

STATE THEATRE COMPANY PRESENTS

# That Eye, The Sky

ORIGINAL STORY BY TIM WINTON

STAGE ADAPTATION BY JUSTIN MONJO & RICHARD ROXBURGH



## Study Guide

BY HANNAH MCCARTHY-OLIVER

**STATE  
THEATRE  
COMPANY**  
SOUTH AUSTRALIA

*You see that shooting star, Ort?  
That's the sky shedding a tear.*

- Sam Flack

**24 August - 16 September, 2018**  
**Dunstan Playhouse**

**RUNNING TIME**

**Approximately 90 minutes (no interval).**

**Suitable for Years 9-12.**

**Warning: Contains sexual activity, adult themes and moderate coarse language.**

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THE CAST WITH DIRECTOR KATE CHAMPION (FRONT CENTRE).  
PHOTO: KATE PARDEY

## SYNOPSIS

Morton Flack (Ort), is a 12-year-old boy who is trying to make sense of his life in a small Australian country town. He lives with his mother, father, sister and grandma ('Grammar'). Ort spends most of his time with his friend, Fat Cherry, fighting with his sister, and getting lost in his imagination.

All is seemingly normal until his father is seriously injured in a car accident. This event throws the Flack family's world into a state of disarray as they try to grasp the reality of what has happened. The friendship between Fat Cherry and Ort disintegrates. Ort's world is collapsing and he turns to the all-knowing sky for comfort and answers.

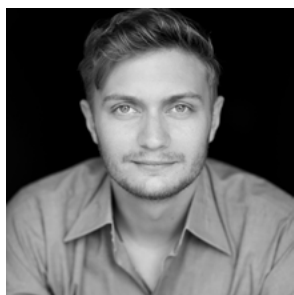
From out of nowhere, a stranger, Henry Warburton, enters the Flacks' lives and offers them healing, help and salvation through faith in God. All the while the sky is watching and Grammar is still waiting to be taken to heaven. Warburton converts Ort and his mother to Christianity, but encounters resistance from Tegwyn, Ort's sister, who is dealing with her own path to adulthood. Slowly, it is revealed that Warburton has many demons living within himself. Tegwyn tempts him and they wind up in a sexual encounter.

**Spoiler alert:** The story concludes with Grammar passing away, Sam Flack (the father) waking from a coma, feathers raining from the sky, and Ort's cloud descending over the family home.

*For more, watch the trailer for the show online:  
[statetheatrecompany.com.au/shows/that-eye-the-sky](http://statetheatrecompany.com.au/shows/that-eye-the-sky)*



# CAST



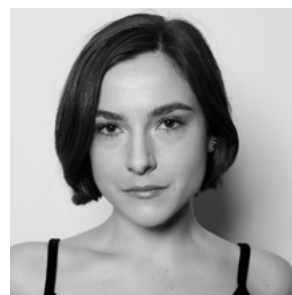
**Tim Overton**  
ORT FLACK



**Chris Pitman**  
HENRY WARBURTON



**Elena Carapetis**  
ALICE FLACK



**Kate Cheel**  
TEGWYN FLACK



**Bill Allert**  
SAM FLACK



**Ezra Juanta**  
FAT CHERRY



**Michelle  
Nightingale**  
MRS CHERRY / GRAMMAR



**Rory Walker**  
MR BILL CHERRY

# CREATIVES



**Tim Winton**  
WRITER



**Justin Monjo**  
PLAYWRIGHT



**Richard Roxburgh**  
PLAYWRIGHT



**Kate Champion**  
DIRECTOR



**Geoff Cobham**  
SET & LIGHTING  
DESIGNER



**Alan John**  
COMPOSER



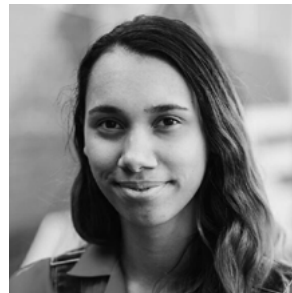
**Renate Henschke**  
COSTUME DESIGNER



**Andrew Howard**  
SOUND DESIGNER



**Alex Hayley**  
STAGE MANAGER



**Alira McKenzie-Williams**  
ASSISTANT STAGE MANAGER



**Clare Miyuki  
Guerin**  
STAGE MANAGEMENT  
SECONDMENT



**Wendy Todd**  
ASSISTANT DESIGNER



**Martin Hughes**  
CONTACT  
IMPROVISATION



**Nikki Souvertijis**  
CONTACT  
IMPROVISATION

TIM WINTON: PHOTO BY DENISE WINTON  
RICHARD ROXBURGH: PHOTO BY EVA RINALDI

# A NOTE FROM THE WRITER

I was 25 when I wrote *That Eye, the Sky*. My twenties were a hectic and productive period. Looking back, I'm amazed at the energy I had. In those days was writing a book a year. To keep the wolf from the door, but also because, somehow, I could. Those were the days!

This was a novel in which I turned a corner and found a fresh confidence that stemmed entirely from the language I was using. In the mid-80s, when regional writing and demotic voices were fast falling from favour in Australia, I was hell-bent on telling Ort Flack's story in a vernacular that was balls-to-the-wall and completely unapologetic. It felt a bit mad, even to me, but I had a lot of fun doing it, and later I saw this was the point at which I finally sucked up my nerve and went my own way as a writer.

In a sense, *That Eye* (1986) was a dress rehearsal for *Cloudstreet* (1991). I had very modest expectations for both books, and in each instance the reception was completely unanticipated and overwhelming.

I really admired the stage adaptation Justin Monjo and Richard Roxburgh mounted in 1994, and I'm pleased to see their play being given another life by Kate Champion and State Theatre Company.

*Tim Winton*



# A NOTE FROM THE DIRECTOR

The thing I love most about Winton's writing is his resistance to closure. Beyond his knack of capturing the Australian vernacular without sounding forced, and beyond his beautifully complex and confused characters, it's this trait that I find most appealing.

In his own words: *Closure is a sort of confection, it's a construct that people wrestle on to the messiness of life. But life is open-ended and cyclical, more ragged, more strange, harder to wrangle neatness out of than people will admit.*

It's also his duality that I appreciate. Whenever Winton invokes a sense of foreboding he often simultaneously provides a pathway to hope - wherever there's despair it's usually accompanied by a down-to-earth sense of humour and emotional directness.

Underpinning all Winton's writing is an awareness of the fragility of men, women and children, along with the possibility of redemption, both earthed and mystical. His themes are simultaneously epic and everyday, fantastical and mundane – all such rich and challenging fodder to bring to the stage.

I'd like to acknowledge the talents of Justin Monjo and Richard Roxburgh in adapting Winton's book so well some 20-odd years ago, and to Justin for his advice on the script. A special thank you to Georgie Brookman for having the vision and the trust.

Recently, I experienced the sudden death of a family member who spent eight days in a coma before dying. Even as a life-long atheist, this sudden tragic event threw into question all the logical, science-based beliefs I'd always held on to so strongly. In the darkest moments, I could suddenly well imagine placing my faith in a magical cloud appearing over my house.

I wish to dedicate this season of *That Eye, The Sky* to my nephew, Felix Burrows.

*Kate Champion*

To hear Kate speak about *That Eye, The Sky* and learn more about her, please visit: [soundcloud.com/state-theatre-company/kate-tangent](https://soundcloud.com/state-theatre-company/kate-tangent)

# Q & A

WITH KATE CHAMPION - DIRECTOR



PHOTO: KATE PARDEY

**What are your intentions in bringing *That Eye, The Sky* to the stage?**

My main intentions are to take inspiration from Winton's ability to simultaneously evoke humour within despair, faith alongside helplessness and simple truths inside complex scenarios. As with all theatrical interpretations of books, I hope to create stimulating imagery and a robust physicality that can only be truly appreciated within a live context.

