Alchemist*, *Ubu*, *The Underpants* and *The Small Poppies*. His other theatre credits include *Coralie Lansdowne Says No*, *The Heartbreak Kid* (Griffin Theatre Company); *Milli*, *Jack and the Dancing Cat*, *Pearlie in the Park* (Monkey Baa Theatre); *Romeo and Juliet*, *The Servant of Two Masters*, *The Two Gentlemen of Verona*, *Much Ado About Nothing*, *The Merchant of Venice* (Bell Shakespeare) and *As You Like It*, *Playgrounds*, *Troupers*, *Comedy of Errors* (Sydney Theatre Company).

The Original Story

IPHIGENIA AT AULIS

Background to the play



The Greek force is waiting at Aulis, Boeotia, with its ships ready to sail for Troy, but it is unable to depart due to a strange lack of wind. After consulting the seer Calchas, the Greek leaders learn that this is no mere meteorological abnormality but rather the will of the goddess Artemis, who has checked the winds

The Sacrifice of Iphigenia - Jan Steens

because Agamemnon has caused her offense.

Calchas informs the general that, in order to placate her, he must sacrifice his eldest daughter, Iphigenia. Agamemnon, in spite of his horror, must consider this seriously, because his assembled troops, who have been waiting at port and are increasingly restless, may rebel if their bloodlust is not satisfied. He sends a message to his wife, Clytemnestra, telling her to bring Iphigenia to Aulis, on the pretext that the girl is to be married to the Greek warrior Achilles before he sets off to fight.

Plot

At the start of the play, Agamemnon has second thoughts about going through with the sacrifice and sends a second message to his wife, telling her to ignore the first. Clytemnestra never receives it, however, because it is intercepted by Menelaus, Agamemnon's brother, who is enraged that he should have changed his mind.

To Menelaus, this is not only a personal blow (for it is his wife, Helen, with whom the Trojan prince Paris ran off, whose retrieval is the main pretext for the war); it may also lead to mutiny and the downfall of the Greek leaders should the rank and file discover the prophecy and realise that their general has put his family above their pride as soldiers.

The brothers debate the matter and, eventually, each seemingly changes the other's mind: Menelaus is apparently convinced that it would be better to

disband the Greek army than to have his niece killed, but Agamemnon is now ready to carry out the sacrifice, claiming that the army will storm his palace at Argos and kill his entire family. By this time, Clytemnestra is already on her way to Aulis with Iphigenia and her baby brother Orestes, making the decision of how to proceed all the more difficult.

Iphigenia is thrilled at the prospect of marrying one of the great heroes of the Greek army, but she, her mother and the ostensible groom-to-be soon discover the truth. Achilles is furious at having been used as a prop in Agamemnon's plan and vows to defend Iphigenia—initially more for the purposes of his own honour than to save the innocent girl. However, when he tries to rally the Greeks against the sacrifice, he finds out that "the entire Greece"—including the Myrmidons under his personal command—demand that Artemis's wishes are carried out, and he barely escapes being stoned.

Clytemnestra and Iphigenia try in vain to persuade Agamemnon to change his mind, but the general believes that he has no choice. As Achilles prepares to defend the young woman by force, she has a sudden change of heart, deciding that the heroic thing to do would be to let herself be sacrificed. She is led off to die, with her mother Clytemnestra so distraught as to presage Orestes' matricide.

