Introductory Notes

1. Introductory and access information

Welcome to the audio Introduction of Edward Albee's *The Goat or Who is Sylvia?*

This production is presented by State Theatre Company of South Australia and Sydney Theatre Company, in the Dunstan Playhouse, Adelaide Festival Centre.

Martin has a marriage and life to envy. A loving wife, a loving teenage son and a celebrated career as an architect that is about to bloom even brighter with an offer to design a 27-billion-dollar dream city in the American Midwest. Stevie, his wife, loves Martin deeply and their house is filled with wit and joy. Until…As Martin prepares for a TV interview to salute his brilliance, he reveals a secret that could cause the pillars of that house to fall.

Albee states and I quote “The play is about a family that is rocked by a deeply unimaginable event and how they solve that problem. It is my hope that people will think afresh about whether or not all the values they hold are valid.”

The audio described performances will be on:

Saturday 18th of February at 2pm with an Introductory sensory tour beginning at 1pm for 30mins and Monday the 20th of February at 6.30 pm with the Introductory sensory tour beginning at 5.30pm (30 mins) There will also be a short Q&A session with the director and cast following this performance.

Note: If, however you are unable to attend the sensory tour, the audio describers will commence reading the pre-show introductory notes, fifteen minutes prior to the performance. A receiver and earpiece will be provided for you to use, to hear the Introduction and Audio description during the Performance*.*

The play runs for 1 hour & 40 minutes, with no interval.

**CONTENT warning**
Transgressive sexual references and references to bestiality, violence, coarse language, and adult themes.  Please contact marketing@statetheatre.com.au for more information.

1. Set description

The play is set in the living area of the family home that belongs to award winning architect Martin, his wife Stevie and their teenage son Billy. The open-living plan, of this sleek modern home has been set on an angle, so that a large triangular acting space is formed with the front of the stage, creating the sense that we are in the room with them.

At the rear of the living room, an open hallway leads diagonally back to our right, directly to what would be, the front door of the home. Obscured from view unless seated in the far left of the auditorium, this door is used as the entrance and exit for most of the play. To the right of the hallway opening, a centrally located and well stocked, bookshelf, intersects with a raised platform leading to a wide angular opening on the far right. This delineates the dining room. Dominating the room is a modern designer table and six Bauhaus mid-century tubular chrome dining chairs, with cane/wicker webbing. Directly behind the central bookshelf, is a partially revealed staircase that leads to a potential second level of the home. Billy uses these stairs to access his bedroom. A white orb pendant light hangs low over the centre of the dining table with a tall elegant broad-leafed palm, gracing the far-right corner of the room.

The home is decorated in understated muted tones, the floor is a pale grey concrete. Colour accents come from statement pieces such as the art, books and décor.

Within the left wall of the living room, two full-length windows, one with a sliding door, show a view of a private high walled courtyard garden with a medium sized tree. Between the window and the sliding door is a black and white abstract expressionist painting. Below this, a floating shelf laden with books sits between two pot plants and a pale green designer plate on a stand.

Further along the left wall towards us, is a large geometric modernist painting. It’s arched upper edge, aligns with the top of three wide rainbow–like bands, of green, white, deep blue and pale pink arcs, one above the other. Each arc hovers over the corner of a large, stepped block, painted in straight bands of the same colours. Below the painting a narrow horizontal wooden alcove creates a bookshelf set into the wall.

Arranged front of this wall is a low pale green modular sofa, on the edge of a large cream-coloured carpet square. Conical metal side tables, bookend the sofa. On our left, the table has a recent family holiday photo in a wooden frame sitting alongside a candle. A cream-coloured throw lies over the closest arm of the sofa. In front of the sofa is a modernist marble and glass coffee table. The glass top balances on a large white marble ball at one end and intersects with a rectangular marble support/block, at the other. To the right of the coffee table on the edge of the carpet square, sits a large round cream ottoman.