**In the conversations you have had with the creative team, what are some of the key decisions you have arrived at?**

In design meetings the creatives share 'the lead' as much as I do. With Geoff Cobham, the designer (lights and set), we talked about the design being 'elemental' rather than realistic – so no detailed or strongly defined rooms with furniture, but rather a space that can evoke outside as easily as inside. A sense of the horizon, the isolation and of course the sky. With Alan John, the composer, we've just begun to feel our way. Alan has sent me some tracks he's made playing his harmonium and they're a really good indicator of the atmosphere we want to create - something along the lines of 'foreboding with threads of hope'.

**What are some of the processes you go through with the cast to bring this story to life?**

State Theatre Company have, on my request, engaged a contact improvisation teacher during the first two weeks of our rehearsal period: Martin Hughes, a very experienced teacher of the form. Contact improvisation teaches you to use the physical ability you already have to engage with other bodies in an inherently organic and authentic manner. I find it invaluable to practically every production I work on.

**What is it about Winton's story that resonates with you the most?**

I love how Winton uses the Australian vernacular without ever sounding forced or contrived. I also think he's managed to get inside the head of a 12-year-old boy and express his concerns and observations in a delightful and insightful way.

# Q & A

WITH TIM OVERTON - ORT FLACK

## Who is Ort?

Ort is the central character of the original book by Tim Winton. Ort is the main narrative voice in the book and we experience the story through his eyes. Ort is 12 years old and deeply loves his family.

## What is Ort's relationship with other characters in the story?

Ort seems to get on really well with everyone around him, at least to begin with. He has a close relationship with his mum and dad, and a not unusual love/hate sibling relationship with his older sister, Tegwyn. He has a best friend, Fat Cherry, and his own personal pet chook, Errol. Ort is fascinated by the people around him and loves to watch them and watch over them and learn from them.

## What process have you gone through to bring your character to life?

This show has presented an opportunity to explore our characters in a very physical way. I started by thinking back to what it was like when I was 12 years old, how I walked around, how I related to other people in space. I've been exploring a lot of movement led by the top of my head, it was something I had observed in some young relatives of mine. Kids of 12 often lead with their heads and their bodies look like they are trying to catch up. It's a fun way to get around actually.

## What were some of the challenges you faced in bringing your role to life?

I've recently turned 30, I'm 6 feet tall and I'm playing a 12-year-old. This is not an unusual proposition in theatre at all, but it does mean being extra conscious of the way you relate to the others on stage. Something that can be a big challenge, and also a fun game, is finding ways to embody someone much younger than yourself. Not trying to pretend to be shorter and younger-looking, but acting more youthful and positioning myself below people inside the stage picture. Sometimes it doesn't matter at all, but sometimes it helps to set the scene and tell the story.

## Do you have any favourite lines from the show?

I have heaps of favourite lines, Ort is a funny bugger and has some crackers. One of my favourites is when he outright asks someone about their speech impediment. He doesn't seem to mind asking a question that other people might find awkward. He makes me laugh a lot.

## Is there a moment in *That Eye, The Sky* that particularly resonates with you?

There is a moment early on when Ort describes walking around the house and checking in on his family to make sure everyone is alright. I connect with this a lot. That spirit of love and care I think is very beautiful, especially in a younger character.

# Q & A

WITH ELENA CARAPETIS - ALICE FLACK



ELENA WITH KATE CHEEL (TEGWYN).  
PHOTO: KATE PARDEY

## Who is Alice?

Alice, whose last name was Benson before she was married, is the mother of the protagonist of the play, Morton (Ort) Flack. She also has a daughter who is older than Ort; her name is Tegwyn. Alice is married to Sam. Sam's mother, who they call 'Grammar', also lives with them. In her younger days she was a hippy and lived a carefree life.

## What is her relationship with other characters in the story?

She loves her family very much. They live in a small community outside of Perth so they don't really have many friends and very much rely on each other. She would do anything for her family.

## What process have you gone through to bring your character to life?

My process is to figure out who she is, what she wants, what makes her tick, what her thought processes and points of view are. Then, once I've discovered her inner, psychological qualities, her physical and vocal qualities will follow.

## What do you like most about your character?

Like many people from the country, she is incredibly resilient. Throughout her life she has had to deal with hardships, losses, griefs and setbacks. She has to deal with an enormous blow to their life during this play, and she does it through sheer will and a huge amount of hope and love.

# Q & A

WITH KATE CHEEL - TEGWYN FLACK

## **Who is Tegwyn?**

Tegwyn is the 16-year-old daughter of Sam and Alice Flack and the older sister of Ort. She is unsatisfied by her current life, feeling frustrated, trapped and bored. Tegwyn feels like the outsider of the family – she can't wait to move out of her home in the country and get a job in the city.

## **What process have you gone through to bring your character to life?**

I began the process of building my characterisation of Tegwyn by reading the source material and Tim Winton's novel *That Eye, The Sky*. I noted her behaviours and the things she said to glean an insight to her thought processes and habits. I also paid attention to the way other characters in the novel observed and spoke about her, as this can be useful to discover her particular relationship to the people around her. I then layered in her given circumstances to make informed choices about her physical and vocal life – drawing on facts such as her age, environmental surrounds, family life and historical context to help me make choices about her posture and voice.

## **What are some of the challenges you've faced in bringing your role to life? What do you like most about your character?**

There is a lot going on for Tegwyn at this moment in her life. Like most teenagers, she is struggling to assert her identity and independence but feels stifled and resentful of her family situation. She often takes out her frustration on the people around her and can behave quite unkindly. It's been an important challenge for me to make sure the depth and complexity of Tegwyn's experience lives beneath the surface of her actions and words. I hope to reveal that beyond her sarcasm and irritability exists a sensitive and thoughtful young woman in a critical time of growth.

I really like Tegwyn's authenticity and no-bullshit attitude. She always speaks her truth, even when it gets her into trouble. I also think she has a wicked sense of humour.

## **Do you have any favourite lines from *That Eye, The Sky*?**

I really love Ort's line to his friend Fat when he's describing the feeling of sharing a quiet moment with someone:

*When it's like this, doing something quiet with someone – like when Dad and me are walking through the forest – you feel like you know what both of you are thinking and you don't have to talk.*

I love the simplicity and insightfulness with which he articulates that beautiful feeling of comfort and calm.

# Q & A

WITH BILL ALLERT - SAM FLACK

## **Who is Sam?**

Sam is Ort and Tegwyn's dad, Alice's husband, Grammar's son, and Bill Cherry's lackey. He's a continual presence in the story.

## **What is his relationship with other characters in the story?**

It's a really interesting question because so much of what you see of my relationships with other characters is how they react to me. Due to the state I'm in – in a kind of conscious coma of sorts – I'm (mostly) unable to engage with the other characters. Henry, Alice, Ort and Tegwyn get what they need from me, or at least try to get what they need from me, without me being able to influence that. I see Sam as almost the Sun of the story with the other characters orbiting around him – it's just that he has no idea that that's what's happening.

## **What processes have you gone through to bring your character to life?**

I researched what people actually look like and how they behave when they're in comas, and also read accounts of people who had been in long comas and then 'woken up'. Hearing them describe what it was like to be in that state, and then awaken, so to speak, was very helpful. We had to find/decide what sort of state Sam was in, how much control he has over his body, etc. One thing that helped me a lot was thinking of his eye movement like a baby's, where his eyes are pulled to movement and other stimuli almost without his control.

## **What are some of the challenges you've faced in bringing your role to life?**

The greatest challenge for me has been finding the balance between staying focussed and being a presence in the scene without 'doing' too much. I've never before had to maintain such sustained stillness with a character.

## **What do you like most about your character?**

I like how he manages to affect the other characters. There is a purity in his existence, an unfiltered essence that resonates with the other people in his life.

## **Do you have any favourite lines from *That Eye, The Sky*?**

I actually love Ort's line '*Those are my Dad's tools!*', which he says to Mr Cherry. He is so angry in that moment, and of course it isn't about the tools, it's about the injustice he feels that his Dad as he knew him has been taken away from him.

## **Is there a moment in the show that particularly resonates with you?**

There are so many, but probably the ones that get me the most are two that I have with Ort. The first is when I appear in his dream, and the second is at the end of the show. They are both very powerful for me because I have two sons around Ort's age, and it's not hard to feel emotionally connected in those moments when I imagine how it would feel in real life.