Sourced from Wikipedia: http://en.wikipedia.org/wiki/Iphigenia_in_Aulis

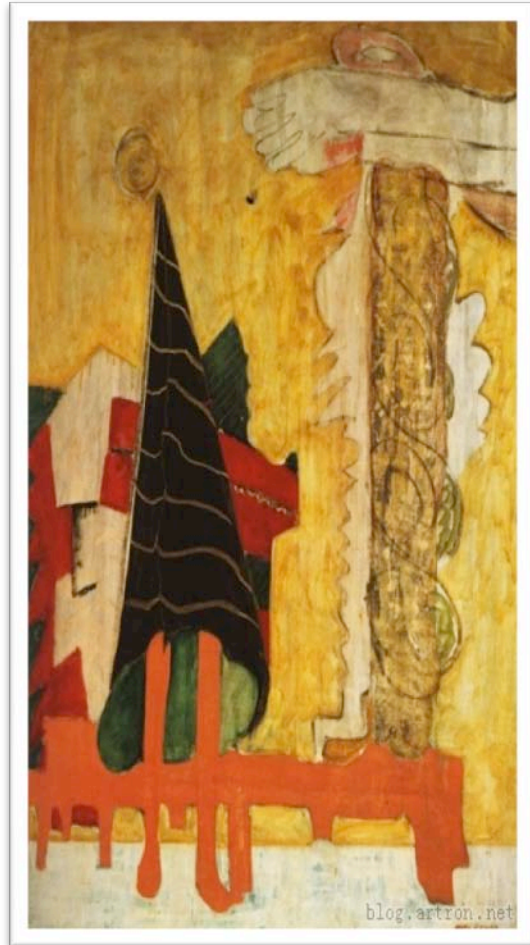
An analysis of the play by Euripides

The Iphigenia at Aulis, which, like the Bacchae, was not exhibited till after its author's death, bears evident traces of interpolation. In all probability it was the latest of the poet's works, and being left in an unfinished condition, was completed and prepared for representation by the younger Euripides, in whose name it was first produced. To trace in detail all the later insertions is a difficult task, which has given rise to the utmost diversity of opinion. But there are certain passages about which most editors are agreed. The dull and lengthy descriptions of the first chorus, and the messenger's confused account of Clytemnestra's arrival, may be regarded with a fair amount of certainty as the work of the adapter. The commencement of the play is also very unusual. It opens with a vivacious dialogue in anapaests between Agamemnon and his attendant. But in the middle of this dialogue is inserted, in the clumsiest fashion, a long and formal narrative, composed in the iambic metre, and in the usual style of the Euripidean prologue. The obvious inference appears to be that portions of two alternative openings have somehow been combined; but how this came about, and whether either or both were composed by Euripides, is a matter of pure conjecture.

In addition to the insertions of the adapter, the play in later times underwent still further alterations. In its original form it concluded with the appearance of the "deus ex machina." After Iphigenia had been led away to sacrifice, Artemis descended from heaven, and consoled the weeping Clytemnestra by informing her of the substitution of the deer, and the future immortality of her daughter. This termination seems to have disappeared at some later epoch, and to have been replaced by the present scene, in which the details of the sacrifice are related by the messenger. The concluding part of the substituted scene was itself lost in course of time, and its place is now taken by the barbarous composition of some medieval grammarian. Hence the last fifty lines of the play, as they now appear, represent the second variation from the original conclusion.

The Sacrifice of Iphigenia - Mark Rothko

In spite of its imperfect condition, the tragedy is a work of great beauty and interest. It is true that in some places it exhibits the defects of the poet's later manner. The choruses have little immediate bearing on the course of the action; Clytemnestra's appeal to Agamemnon is somewhat forensic in tone; and Achilles occasionally shows a disposition to lecture on moral science. Moreover, the trochaic tetrameter is employed with far greater frequency than in any other drama; and though it is an admirable metre for violent altercations, such as that between Agamemnon and Menelaus, it is hardly so effective as the iambic in the more dignified and pathetic portions of the dialogue. But these occasional deficiencies are balanced by conspicuous merits. The irresolute character of Agamemnon, his hesitation between the calls of love and policy, and his peevish discontent at the ill-success of his frauds, are drawn with peculiar mastery; and the confusion with which he receives the affectionate greetings of the daughter whom he is deceiving gives occasion to a scene of great tenderness and passion. Equally effective is the meeting of Clytemnestra with Achilles, and the extreme astonishment of the one on being greeted as a son-in-law, and the embarrassment of the other on finding that the supposed marriage is a fiction. The sudden change of mood in Iphigenia, from terrified despair to heroic self-devotion, when she finds that the fate of all Greece depends upon herself, has been censured as an inconsistency by



Aristotle. But though the transition might perhaps have been made less abrupt, it is difficult to see why it should be regarded as unnatural.

The sacrifice of Iphigenia was a favourite subject with ancient artists. Of all the numerous representations of the event, the most celebrated was that of Timanthes of Sicyon, a painter who flourished at the end of the fifth century, and whose picture represented Agamemnon as covering his face with his mantle, while the knife was raised to slay his daughter. The old critics were profuse in their admiration of the artist's skill and delicacy, in adopting this method of depicting a father's agony. The question has often been raised whether the idea was originally due to Timanthes himself, or whether it was taken from the present tragedy, in which the description of the sacrifice corresponds with the representation in the picture. But if, as seems almost certain, the conclusion of the play was a later addition, the question of priority is at once settled. Possibly, however, the attitude of Agamemnon during the death of his daughter formed part of the old tradition on the subject, and was merely adopted, and not invented, by Timanthes.

Sourced from the Theatre Database:

http://www.theatredatabase.com/ancient/euripides_014.html



Director's Notes

Five people gather on a patch of grass. The location is familiar, domestic, but framed in a way that suggests that this particular location requires protection or conservation. They are fathers and mothers who begin to tell their story and as they do so there is a sense that there is a unifying connection between them and the sacred site on which they are standing. The ground is healthy, but it has re-grown out of muck, and this past must not be forgotten.