# Q & A

WITH EZRRA JUANTA - JAMES CHERRY, AKA FAT CHERRY



EZRA WITH DIRECTOR KATE CHAMPION & BILL ALLERT (SAM).

PHOTO: KATE PARDEY

## Who is Fat Cherry?

Fat is Ort's best friend and neighbour they are the only two Year 7 kids in their whole school. Fat's mum and dad own a small petrol station/garage/shop in town where Ort's dad, Sam, works as well.

## What is his relationship with other characters in the story?

Fat's only real friend is Ort, but that all starts to change after Sam's accident.

## What process have you gone through to bring your character to life?

Just reading the book to try and get a real sense of his character. That and life experiences I could recall or had witnessed.

## What are some of the challenges you've faced in bringing your role to life?

It's always a challenge playing a character that is much younger than your own age. In this case, 20 years younger than me. You want it to be believable and find the right balance of playing truth without being too much of a caricature. I always find, when playing younger characters, the best way to make it believable is by making sure there is a level of innocence that is present.

## Do you have any favourite lines from *That Eye, The Sky*?

I like a lot of Ort's lines. I love his recounting of the biblical stories, how he says '*Jesus made plonk*'. And my favourite line in the book didn't make the cut in the play, but it's when Ort says: '*I came out of that bum, gotta face the facts.*'

## Is there a moment in the show that particularly resonates with you?

There are lots. It changes every day. It's hard to choose one. If I had to, I'd say at the time of answering this question, it would be Tegwyn and Alice's fight in the Christmas scene. It's pretty real. It's the kind of fight you can only have with family. It's never pleasant, and at the end the hatchet is buried (for now), but in all of it the brutal honesty comes from a place of love.

# Q & A

WITH MICHELLE NIGHTINGALE - MRS CHERRY & GRAMMAR

**Can you describe a bit about your characters, Grammar and Mrs Cherry? What are their relationships with other characters in the story?**

Grammar is the mother of Sam Flack, mother-in-law to Alice, and grandmother to Ort and Tegwyn. She has lived with the Flack family for a number of years as her health has declined and she has needed to be looked after. She has Alzheimer's Disease and so therefore she is not necessarily lucid or has a sense of reality throughout the play but that is not entirely clear either.

Mrs Cherry is married to Bill Cherry and mother to Fat Cherry. Bill owns the service station across the road and employs Sam Flack. Mrs Cherry is a highly emotional woman and feels the guilt regarding Sam's accident.

**What processes have you gone through to bring your characters to life?**

To find the character of Grammar, it has really been about changing physically – finding the posture and the demise of a human body as it ages and deteriorates, especially with a disease. Mentally, [it's about] nearly turning back time to nearly imitate childlike behaviours.

Mrs Cherry is a strong woman but still lives in a time where women were meant to be outwardly supporting their spouse regardless of their opinions and responses. She struggles with being put into an impossible position.

**What are some of the challenges you've faced in bringing your role to life?**

The biggest challenge has been realistically bringing a 77-year-old woman with Alzheimer's to life. It is so important that this character is not overplayed. When you are not 77 years old and don't have an affliction where you no longer have short term memory and where your usual personality is shrouded, becoming that character takes time and sensitivity. It has been a wonderful experience though in finding the little things that make Grammar.

**Do you have any favourite lines from *That Eye, The Sky*?**

Grammar: *Will you bring them? Am I ready? Will you come for me?*

The questions are so earnest and yet so despairing. I can just imagine that older, sick people just want to be released from a reality that is so foreign and so unlike who they have always been.

**Is there a moment in the show that particularly resonates with you?**

The scene when Tegwyn and Alice confront each other. Tegwyn verbally attacks her mother and calls her all kinds of nasty things, just like many teenagers do, and Alice initially bites back and then diffuses the confrontation by holding her tightly and repeating her love for her daughter. Maybe in my melancholy of going back to be more childlike with the character of Grammar, this scene also takes me back to my own teenage years.

# A BIT ABOUT

HENRY Warburton, AS PLAYED BY CHRIS PITMAN



CHRIS WITH TIM OVERTON (ORT).  
PHOTO: KATE PARDEY

Chris Pitman plays the character of Henry Warburton, who is a complicated and mysterious stranger. He claims to have come into the lives of the Flacks to show them the way to God and salvation. Henry needs healing himself and has an ungodly, dark side. He once was blind but through a miracle can now see. Henry preaches what he has read from the bible. Tormented by his past. He came to the farm to 'try to heal Sam'. Henry preaches spirituality but is lost himself. He has an artificial eye.

## Q & A

WITH RORY WALKER - MR CHERRY & OTHERS

**Who is Mr Cherry?**

Mr Cherry lives close to the Flacks, he is a mechanic and runs the town roadhouse. He gives a bit of work to Sam Flack who lives close by. Cherry is a mean-spirited, gambling man who is selfish.

**What things have assisted you in bringing Mr Cherry to the stage? What is the biggest challenge you have had in bringing Cherry to life?**

I have thought about the people in my life who remind me of him. The challenge I have had with Mr Cherry is trying to understand what might make a person so mean.

**Is there a moment in the show that particularly resonates with you?**

The part of the show that resonates with me is Henry Warburton thinking after all he has done to help the Flacks that he is not worthy of his god's love, and he never will be.

# COMPOSITION & SOUND DESIGN

WITH ALAN JOHN - COMPOSER

**How would you describe the sound design/composition for *That Eye, The Sky*?**

The music consists of recorded pieces and atmospheric textures played on an old harmonium (a type of small organ with bellows that are pumped by the player's feet), accompanied by low and high accurately tuned chime bars played by the cast. The harmonium tracks are put through various effects units (including an electric guitar 'wah wah' pedal) to make them sound ethereal and 'other worldly', so that they become an aural equivalent of the mysterious, hovering, heavenly cloud that only Ort, the 12-year-old narrator, can see. At the same time, the sense of breath provided by the bellows and the wooden creaks and slightly off tuning of the instrument gives it an 'organic' presence that compliments the earthiness of the production. Clean digital samples or synthesised instruments, for instance, would have felt quite wrong for the show.

**What processes do you follow to create the soundtrack/composition for plays?**

I soak myself in the world of the play. In this case, I read the novel on which it is based. I research and listen widely if there's a specific character required (ethnic or period) and attend rehearsals regularly to absorb the rhythm of the piece as it evolves. Obviously, I discuss with the director about the role they see for music – should it be confined to transitions between scenes or will it also play under dialogue? – then prepare some first drafts to introduce into rehearsals. Never be precious about these pieces. Even if everyone loves them you must always be ready to have the drafts modified and edited right up until opening night. For example, they will tell you a piece is way too short so you will double the length, but as the actors get quicker you inevitably have to shorten it again.

Intrusive scoring – by which I mean music that overstates the emotion of a scene or attempts to do the actor's work for them or uses orchestration that conflicts with the frequency of an actor's voice – has to be avoided, and sometimes it's not until you are in the theatre that you can judge this. The show comes first, and sometimes you have to acknowledge that music you really like in isolation is not serving the piece.

For me, a crucial decision that needs to come early in the process is finding a sound 'palate' for the play. I often choose instruments that have a kind of symbolism

# COMPOSITION & SOUND DESIGN

WITH ALAN JOHN - COMPOSER (CONT.)

conducive to the themes (literary not musical) that underlie the text. For instance, Ibsen's heroine Hedda Gabler is the daughter of a general and even though his play is all set in a living room you can see it as a kind of battleground where she is gradually out-manoeuvred by the forces of conventional society. Her suicide is akin to that of a captured officer who refuses to surrender. For the scene changes in *Hedda Gabler*, I scored music for banks of trumpets and kettle drums to suggest the battle that is raging in her mind.

For *That Eye*, there is a metaphysical dimension to the piece that is ambiguous: Is Warburton's brand of non-institutional Christianity a positive or dark force? Are Ort's visions evidence of a benevolent God or a disturbance in his brain? The sound of the harmonium brings aural baggage with it – reminders of small chapels and old time religion – but when subjected to digital FX it can expand to suggest swirling cosmic realms, the music of the spheres. The on-stage bells can likewise suggest a church carillon, but they also have a cold purity about them that helps convey the timeless spirituality that underlies the everyday events of the play.