Love Me Tender was inspired by the myth of Iphigenia, and Euripides' Greek Tragedy Iphigenia at Aulis. The myth is centred upon Agamemnon and the relationship he has with his daughter, Iphigenia. Agamemnon needs to lead the fleet to the Trojan War yet the Gods have removed the wind from their sails. The community requires Agamemnon to make a sacrifice, to sacrifice his daughter, to appease the Gods, so that they can make the successful voyage to Troy.

Love Me Tender is not a re-telling of this story, but rather uses some of the central questions of the myth as a springboard. Iphigenia never appears onstage in this production, as the focus is on those who make the decisions about her life, and about those who witness, experience, and/or contribute to the sacrifices that occur within our world on a daily basis. It is about how love can rapidly mutate into fear, how within us all there is the potential to be both human and animal simultaneously, and asks how is it that we keep on going when we can see that there is a possibility for our entire world could go up in flames at any moment.

Tom Holloway's writing uses simple words to articulate extraordinary events. Many of the scenes in the play are like images that are pieced together pixel by pixel. It is only through the process of understanding each of the fragments, through repeating and collecting the fragments, that we begin to understand and articulate the whole. In some ways, many of the scenes are about individuals struggling to find a language, struggling to find words to describe an intangible.

For me, this is also a play that questions love, and how what we call love can be misinterpreted, mistrusted and can turn people inside out. What do we do when love can create great joy and great pain simultaneously? How is it that when we think we are holding onto love we can find ourselves acting in ways beyond our comprehension. - **Matthew Lutton, 2010**

Writer's Notes

So, I have to "provide you with an insight in to the playwright's world and give you a better understanding of the play"... Ouch. How do I let you in to my world, and will it give you a better insight in to the play? I always feel the moment I start to explain my work, it instantly becomes less interesting. In fact, I would say maybe a playwright should never be allowed to describe their own work. They do that by writing the play. Or at least I should never be allowed to describe my work, because it ends up like this...

I also have to talk about the inspiration for the play... Man, this stuff is hard. If I've done my job what inspired the play should be clear as you watch it. Maybe I should talk about Euripides' play here, but you shouldn't need to know about that to see my play. *Love Me Tender* is not an adaptation. It's inspired by Euripides' play but it's a play that needs to be able to exist on its own. If I start talking too much about the original, maybe it will get in the way of you experiencing my work.

Maybe I should talk about the inspiration for my themes in *Love Me Tender*, but again if I've done my job they should be clear and no doubt if I start to try to describe the inspiration, once again the whole thing will become instantly less interesting to you. There's things in this play that are very sensitive subjects, but if I've done my job you should feel okay engaging with them. Theatre can be great for that, letting you look at what might seem too difficult in 'real life'. That is, if I've done my job...

As you can see, I'm not very good at this kind of thing.

How did the play develop? I don't know. After a few attempts, this version just 'came out' one day and then I spent about a year or so polishing it and rewriting it. That doesn't sound very interesting though. How do you make these things interesting?!

What is the writer's journey? Well for me it's physical journeys from Australia to the UK and to Norway and everything in between. What's the emotional journey? It's a bit like this failed writer's note... All over the place. But one thing I can definitely say here is I don't like it when people say "it's hard to be a writer". Sure you live most of your life off scraps and you doubt yourself every other moment, but you're getting to do what you want to do. You don't have to be somewhere at 9am on the dot every day of your life. You get to work for yourself. You get to indulge your own imagination. Being a writer is brilliant. I'm very, very lucky to get to do it as is anyone else getting to do it, so don't listen to them if they tell you it's hard. It's not hard, it's brilliant.

Thank you for coming to see *Love Me Tender*. Thank you for engaging in these sensitive things with me. I hope you get something out of it. - **Tom Holloway, 2010.**

What other schools have said about Thinlce:

"Last night I brought a school group to see Antigone with about fifty students and ten teachers. We were all so impressed with the production. It was much appreciated by the teachers and students alike. I had a very stimulating lesson this



morning with my Year 11 Lit class, discussing the play and its staging, Year 9s were equally intrigued. There was so much that was thought provoking and the boys really had a lot to say and ask. A perfect springboard to the study of Oedipus Rex that we're just beginning. We were also very happy with the comprehensive, top-quality education kit that was provided. Many thanks it was really worth seeing, and will be remembered very vividly". **Teacher who attended Antigone, 2009.**

"Today you visited our school to speak about your interpretation of Antigone. I had gone with the School to watch the play with mild trepidation last Wednesday after studying it thousands of years ago in Yr 12 Lit and never really getting past 'the elements of Greek drama' that my teacher thought was the only important thing I needed to know. Fortunately I read the review of the Thinlce production in the Weekend Australian and decided I would give it another try. It turned out to be a fascinating experience.

For me, I loved the pared back, minimal set, especially the glass panels, and those haunting characters behind them that were ever present but physically and mentally trapped as the drama unfolded. The music too made it such a rich sensory experience and many times that I felt that I was virtually on the stage and part of what was developing.