**Have you encountered any challenges along the way?**

The chimes I wanted were unavailable in Adelaide and we had to buy a set from Japan (they're quite expensive, too) so there was a bit of an anxious wait for them to arrive. None of the cast are trained musicians so I've had to invent a simplified, foolproof notation that doesn't involve a score – just 'left hand/right hand' indications.

**What do you hope the audience thinks and feels whilst listening to your composition?**

Disturbing and dark thoughts at times; uplifting, even transporting feelings at others.

**Did you take inspiration for your work from elsewhere?**

Always. The great film music composers (Bernard Hermann, Alex North, Leonard Rosenmann, Thomas Newman) who are able to underscore dialogue in a subtle but almost operatic way. Harmonically, in this show, 20th century French composer Olivier Messiaen, and Finnish composer Jan Sibelius. For a sense of infinite vistas and the god-like in nature, Alaskan composer John Luther Adams.

# COMPOSITION & SOUND DESIGN

WITH ANDREW HOWARD - SOUND DESIGNER

**How would you describe the sound design for *That Eye, The Sky*?**

The sound design for *That Eye, The Sky* is quite minimalistic and could be compared to Australian Western Films such as *The Proposition*. It draws on sounds of the outback and minimalist music to create its environment.

**What processes did you go through to create it?**

This one has been quite minimal regarding process. I've sourced and collated the sound effects and structured these in within the show and with Alan John's music.

I have 30 speakers spread all around the theatre to give me enough options to create an immersive sound environment.

**What outside influences have inspired your final product?**

I generally am influenced by movie sound design, such as that used in *The Proposition*.

**What do you hope the audience experiences whilst listening to your work?**

The end goal for me is for the audience not to notice the sound design but leave the theatre having experienced the world in which we are creating.

**Is there anything in the story of *That Eye, The Sky* that particularly resonates with you?**

I really like the darkness that the character Henry Warburton brings to the story.



# SET & LIGHTING DESIGN

WITH GEOFF COBHAM - SET & LIGHTING DESIGNER

I am in a unique position, as I am both the set and lighting designer. This is unusual in Australia but is more common in Europe where this combined role is called Scenographer. As I design the set, I am also visualising how I will be lighting it. Much of the set is designed so it will allow me to play with light upon it.

As the Director (Kate) and I unpack the play together, we create a storyboard with set and lighting ideas for each scene. This forms the template for the design. However, the bigger discussions are about the emotional landscape of the play and how best to convey this with set and lighting. Kate and I are not seeking to create a realistic setting, rather we hope to build an emotional atmosphere with the set that supports the play. This process is long and involves compromise and reimagining as practicalities and budget reality kick in!

## Key elements of the set

- Start of the show – behind builder's plastic, Vaseline lens
- Car crash moment – technical impact - cloth blows out over audience and becomes the 'cloud'
- Back wall – made of 50 queen-sized mattresses
- Huge set – takes up entire stage, situated from catwalk to catwalk
- Stage lighting - lit from above, underneath and sides
- Thrust has water in it – used for baptism, washing, river/swimming
- Set on a farm property
- Set dressing - tyres, 44 gallon drums, ladders and old mattresses
- Characters to 'scratch' away at the 'scratchings'/dirt (see image) to reveal spaces that are more domestic and reveal landscape underneath
- Tyres create the old school house
- Errol the Chicken
- Wheelbarrow
- Mattress for Grammar
- Old piano
- Southern Aurora

## Pinterest page

Theatre companies sometimes use shared sites, such as Pinterest, to share visual ideas which inform the designs that are realised on stage. Visit pins from the Director and Designer for *That Eye, The Sky* here:

[pinterest.com.au/championkate/that-eye-the-sky](https://pinterest.com.au/championkate/that-eye-the-sky)

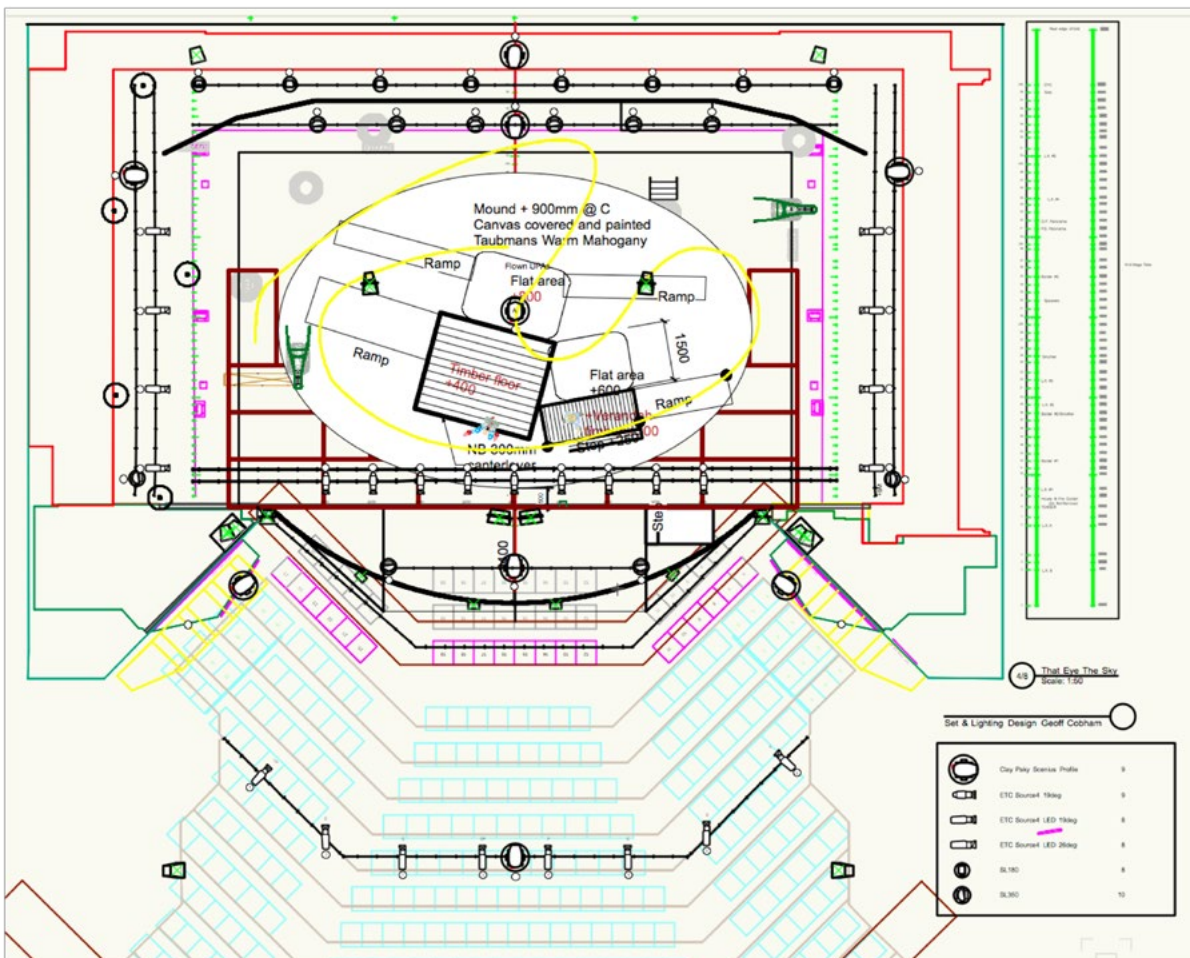
# SET & LIGHTING DESIGN (CONT.)

**WITH GEOFF COBHAM - SET & LIGHTING DESIGNER**

## Types of Lights Utilised in *That Eye, The Sky*

We will be using eight moving head profile lights (Clay Paky Scenius Unico) that are multipurpose; they allow us to create colour patterns and shapes in a different place for each scene. We also have some colour wash LED units for creating colour washes on the cyclorama. The design will use over 100 lights. The plan below is 50% complete.