So, thanks again. My faith in Greek Drama has been restored. Your time in speaking to us was much appreciated". **Teacher who attended Antigone, 2009.**

IN THE MEDIA...

Griffin Theatre Company launches Love Me Tender in their 2010 season

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Griffin Theatre Company Launches 2010 Season
Monday, 09 November 2009 10:58

Following the critical success of its 2009 season, Griffin Theatre Company has unveiled ambitious plans for 2010 - with four major productions, including co-productions with Company B, Sydney Theatre Company, Perth Festival and Thin Ice.

Having raised nearly three quarters of a million dollars since September's launch of a Capital Works Campaign, Griffin will also begin work on the SBW Stables Theatre renovations – and take the opportunity to further extend the company's reach, presenting new works at other theatres during the intended refurbishments.

2010 kicks off in style, with an extraordinary collaboration between playwright Tom Holloway and director Matthew Lutton. Following the highly acclaimed Don't Say The Words (premiered by Griffin in 2008), the pair have reunited for Love Me Tender, a bold, visceral and daring new work inspired by Euripides' Iphigenia at Aulis. Originally commissioned by Griffin, Love Me Tender will be a co-production with Company B and Perth-based Thin Ice. It will premiere at the 2010 Perth Festival, before playing at the Belvoir St Theatre Upstairs – with a cast including Luke Hewitt, Belinda McClory, Kris McQuade and Colin Moody.

Griffin's Artistic Director Nick Marchand said - "It's an incredible situation for us. Thanks to an overwhelming public response to Griffin's fundraising campaign, not only have we been able to accelerate much-needed renovations to the SBW Stables Theatre, but also working strategically with some incredible artistic partners, we have the chance in 2010 to bring Griffin's work to a new and wider audience. We believe it is going to be a landmark year for the company."

Visit: www.griffintheatre.com.au

Dates:

Love Me Tender

Belvoir St Theatre Upstairs

Previews: 18, 19 March

Opens: 20 March

Season: 21 March – 11 April

Career Profile: Matthew Lutton, director

ArtsHub | Monday, February 18, 2008

What's your background/training?

I trained at WAAPA for three years studying a multi-disciplinary course called Theatre Arts. So I trained in acting, directing and writing. Although, I am certainly not an actor!

Was directing something you always wanted to do?

Yes, I decided I wanted to direct theatre when I was at high school. Before that, I wanted to be a conductor. So I have always been attracted to the role of the creator – the individual who leads and guides a cohort of artists to shape and manifest a vision.

How would you describe your job to a complete stranger?

I direct theatre. I work with other artists to tell stories. Sometime I decide what the story is, sometimes people bring me the stories. And then I spend frequently up to two years preparing and developing that story until it is ready to be shared with a live audience

What's the first thing career related you usually do each day?

That's a hard question, as the line is very blurred. When I read the paper, I am always looking for stories and references. The music I play while eating breakfast often helps me think about what I need to rehearse that day. I eat a different breakfast when I am in full-time rehearsals! So, my career affects even my most standard of daily rituals.

Can you describe an "average" working day for you?

Well, it depends if I am in rehearsals or not. At the moment, I wake at 7:30, buy a paper and eat breakfast. I then usually look over my notes from the previous night, or read the scenes I am going to tackle that day. I rehearse from 10 – 6. Lunch often involves a meeting with a member of the production team, or a publicity call. After rehearsals, I am usually meeting someone else from the production team (lighting, sound, set or costume). I then have dinner (valuable alone time), and sit down on the couch and begin thinking and dreaming for the next day. A DVD episode, and then bed just after midnight. And then it starts all again. For six days a week. Although, my evenings are often interrupted by nights at the theatre, and vital drinking sessions with friends and colleagues.

Did you have a professional mentor? If so, can you tell us a bit about them and how they helped your career develop? If not, is this something you would have wanted or found helpful?

I have many mentors, from many different stages of my career. My most recent mentor is Neil Armfield. I was Neil's assistant last year at Company B, and he is my companion artist on Tartuffe. Neil basically comes to one rehearsal a week, gives me notes, offers thoughts and opinions (some of which I accept, some of which I disagree with), and usually leads a discussion with the company. So it is a

fantastic way of opening out the process with a regular collaborator. Neil has taught me how to listen to text, and how to find the music in words. The more time I spend with Neil, the more I feel I learn off him.

What's the one thing – piece of equipment, song, book, security blanket – that you can't be creative without?

A good couch and a good notebook. A really good notebook. I am very fussy about what I write in. Especially because I draw and sketch a lot. I need to have music. And at home, I rely on my Jack Russell for distraction. Whenever I need a break (an important part of the creative process), I go and annoy my Jack Russell.

What gets you fired up?

Ignorance and the ability not to inspect your own motives and life. People who aren't able to look at themselves honestly or with objectivity get me fired up. In the theatre, I loathe theatre that tells me how to think. Sentimental theatre. And I have little toleration for theatre that should be turned into television. If the story would be better told through a camera, then don't put it on the stage. I want to make theatre that can't be translated or duplicated on film.

Who in the industry most inspires you? Who would you most like to work with and why?

Lots of people inspire me, usually for their boldness and strong sense of self. I feel like Barrie Kosky teaches me even though I have never met him. I think Benedict Andrews is defining the current generation of theatre-makers in Australia. I am inspired by Italian director Romeo Castellucci and his unrelenting vision and philosophies. I devour the ideas of Robert Lepage and Robert Wilson, stealing their thoughts and making them my own. I like to work with people that I think are better than me, and can bring layers to my projects that I can't. Therefore, I am always inspired to work with new people.

What's the most challenging theatrical style or genre you've worked in?

Devising new theatre collaborative is by far the most challenging genre for me. Working with four actors and a bunch of designers to make a new piece of theatre from scratch (without a writer) is the most addictive, thrilling, satisfying, infuriating, and transforming process I have ever gone through. In the last twelve months I have work on new operas, dance theatre, Japanese Noh theatre, a one-man show, Greek Tragedy, new Australian theatre and currently, classic comedy. But group devised theatre still remains the most tantalizing and terrifying form of theatre I know.

What's the best thing about your job? The worst?

The best thing is the fact that the greatest concerns of my life are centred around art. That is a privilege and an honour. I find joy in the fact that I get to work with other amazing artists in an attempted to explore the most important invisible fibres that can unite our community.

The worst thing, is trying to convince people why the arts are important, and the shame that Australia hasn't yet been able to find a way to fully embrace its artists

What's the most exciting thing about stepping up to the plate at the Malthouse?

To be offered amazing resources, both human and material. I have inherited an amazing cast (one which I wouldn't be able to attract on my own), and an amazing team of creatives, who had already crafted a tantalizing skeleton for the play. I felt like I was surround by options and ideas, and had to rapidly start making decisions of what ideas I was going to pursue, and how to realize them. I arrived in Melbourne with nearly no preparation, as I believe that you can be a better assistant director if you don't arrive with lots of your own ideas. So I have been forced to rapidly dig into the material. However, working so frantically means that impulses are running high, and that the imagination is just flowing constantly. A wonderful state of creativity emerges when you don't have time to think.





Fire and ice

SARAH McNEILL

Tom Holloway and Matthew Larron share a vision for theatre.

Sydney writer Tom, and Matthew, artistic director of Laederville-based Thimble Productions, are hailed as the rising stars of Australian theatre and are currently collaborating on four projects.

One of their projects, a play called *Love Me Tender*, premieres at the Perth Festival.

"We have similar imaginations," said Matthew, as he prepared to start rehearsals on a script that has 13 fragmented but interconnecting scenes but no defined characters or location and no allocated lines.

"Tom has written some of the most visual and visceral works I have ever read," said Matthew, who is well known for his own powerful visual aesthetic.

Tom wrote the text during the searing and tragic bushfires of Black Saturday.

"It is a response to the unstoppable and immense destruction that demands sacrifice and our sense of disconnection," Matthew said.

Because Matthew and Tom both love re-inventing the classics and both endlessly question the nature of theatre, *Love Me Tender* is inspired by Euripides' *Iphigenia at Aulis*, which sees Iphigenia's father sacrifice his daughter for the sake of an army preparing for war.

Set in an Australian backyard, the play explores the relationship between a

father and daughter and the nature of leadership and sacrifice in the face of engulfing fires.

Even without any stage descriptions, Matthew said he saw five distinct voices emerge from Tom's fluid text.

"Tom's work is like a musical score," he said. "It is very rhythmic and each word is precisely placed."

"There is no thought between the words. The words are everything and each scene is like a cyclone thrilling to watch."

Matthew and Tom first worked together at Griffin Theatre Company on the acclaimed 2008 production, *Don't Say The Words* (inspired by Aeschylus' *Agamemnon*) and in 2011 will be premiering an opera together in Germany, *The Secret Life of Words*.

Love Me Tender is a collaboration between Thimble, Company B Belvoir and Griffin.

Explaining his collaborations with national companies Matthew said: "It is easier to take big ideas to big companies. They are always interested in developing new ideas for theatre and have the infrastructure to make it happen."

The cast of *Love Me Tender* includes Colin Meady, who was nominated for a Helpmann Award for his performance in Thimble's 2009 festival production of *Antigone*, Belinda McClory, Kris McQuade, Luke Hewson and Arky Michael.