**The set and lighting have many points of inspiration. Kate and I share a Pinterest page (see page 21) that we both populate with images that resonate with us. For this play they have been Fred Williams paintings and the amazing installations of Olafur Eliasson. These images are not necessarily direct inspiration but more like hints to each other of the feel we want the piece to have. We also use Pinterest to start the discussion with the Costume Designer.**



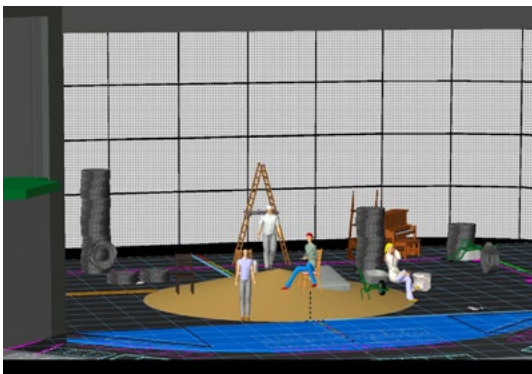
INCOMPLETE LIGHTING PLAN COURTESY OF  
GEOFF COBHAM

# SET & LIGHTING DESIGN (CONT.)

WITH GEOFF COBHAM - SET & LIGHTING DESIGNER

As this is a non-naturalistic set, the lighting serves to create the atmosphere of location. The lighting will create 'rooms of light' when we need to focus in on the family and expansive landscapes when they are out beneath the ever-watchful sky. Hopefully we will convey the sense of what it feels like to live in the country beneath an enormous sky. Lighting will also bring the cloud that only Ort can see to life.

Lighting design is an ongoing part of the production design. The design develops in tandem with rehearsals and much of the detail of the lighting is worked out in the plotting and technical sessions which take place in the theatre during the four days before we preview the show. It is a collaborative process with the Director, the theatre technician and the actors all involved. It is an unusual and unique part of design as you cannot 'rehearse' the lighting and the vast majority of your creative input takes place in a few rushed days just before the show opens.



LEFT: EARLY DIGITAL MOCK-UP OF THE SET. © GEOFF COBHAM 2018

BELOW: EARLY SET MODEL SHOWING RUBBER SCRATCHINGS (SOURCED FROM ADELAIDE FESTIVAL'S 2017 SHOW SAUL), CURTAIN/CLOUD, WATER, ETC. © GEOFF COBHAM 2018

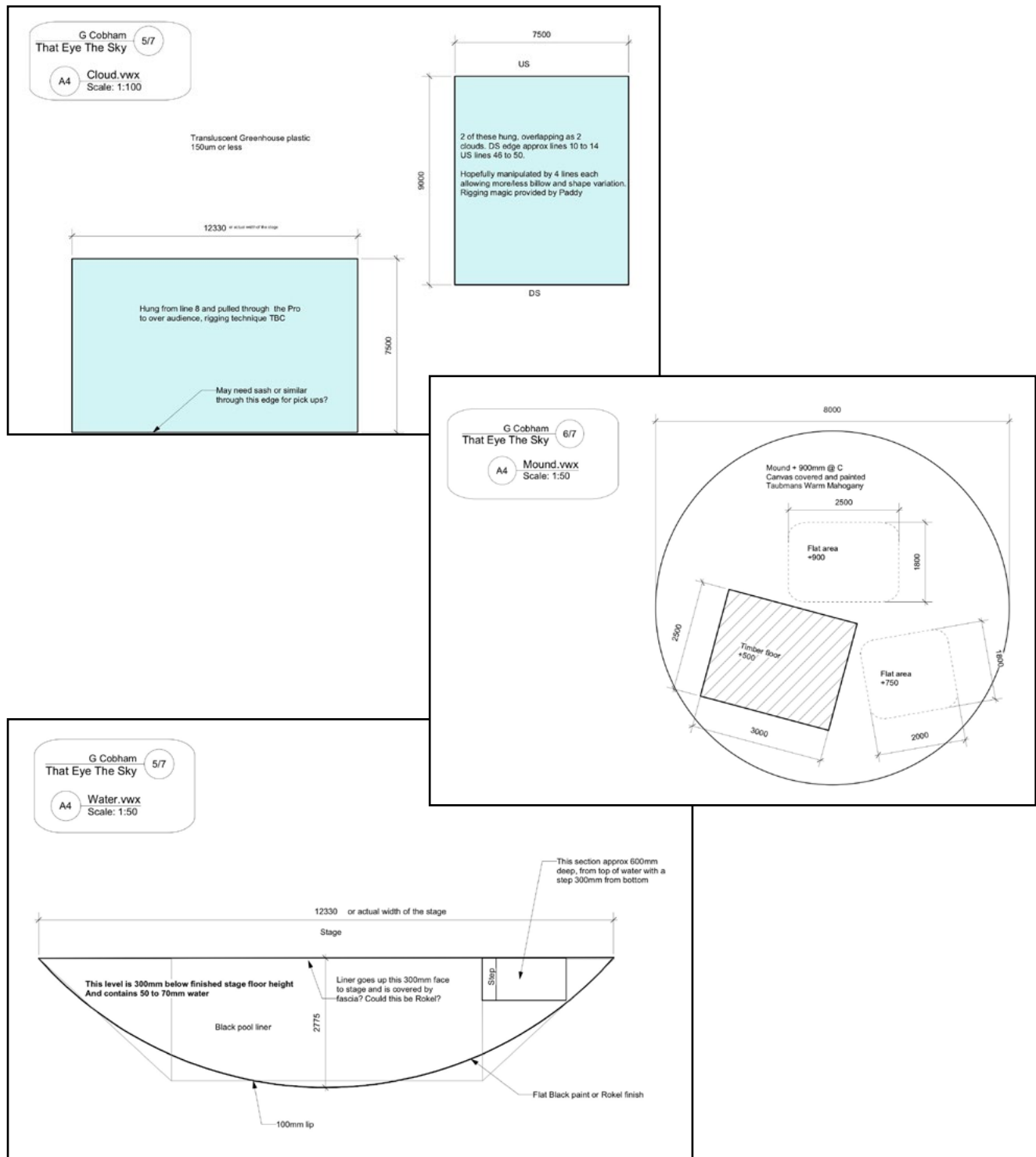


# SET & LIGHTING DESIGN (CONT.)

WITH GEOFF COBHAM - SET & LIGHTING DESIGNER

## Initial designs for the cloud, water and mound

© Geoff Cobham 2018



# SET & LIGHTING DESIGN (CONT.)

WITH GEOFF COBHAM - SET & LIGHTING DESIGNER

## Props

At the beginning of bringing a show to the stage, designers will read through the script, pinpointing the props that are required.

Here's the preliminary props list for *That Eye, The Sky*:

- 3 assorted kitchen chairs
- 1 old mattress for Grammar
- Wheelbarrow
- Tool box
- 2 old tractor lights
- Bible
- 3 real chooks
- Fake dead chook to match
- Box
- Shovel/poop/dirt
- Bowls/food/cup/glass/liquid
- Cricket bat and balls
- Glass eye
- Sponge for bath
- Vessel/jug(s) to help bathe Sam
- E Cig
- Presents
- Stackable small kids' chairs
- Toilet seat - plastic rim bit only
- Candles for church
- Old claw foot bath, acrylic so it can be carried
- Set dressing tyres
- 2 x Swan tyres
- Metal step ladder
- Old machinery
- Car parts
- 44 gallon drums
- Wooden boxes



# COSTUME DESIGN

WITH RENATE HENSCHKE - COSTUME DESIGNER

## Purpose of costuming

The purpose of costume design is to help the audience understand each character and the overall tone of the show in an instant. By choosing garments of a certain style, textile, silhouette or colour palette it can convey a huge amount of information to the viewer. My challenge is to capture the essence of each character through their costume and support any change or journey they undergo throughout the narrative.

## Visual inspiration

I spent a lot of time looking at old advertisements, artwork, sewing patterns from the 1980s and images from rural Australian film and television. It was a trip down my own childhood memory lane and I found it very easy to get distracted by faces or brands I had not seen for many years! I also spent a lot of time looking at paintings of the outback to get inspiration for the colour palette and tone.

## Sourcing costumes

Most of the costumes will be sourced from vintage shops or online. Luckily, there are a lot of great 80s things available easily. State Theatre Company has an incredible collection of costumes, too, and I have spent many hours looking through the rails and finding some gems.

## Materials

I try to use natural fabrics where possible, such as cotton and linen, but unfortunately it is set in the 80s so it's hard to avoid the odd bit of polyester.

## THAT EYE THE SKY



CHANGE 1

© RENATE HENSCHKE 2018



# COSTUME DESIGN (CONT.)

WITH RENATE HENSCHKE - COSTUME DESIGNER

## Process

First of all, Kate Champion, Geoff Cobham and I met up and discussed the story and the characters of *That Eye, The Sky* and responded to some inspirational images they had collected. I then created my own mood board for each character and started sourcing items to create a collection that I could talk through with the Director and actors during the rehearsal period. It is important to have a firm vision for each character, but also to listen to the actor's perspective and find the common ground to work on creating the a look that both you and the actors are happy with.

## Challenges

One of the main challenges in this play is the amount of costume changes that are occurring. Due to the long period of time the action unfolds over, we have decided to have the cast change costumes on stage in full view while not being distracting to the audience. It will take time for the actors to work out the best way to integrate this into the movement and flow of the production, but it is an exciting problem to solve between myself, Geoff and Kate. My role is to present what I think will work, but also be flexible to any changes that come out of the rehearsal room.

The investigation of a family surviving trauma I find very interesting due to some recent family experiences of my own. Understanding how people deal with grief, pain and damage is part of being human and helps us to navigate our way through our lives.

## THAT EYE THE SKY



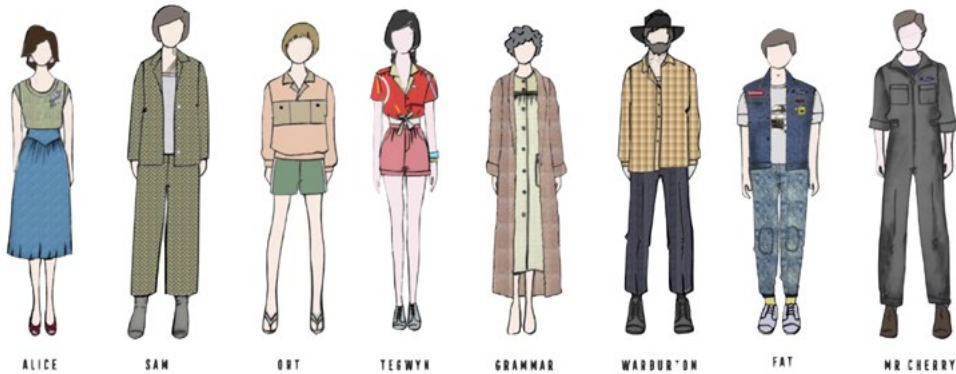
CHANGE 2

© RENATE HENSCHKE 2018

# COSTUME DESIGN (CONT.)

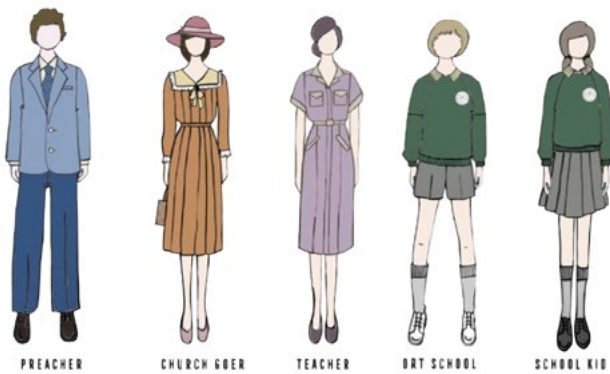
WITH RENATE HENSCHKE - COSTUME DESIGNER

## THAT EYE THE SKY



## CHANGE 3

## THAT EYE THE SKY



## CHANGE 4 - EXTRA CHARACTERS

© RENATE HENSCHKE 2018

# QUOTES FROM THE SCRIPT

**Ort's Little Chook Poop Song:**

Poop, poop, poop  
It makes things grow  
I wonder why...  
I don't know why?

**Tegwyn:** I'm sick of her. Why do I have to feed her? Why do I have to look after her? ... I'm a girl. Ort doesn't have to 'cause he's got a dangler and I haven't!

**Ort, talking about his mother in the novel:** ...she always reckons you should show people you love them when they go away, because you might never see them again. They might die. The world might end.

**Ort:** What if you're awake when you go to sleep and dreaming when you wake up?

**Ort:** Jesus, fix us up. We're breaking to bits here. Make us happy tomorrow on your birthday. Amen.

**Warburton:** God's everywhere, Ort. In everything. The trees, the ground, the water. Everything stinks of God, reeks of him.

**Alice:** It's rude to let people spill their guts and then not do the same?

**Alice:** They don't know you. You know what doctors are like. Talk a lot and say nothing.

**Ort:** When you look at it long enough... it looks exactly like an eye. One big eye looking down at us. Maybe a star might fall.

**Warburton:** He's always there. Only we never look. All you need to do is open your eyes.

**Alice:** Kids hate everything when they're 16. Even themselves. It was like that for me.

**Alice:** I think the Lord must have been cracking a joke when he gave us children.

**Ort:** I know God's in there somewhere. He is waiting for something... I look at that dad, and somehow it stops me from bawling. Something in it says to me, says to me soul in me belly and me bum, "Hang on, Morton Flack".

**Alice:** Survival is for yourself... You can eat people if you want to survive bad enough. Healing is what you do for someone else.

# THEMES & SYMBOLISM

## Symbolism

**The Sky/Cloud:** Ort sees the sky as an eye which sees everything and watches over the planet. The eye/cloud symbolises Ort's spirituality and interpretation of God.

**Bells:** The sound of bells can be heard in the distance, symbolising the summoning of people and acting as a reminder of the Church.

**Eye:** Henry has one fake eye. This symbolises his nature – half genuine, half fake.

**Red Tool Box:** An object that symbolises Mr Cherry's theft of Sam's consciousness and property. It shows Mr Cherry's dishonest and snake-like character.

**Easter:** The story ends on Easter morning, symbolising the resurrection and Sam Flack's return to consciousness.

## Central themes

What happens when your world is traumatically ripped apart in an instant by the consequences of an accident?

What can you have faith in when the natural order of things seem to no longer make sense?

Other central themes include: the confusion of adolescence (coming of age), life on the suburban fringe, alternative lifestyles, imagination, poverty, love, loss, family, relationships, community, friendship, redemption, schooling, religion, church, and dealing with life's contradictions, particularly from the perspective of a 12-year-old boy.

## Faith

The dictionary defines 'faith' as:

Strong belief in the doctrines of a religion, based on spiritual conviction rather than proof. For example – 'bereaved people who have shown supreme faith'.

There are a number of TED Talks on faith that provide a good background on this concept: [ted.com/topics/faith](https://www.ted.com/topics/faith)

# THEMES & SYMBOLISM (CONT.)

## Christianity

Christianity is the most popular religion in the world with over two billion followers.

Christians believe that:

- Jesus Christ is the Son of God.
- God is Love.
- There is life after this one for those who believe. No more pain or suffering.
- God sent his Son to earth to save humanity from the consequences of their sins.
- Jesus gave his life on the Cross (the Crucifixion) and rose from the dead on the third day (the Resurrection).
- There is only one God, but that there are three elements - God the Father, God the Son (Jesus) and the Holy Spirit.

Christians predominantly worship in churches. Their spiritual leaders are called priests, pastors or ministers. The Christian holy book is the Bible, and consists of the Old and New Testaments.

Christian holy days, such as Easter and Christmas, are important milestones in the Western secular calendar.