It is on at PICA from February 20 to March 6.



Champagne Sessions - Every Sunday

All the Champagnes we pour by the glass upstairs in the Lounge sneak downstairs on a Sunday, to be poured at the bar. Smooth tunes by resident DJs *Das Marianas Collective*, oysters by our resident *Shucking King* and divine Champagne to choose from at callan prices - yes we love Sunday.

WA Today

Get set for a fabulous festival

ASHLEE CRABBE

January 21, 2010

Ahead of another Perth International Arts Festival, artistic director Shelagh Magadza talks to Ashlee Crabbe about another massive job ahead.

Backing up the most successful Perth International Arts Festival on record should be a daunting task, but artistic director Shelagh Magadza is taking it in her stride.

"The festival was really big last year and that amazed us. With everything that has happened with the world in the past year, we have been more cautious for 2010. But in fact the forecast is looking really good," she said.

"People are now becoming more aware, for example they now know that tickets sell really fast so they have to get in quickly. People are beginning to get the picture."

PIAF artistic director Shelagh Magadza. Magadza is at the helm of PIAF for her third year. Based in Perth for the past seven years, she arrived on a nine-month contract and had no idea she would end up staying this long. Magadza began working in festivals when she was 20. Her career has taken her across the globe and she now knows almost everything there is to know about the arts industry. "I really worked my way up from the very bottom," she said.

Perth is ranked the fifth most liveable city in the world, with one of the highest population growth rates in the country and has a constantly changing and developing skyline. Undoubtedly all of this has had its impact on the city's culture. "It is the subject of much debate in creative industries and amongst those in urban planning," Magadza said.

"Increases in growth and migration lead to an expectation of an improvement in life quality. Merging of different backgrounds and cultures definitely add to the quality of life and this not only affects the Festival but gives an increase in things to do and the entertainment around the city. It has really led to an enlightening of the whole precinct which can only be positive."

"We probably dropped this tag a while ago with many regenerative projects and lots of stylish innovation, this has helped us move past this," she said. "The trick is now to keep doing that and continue making positive growth." "There is so much soul-searching here and new ways of living, especially in terms of environmental influence with Perth having such beautiful surroundings. For example within the music industry our local artists have a real West Coast feel that is recognisable."

The Perth International Arts Festival is in its 58th year and will run from February 5 to March 1. Local acts will be joined by an impressive collection of artists from overseas. "I reckon in terms of numbers of events, without being statistically accurate, it feels like about 70 per cent (will come from overseas). But then in terms of bodies you would be surprised how many Australians there are, for example all of the Australian Youth Orchestra will be coming for the **Peter Grimes** Opera. There is a healthy proportion definitely," she said.

However Magadza doesn't think the influx of overseas acts such as **Marianne Faithful** will overshadow our local artists.

"We are producing some pretty amazing things in this country," she said. "*Peter Grimes* the Opera for example, after touring Australian capitals the show is then going to the States so really that is going to be an export for us. "There is a really high level of work being produced at home. Director Matthew Lutton is another real talent. **Grace** by Deckchair Theatre is an exciting undertaking that has taken risks by creating an entirely new production from the ground up. In it you can see how it is based on the West Australian landscape and on local issues," she said.

When asked about the enthusiasm of international acts to be a part of the festival, Magadza passes on the praise. One special inclusion in the festival is the play **Love Me Tender** by young director Lutton. Magadza describes Lutton as being extraordinary, having worked with him over the years in *Antigone* and *The Lady Aoi*. "It has been a real pleasure watching him develop and mature. He gets a great deal of support because he has real passion and he is very hard working. But he also mixes the visual image with a real knowledge of the text. "I think this is just the beginning for him."

Lutton is back to the Perth International Arts Festival for the third time in 2010 for the premier of *Love Me Tender*. "Obviously Perth is my home so it is an honour to be a part of the event," Lutton said. "The thing with the Festival is that the audience steps forward in a way that they don't do at any other time of the year. Their eyes are open and their ears are open. They want to be pushed out of their comfort zones and I revel in that," he said. "There is a different energy at this time of year, there is an eagerness to try something different. That is not to say that Perth is not open to this at every other time in the year, in any other city there is always a different energy within a festival."

Magadza baulks at the prospect of naming her festival highlights, admitting that it can change from day to day. She names **Life and Fate**, a theatre production from Russia, as one to watch. It is a stirring historical work that Magadza labels as "outstanding".

The closing concert **Sing the Truth: The Music of Nina Simone** is another highlight for Magadza, where four stars come together to celebrate the legacy of the soul diva. "It is going to be a beautiful way to end the festival especially in the location of Kings Park," she said. The free opening night **La Fura Dels Baus** will have 50-something Perth citizens up on stage in a visual spectacle, and Magadza lists this as another top pick. "Logistically this has been really difficult to organise so I am really looking forward to seeing how this will turn out on the night," Magadza said.

"We have been looking for people to take part since November. Many have experience working at heights such as being a part of a circus group but there are many who just had the right enthusiasm without outside training." She adds that there are a great deal of family events and free events for those not fast enough to get tickets.

Within the Perth International Arts Festival, the **Perth Writers Festival** runs from February 26 to March 1 and features writers such as AC Grayling and Barry Lopez. "We wanted to attract core literature goers and to get the attention of the whole country in terms of this, on par with the writers festivals in Sydney and Melbourne." Putting the Perth Writers Festival within the PIAF calendar allowed for cross-pollination.

"People have the opportunity to go between the many things that are on offer. For example the Edinburgh Festival is actually nine festivals in one and that works really well

for them," Magadza said.

Next year's festival will see the end of Magadza's contract as artistic director. When asked whether her future plans involve staying on in Perth, she is not able to give an answer. "It has been an incredible opportunity, but I can't think beyond 2011 at the moment. I have no idea," she said.

As artistic director there have been a lot of perks along the way, it is definitely a job description that is envied by many. "I do get to see a lot of the content before it comes to Perth, everything has to be seen by someone. It is very important because we know our audience and we know our context. This is definitely a part of the enjoyable aspect of my role, getting to visit other festivals and watching performances. All the travelling and everything can be tiring, but I am not complaining," she said.

But travelling is not the highlight of the job. It is seeing the shows performed for the Perth audience that excites the director most. "I go to at least one show every day, sometimes two," she said. "It is very interesting and very important, especially with the live shows because every performance is different. It is very rewarding to see them in our theatres and with local audiences. I love being able to see the looks on peoples faces."



A review of our most recent production

The Duel: Perth Institute of Contemporary Arts

By [Gillian Clark ArtsHub](#) | Wednesday, July 08, 2009

With *The Duel*, Matthew Lutton's company ThinIce, becomes an Associate Company of STC until 2011. The Sydney season preceding Perth is the first production to be performed outside WA for the recently re-branded ThinIce, and is a deviation for the young director.

The Duel is a unique theatrical response to a single chapter from Fyodor Dostoevsky's 1880 novel, *The Brothers Karamazov* – a delicate theatrical experience where events from the past linger and search for confession.



Zosima is a young man who lives a life of debauchery where nothing is out of bounds. The night before a deadly duel, rebellious young soldier Zosima (Luke Mullins) wakes with an overwhelming sense of guilt and insight.

Recalling the words of his dying brother, a sudden leap of understanding transforms his life forever and draws to him a mysterious stranger (Brian Lipson) harbouring a dark secret.

Earlier this year Luke Mullins performed in both Sydney and Perth in STC's *The War of The Roses* and he was recently awarded a Green Room Award for Best Supporting Performer for the Company's *The Season at Sarsaparilla*. Brian Lipson's Sydney stage credits include Company B's *Scorched*. Completing the cast in a number of roles are Perth-based actors Renee McIntosh (*Cyrano de Bergerac*, *Who's Afraid of Virginia Woolf*, *Honour*) and David Lee Smyth (*The Messiah*).

Lutton's direction is a hybrid of fluently placed drama with its trademark pure movement of actors delivering inflamed performances. The Brechtian style delivery to audience is riveting and succeeds in doing what an author would relish of his work – make exceptional. "This production has a gentler style of storytelling that differs from my last few pieces in Perth. It doesn't use large theatrical effects or intense imagery, but instead aims to have impact and create joy through its simplicity," said Lutton.



Brian Lipson whose presence is worldly wise and his character of the mysterious stranger viscerally delivers his secret past and states, "No man is wise from another man's woes". There is a poignancy to these words throughout the production, and the layering of this and other profundities; for

example, 'Life is a paradise', is successful due to the holistic direction that Lutton delivers on stage of being human.

Luke Mullins, who is very captivating as Zosima, convincingly portrays a man who is on the precipice of transformation. The supporting cast of Renee MacIntosh, who skillfully maneuvers between all the female roles, and David Lee Smyth offers some gentle cadences to his parts. With the set and costume design by Claude Marcos there is inspired representation of the 1826 events into the 21st century setting bleak as it is. Illustrative of this work, Marcos has shed an exquisite eye along with lighting designer Damien Cooper, and Kingsley Reeve's choice sound design, to produce a subtly rebellious staging of this simple, yet resonant odyssey.

CO-PRODUCERS

COMPANY B BELVOIR

Company B is one of Australia's most respected and celebrated theatre companies. Under Artistic Director Neil Armfield and General Manager Brenna Hobson, the company performs at its home, the historic Belvoir St Theatre located in Surry Hills, Sydney where it stages a 12 month Season of work. The company also tours to major arts centres and festivals both nationally and internationally. Company B works with Australia's most prominent and promising playwrights, directors, actors and designers to present an annual artistic program that is razorsharp, popular and challenging.