**Source:** [bbc.co.uk/religion/religions/christianity/ata glance/glance.shtml](http://bbc.co.uk/religion/religions/christianity/ata glance/glance.shtml)

## Jabberwocky

'Jabberwocky' is perhaps the most famous nonsense poem in all of English literature. Although the poem was first published in Lewis Carroll's novel *Through the Looking Glass* in 1871, the first stanza was actually written and printed by Carroll in 1855 in the little periodical *Mischmasch*, which Carroll (real name Charles Dodgson) compiled to entertain his family.

**Source and poem:** [interestingliterature.com/2016/01/22/a-short-analysis-of-jabberwocky-by-lewis-carroll/](http://interestingliterature.com/2016/01/22/a-short-analysis-of-jabberwocky-by-lewis-carroll/)

**Worksheet deciphering 'Jabberwocky':**

[nelsonnet.com.au/cproot/1286/2/ENG10LIWK00002.pdf](http://nelsonnet.com.au/cproot/1286/2/ENG10LIWK00002.pdf)

# THEMES & SYMBOLISM (CONT.)

## Description of coma

Coma is a state of unconsciousness in which a patient does not react with the surrounding environment. Someone who is in a coma is unconscious and has minimal brain activity. It is not possible to wake a coma patient using physical or auditory stimulation. They're alive, but can't be woken up and show no signs of being aware.

The person's eyes will be closed and they'll appear to be unresponsive to their environment. They won't normally respond to sound or pain, or be able to communicate or move voluntarily. Additionally, a person in a coma fails to respond normally to painful stimuli, light, or sound; lacks a normal sleep-wake cycle, and does not initiate voluntary actions, being unable to consciously feel, speak, hear, or move.

Someone in a coma will also have very reduced basic reflexes such as coughing and swallowing. They may be able to breathe on their own, although some people require a machine to help them breathe.

Over time, the person may start to gradually regain consciousness and become more aware. Some people will wake up after a few weeks, while others may go into a vegetative state or minimally conscious state. Coma patients can exhibit different levels of unconsciousness and unresponsiveness depending on which brain regions have been damaged and how much or how little of the brain is functioning.

**Source:** [brainfoundation.org.au/disorders/coma](http://brainfoundation.org.au/disorders/coma)

## Effects of trauma

In the first days and weeks after a traumatic event, people often experience strong feelings of fear, sadness, guilt, anger, or grief. As they begin to make sense of what has happened to them, these feelings usually begin to subside. Most people will recover quite quickly with the support of family and friends. For some people though, a traumatic event can lead to mental health issues such as post-traumatic stress disorder (PTSD), depression, anxiety, and/or alcohol and drug use, as well as affecting their relationships with family, friends, and at work.



# THEATRICAL STYLES & GENRES

State Theatre Company's production of *That Eye, The Sky* does not fit neatly into a particular genre or style.

**Costumes:** Realism

**Acting style:** Realism and Physical Theatre

**Set:** Conceptual, seeks to convey emotion rather than location & reality (Conceptualism)

**Script:** Realism, Expressionism

## Physical Theatre

Physical theatre is anything that puts the human body at the centre of the storytelling process. As a result it's often abstract in style, using movement in a stylised and representational way. With the expression of ideas choreographed through movement, such performers use very little or no dialogue at all.

**Source:** [bbc.com/education/guides/ztfk6sg/revision/](http://bbc.com/education/guides/ztfk6sg/revision/)

## Conceptual Theatre

Conceptual theatre, sometimes simply called conceptualism, is theatre in which the concept(s) or idea(s) involved in the work take precedence over traditional aesthetic, technical, and material concerns. Some works of conceptual art, sometimes called installations, may be constructed by anyone simply by following a set of written instructions. This method was fundamental to American artist Sol LeWitt's definition of Conceptual art, one of the first to appear in print:

In conceptual art the idea or concept is the most important aspect of the work. When an artist uses a conceptual form of art, it means that all of the planning and decisions are made beforehand and the execution is a perfunctory affair. The idea becomes a machine that makes the art.

**Source:** [en.wikipedia.org/wiki/Conceptual\\_art](http://en.wikipedia.org/wiki/Conceptual_art)

## Realism

The style of Realism has been dominant for the last 120+ years. Characters are believable, everyday types and costumes are authentic. Realism holds the idea of the stage as an environment, rather than as an acting platform. It shows accurate depictions of ordinary people in plausible situations. It uses dramatic and theatrical conventions with the aim of bringing a greater fidelity of real life to texts and performances.

**Source:** [uhs10drama.files.wordpress.com/2017/01/realism-and-naturalism-theatre-conventions.pdf](http://uhs10drama.files.wordpress.com/2017/01/realism-and-naturalism-theatre-conventions.pdf)

# WHO IS TIM WINTON?

*The Australian* published a comprehensive article about Tim Winton, which included the following information:

*When Winton was five his father had a near-fatal on-the-job accident, one that resulted in a long convalescence and ultimately, due to the care of a visiting man who washed him, the family becoming devout Christians. 'We were unaccountably and unreasonably churchy,' Winton writes. 'The twice-on-Sundays label probably sold us short. We were odd bods, and knew it.' And yet church was 'my first and most formative culture. It was in effect the village I was reared in'.*

**Article in *The Australian*:** [theaustralian.com.au/life/weekend-australian-magazine/holding-fire/news-story/72697cd48030752b9ae8a98fd4d6b695](http://theaustralian.com.au/life/weekend-australian-magazine/holding-fire/news-story/72697cd48030752b9ae8a98fd4d6b695)

**An abridged article:** [britannica.com/biography/Tim-Winton](http://britannica.com/biography/Tim-Winton)



PHOTO: DENISE WINTON

# CHICKEN PERFORMERS & LE PALAIS DE POULET

The three chooks involved in the production are all named after characters from *Parks & Recreation* – Donna Meagle (the oldest and most impressive), Ann Perkins (the most talkative and social) and April Ludgate (the most outgoing and strange). Only one of the chooks will get the part of Errol in the end, but the other two will make excellent understudies.

These chickens have been loved, well cared for and nurtured by Tim Overton (Ort) from a very young age. They are living the poultry high life and have been acclimatised to the theatre environment. After their stage debut, and no doubt critical acclaim for their naturalistic performances, they will continue to live a happy and carefree existence with Tim.



LEFT: APRIL UNDER HER HEAT LAMP.

BELOW: 'LE PALAIS DE POULET'; OR THE CHICKEN PALACE, WHERE THEY HAVE BEEN LIVING DURING REHEARSALS.



# THINGS TO THINK ABOUT & EXPLORE

Some people think that the message in Winton's story is: It is better to trust one's own faith in God than be led by human leaders of religion. Do you agree with this statement? Discuss.

Ort says: *I feel older since Dad had his prang. I haven't tried to be though I should've. It just came on me and I didn't even know it. Geez, I don't want to grow up. Being immature is ok.* Why do you think traumatic events lead young people to 'grow up'? Why do you think he doesn't want to get older?

Where were the themes of love, family and faith evident in *That Eye, The Sky*?

In what ways does *That Eye, The Sky* serve as a metaphor for what many of us experience in life – the highs and lows, surviving in situations we never believe we would?

There are many elements of symbolism in *That Eye, The Sky*. Identify where these appear and write what you think they represent.

Despite originally being great friends, why do you think Fat Cherry turned on Ort?

What are the differences between Ort and his sister? Why do you think they are so opposite?

Do you relate to any of the characters in *That Eye, The Sky*? Why or why not? Do you recognise any of the characters in people you know?

As Champion said: *My main intentions are to take inspiration from Winton's ability to simultaneously evoke humour within despair, faith alongside helplessness and simple truths inside complex scenarios.* Where in the production was this evident? Compare and contrast the Flack family's life before and after Sam's accident.



# THINGS TO THINK ABOUT & EXPLORE (CONT.)

Why do you think Ort turns to his imagination, nature and then God to cope with difficult situations?

Research the experience of being in a coma. Note your findings and present to the class.

Create a timeline for the story. Choose where you think the climax is. Why did you choose this particular moment?

In what ways does Cobham's set and lighting work together with the soundscape work to create an emotional landscape for the story to be told in?

Do you think Henry Warburton was a help or hindrance to the Flack family? Discuss.