Belvoir St Theatre's greatly loved Upstairs and Downstairs stages have been the artistic watering holes of many of Australia's great performing artists such as Geoffrey Rush, Cate Blanchett, Jacqueline McKenzie, Noah Taylor, Richard Roxburgh, Max Cullen, Bille Brown, David Wenham, Deborah Mailman and Catherine McClements. Landmark productions like *Cloudstreet*, *The Judas Kiss*, *The Alchemist*, *Hamlet*, *Waiting for Godot*, *Gulpillil*, *The Sapphires*, *Stuff Happens*, *Keating!*, *Parramatta Girls*, *Exit the King*, *Who's Afraid of Virginia Woolf?* and *Toy Symphony* have consolidated Company B's position as one of Australia's most innovative and acclaimed theatre companies. Company B also supports outstanding independent theatre companies through its annual B Sharp season.

GRIFFIN THEATRE COMPANY

For three decades, from its diamond stage in Kings Cross, Australia's leading new writing theatre has been a small but spirited engine room, consistently breaking new ground to create theatre experiences that are innovative, thrilling, provocative and transformational.

Back in 1986, playwright Michael Gow launched his career at Griffin with *Away* – now Australia's most performed play. The hit films *Lantana* and *The Boys* began life as plays first produced here, as did the television series *Heartbreak High*. Premiere productions, such as *Wolf Lullaby*, *Kafka Dances*, *The Story of the Miracles at Cookie's Table* and *Holding the Man* continue to reaffirm Griffin's claim as a place of good beginnings.

Looking forward, Griffin is preparing for the next three decades, with a playwrights' residency and artistic development programs offering opportunity to new theatre-makers, and its ambassador and education programs providing access to new audiences. Now, as Griffin realises its role as a national theatre for new writing, it will regularly tour its productions around the country and – through Griffin Independent – promote a creative dialogue between playwrights from Australia and the rest of the world. Join us on one of Australian theatre's most exhilarating journeys.



About ThinIce

Based in Perth, ThinIce incubates and presents unique performance projects that exceed the common expectation of what is possible in theatre in Australia. The company is a mobile unit, working on a national scale, to create signature works in collaboration with other organisations.

Under the leadership of Artistic Director Matthew Lutton, the company works with eclectic and forward-thinking artists to create performances that break artistic boundaries. Drawing inspiration from rich material from around the world, ThinIce not only aims to reinvent powerful stories but to explore the possibilities of the theatrical form itself.

ThinIce is a leading innovator producing sophisticated contemporary theatre, which exhilarates and inspires. Through its productions, ThinIce re-inspires existing theatregoers and builds audiences for the next generation.

Board of Directors

- Richard Lilly (Chair)
- Zoe Atkinson
- Noel Kagi
- Marnie Karmelita
- Matthew Lutton

Staff

- Matthew Lutton - Artistic Director
- Natalie Jenkins - General Manager
- Annelies Crowe - Administration Assistant (Volunteer from WAAPA)
- Natalie Cameron (NRC Communications) – Publicity
- Mike Nanning – Production Manager

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Club Ti

CLUB Ti is ThinIce's membership program, which provides an opportunity for our supporters to be connected and up to date with all our latest news and developments.

For an annual fee of \$100, CLUB Ti members receive a range of benefits including :

- Complimentary double passes to productions
- Invitations to exclusive CLUB TI post-show functions - an opportunity to socialise with other club members and to meet the artists
- Newsletters keeping you up to date with our latest adventures.

By being a club member, you will join a dedicated group of Perth theatregoers who are willing to support local contemporary artists who take risks.

The Skater's Club Donation Program

The Skater's Club is ThinIce's annual philanthropy program. A number of individuals have already donated to the company and we thank them for their support:

Ice Sculptor

- Taylor Family

Silver Skaters

- Craig and Katrina Burton
- Martha and Charlie Robertson and family

Royal Blue Skater

- Frauke Chambers

Blue Skaters

- Professor Alex Cohen
- Adrian Fini
- Jennifer Piper
- Anonymous (3)

Why give?

To continue keeping our ticket prices affordable and our projects at the forefront of Australian theatre, we rely on private support. Without the annual support of donors and patrons, ThinIce would not be able to provide Perth audiences with some of the most imaginative and adventurous theatre experiences in the country.

Your support will have a direct impact on the quality of our work. It allows us to continue collaborating with visionary artists from around the country and to tour new West Australian theatre to national and international circuits.

ThinIce has Deductible Gift Recipient (DGR) status from the ATO. Therefore, all donations over \$2 are tax deductible.

To make a donation or join Club Ti, please contact us at:

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