Compare and contrast how each of the characters responded to Sam Flack's accident.



PHOTO: KATE PARDEY

# DRAMA REVIEW PREPARATION

## Initial responses

- When the audience entered the Dunstan Playhouse, what did they think, feel and see?
- List up to six adjectives to describe the experience of *That Eye, The Sky*.
- Source/record a number of direct quotes from the performance and take note of the characters who said them. Use these throughout your review to enhance the point you are endeavouring to make.
- Write a one sentence statement introducing *That Eye, The Sky* to someone who has never seen it.
- Sketch some of the things you saw.

## Plot, themes & historical context

- Who is the author of the original story?
- Who are the playwrights?
- What is the plot?
- What messages were the author and playwrights trying to communicate to their audience?
- List the themes that were explored in this show.
- Give some examples of where symbolism and themes were evident throughout.

## Direction & cast performance

- What was the director's intention? What did she want her audience to experience?
- Describe the staging and blocking that you witnessed (where the characters moved and how the show flowed from scene to scene etc.).
- What are some examples of the choices made by the director to tell Ort's story?
- Describe the ensemble work.
- What are some examples of how the cast brought their characters to life? E.g. Vocal and physical expression, energy, focus, interpretation of role etc.
- Did they do this successfully – were they convincing? Why? Why not?



# DRAMA REVIEW

## PREPARATION (CONT.)

### Technical elements

- The key here is to be as descriptive as possible and to show that you understand how all these elements worked together to create the audience's experience of *That Eye, The Sky* and to tell the story. You need to read the show 'visually', listen, observe and evaluate.
- Describe the overall look and feel of the design for this show.
- Choose four adjectives to describe each of the following: the performance space, set, costumes, music, lighting and soundscape.
- Who were the designers?
- Did the set/performance space look like anything you have seen before? Describe.
- Did the design elements enhance the story being told? Were they successful? Why? Why not?
- Describe and evaluate the lighting choices used in this show.
- How did the lighting assist in creating different moods and atmospheres? Note some specific examples.
- How did the lighting direct the audience's focus to different locations in the performing space?
- Describe and evaluate the costumes, accessories and makeup choices.
- How did the design of the costuming and makeup aid in visually showing the audience who the characters were? (Don't forget to note the colours, textures of fabric and how they worked with the lighting and moved through the space.)
- Who was the music/audio created and performed by? What do you think their motivation and intentions were?
- Describe and evaluate the music choices/soundtrack used *That Eye, The Sky*.
- How did the music assist in creating mood and evoke emotional responses from the audience?
- Describe and evaluate the multimedia and projections in this show. How did this assist in telling Ort's story?
- Choose one key scene – for example, the opening scene when the car crash takes place. Describe in detail everything the audience saw, heard and felt during this scene. Be as descriptive as possible. How did all the technical elements work together to create this scene?

### Audience reaction

- How did the audience respond to the scene listed above?
- How did the audience respond/react to *That Eye, The Sky* as a whole?
- What would the audience be thinking about as they left the theatre?
- What did the audience experience and learn from viewing *That Eye, The Sky*?

# DRAMA REVIEW PREPARATION (CONT.)

## Final statements

- Come up with one statement to summarise *That Eye, The Sky*.
- Can you source a quote from someone else or the script that you think also summarises the whole show? (See quotes and interviews in this guide.)
- How are the themes explored in *That Eye, The Sky* relevant to today?

## Write your review

When writing a Drama review, you are required to describe and evaluate the choices made by the cast and technical team. Your writing should capture the whole experience, going into detail about specific technical elements and evaluating what you witnessed.

## Review writing tips

It is preferable for Drama reviews to be written in past tense. The show you saw is over.

- Throughout your review, write the show title in italics or underline.
- Write as if the person reading your review has never seen the show.
- Ensure that the spelling of all names and theatrical terminology is correct.
- When writing about specific designers, directors, actors etc., write their full name the first time you mention them. When you reference them again, you only need to use their last name.

For example: The Director of the show, Kate Champion, successfully led her actors and creative team to create an experience for the audience that was moving, visually spectacular and emotionally charged. Champion's ability to express emotion through physicality...

- Ask someone else to read through your review and seek their feedback, particularly whether they understand everything you have written.
- Avoid using the words 'I' or 'You'. Instead write from the perspective of 'the audience'.

# DRAMA ACTIVITY IDEAS

Write a 1-2 minute monologue for one of the characters in *That Eye, The Sky*. Tell their story and perform the piece.

Just like Roxburgh and Monjo did with Winton's script, find a short story and attempt to adapt it into a script. After the script has been finished, cast the roles, block the scenes, build the performance, rehearse, and perform to the class.

Design publicity posters for *That Eye, The Sky* following this process.

- Think of as many adjectives as you can to describe the show.
- Start your own Pinterest board, finding as many images as possible to inform your design choices. (See the example on page 21 of this guide.)
- Research and make notes on as many of the themes, concepts and intentions as possible. Try to think about how these things can be reflected in your design.
- What colors come to mind when thinking about *That Eye, The Sky*?
- Who is the audience for this show?
- What message(s) did State Theatre Company want their audience to receive?
- Make sure you include these essentials: the company name, the writer and playwrights' names, the location, the season dates and the ticketing information.

Create a one minute trailer advertising *That Eye, The Sky*. For an example, see the trailer here: [statetheatrecompany.com.au/shows/that-eye-the-sky](http://statetheatrecompany.com.au/shows/that-eye-the-sky)

In groups of three or four, create a performance that retells the story of *That Eye, The Sky* within 1-2 minutes. Rehearse and perform.

In pairs, create a 40 second radio advertisement for *That Eye, The Sky*. Include at least two different characters speaking and four sound effects created live by you.

Create a Readers Theatre script, either individually or in pairs, telling the next chapter of Ort's story. Maximum one page in length. Readers Theatre is a dramatic presentation of a script where the focus is on reading from the script with expression, rather than memorising lines.

Design and build your own set for *That Eye, The Sky*. State Theatre Company's production was conceptual, but feel free to create yours in any style you wish - Realism, Modernism, anything! Use the information on pages 21-25 as your guide.

# USEFUL LINKS

## How to cope with trauma

[helpguide.org/articles/ptsd-trauma/coping-with-emotional-and-psychological-trauma.htm](http://helpguide.org/articles/ptsd-trauma/coping-with-emotional-and-psychological-trauma.htm)

## Essay on *That Eye, The Sky*

[phdessay.com/that-eye-the-sky](http://phdessay.com/that-eye-the-sky)

## State Theatre Company Pinterest for *That Eye, The Sky*

[pinterest.com.au/championkate/that-eye-the-sky](http://pinterest.com.au/championkate/that-eye-the-sky)

## Trailer for State Theatre Company's *That Eye, The Sky*

[statetheatrecompany.com.au/shows/that-eye-the-sky](http://statetheatrecompany.com.au/shows/that-eye-the-sky)

## General pages on *That Eye, The Sky*

[penguin.com.au/books/that-eye-the-sky-9780140274042](http://penguin.com.au/books/that-eye-the-sky-9780140274042)

[enotes.com/topics/that-eye-sky](http://enotes.com/topics/that-eye-sky)

[petercoyote.com/eyeskyrev.html](http://petercoyote.com/eyeskyrev.html)

[panmacmillan.com/authors/tim-winton/that-eye-2c-the-sky](http://panmacmillan.com/authors/tim-winton/that-eye-2c-the-sky)

## Past show reviews

[artsreview.com.au/new-theatre-that-eye-the-sky](http://artsreview.com.au/new-theatre-that-eye-the-sky)

[aussietheatre.com.au/reviews/review-new-theatres-eye-sky](http://aussietheatre.com.au/reviews/review-new-theatres-eye-sky)

[variety.com/1994/film/reviews/that-eye-the-sky-l200438625](http://variety.com/1994/film/reviews/that-eye-the-sky-l200438625)

## Great guide on how to review and respond to theatre

[bbc.com/education/guides/zxs9xnb/revision](http://bbc.com/education/guides/zxs9xnb/revision)

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*Have a little faith.*

- Alice Flack