Other statement pieces in the room include a jagged angular black metal sculpture that stands to the right of the green sofa, next to the side table which holds a tall glass vase of pale coloured Ranuncula flowers. A tall rectangular column of deeply veined white marble, displays an arrangement of orange leaves and flowers and graces the corner of the dining room nearest the central bookshelf. An additional wooden and cane/wicker armchair sits in front of the bookshelf, next to the marble column.

The ceiling of the living room features contemporary thick wooden rafters and a designer light with three white glass spheres each suspended on the end of a thin curved tubular arm. Spots and downlights are cleverly hidden by the dark rafters.

Close to us at the front right side of the living room, sits a mobile ‘drinks’ trolley. It’s tubular cream frame with wooden top shelf, holds a large white vase full of flowers, and a moth orchid. A few books sit on the lower shelf.

Three sides of the proscenium arch are framed in a deeply angled laminated wood. This draws the viewer in like a picture frame and forces the focal point beyond the stage, to the blue of the sky, visible above the walled garden, through the rear windows.

1. Characters and Costumes

We first meet **Stevie**, played by Claudia Karvan, in her glamourous contemporary home arranging flowers and singing along to the music.

She is in her late 40s with dark blonde hair to her shoulders, pinned back in the front and parted in the middle. She dances about in bare feet wearing a multi coloured synthetic stretch dress pulled in at the waist, with a wide black stretchy belt. The skirt is sharply pleated and is predominantly black with neon rings like planets printed on it. The top portion is high necked, long sleeved and tight fitting in swirls of abstract colour like a lycra swimming rashie. Later she adds shiny black patent leather shoes with pointed toes and chunky heels.

In Scene 2 she appears in a pair of high waisted cotton trousers in bold green stripe boarded with grey and yellow. Her blouse is grey silk with short sleeves and buttons up the front. A small solid gold chain hangs around her neck. Her hair is now pulled back into a rough bun and she strides around in yellow patent leather sling back shoes with the same contemporary pointy toe and chunky heel.

**Martin**, Stevie’s husband, played by Nathan Page, is a tall trim well dressed man who has just turned 50. His face is clean shaven, with a tanned complexion, short greying brown hair, close at the sides and styled upwards on top. He wears a white business shirt under a navy-blue suit jacket with a red and black stripped “prep school” tie. His beige stove pipe trousers have a brown belt at the waist and he sports a pair of tan leather lace up shoes with pointy toes.

In Scene 2 he replaces the shirt, tie and jacket with a casual blue button up shirt untucked.

The next character to appear is **Ross**, Martin’s closest and longest friend. In his mid 50’s Ross is neatly presented with trimmed beard and Moustache, his brown/grey hair is thinning on top. He wears brown trousers with a polyester sheen, pale grey button up shirt under a beige and brown, faintly checked, suit jacket.

In Scene 2 he appears less formally in dark blue jeans rolled up at the hem, the same shirt under a tan jumper, with a small zip at the neck.

The final character is **Billy**, Stevie and Martin’s 18-year-old son. Billy appears from his bedroom in scene 2 wearing blue jeans, a white T-shirt under an unbuttoned bright orange, short sleeve shirt. Billy has a muscular build accentuated by his tight shirt. His jet-black glossy hair is slicked back above his dark eyes and brows. He paces about agitated, in white trendy trainers without socks.

1. Cast and Creatives

**Production Credits**

**Cast**

Stevie Claudia Karvan

Martin Nathan Page

Ross Mark Saturno

Billy Yazeed Daher

**Creatives**

Playwright Edward Albee

Director Mitchell Butel

Set Design Jeremy Allen

Costume Design Ailsa Paterson

Lighting Design Nigel Levings

Sound Design Andrew Howard

Stage Manager Gabrielle Hornhardt

1. Event details

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1. Access information

**Venue Access**

The recommended Dunstan playhouse and space Theatre drop off zone is at the northern end of the Riverbank footbridge on War memorial drive (walk across the footbridge to Dunstan Playhouse) or at the Intercontinental Hotel (walk north between the Intercontinental Hotel and the Railway station along the laneway to the riverbank). There is also a drop off area and two accessible car spaces on Lower Festival Drive, accessible from the west via Montefiore Road.

**Getting to the Venue**

Adelaide Festival Centre is easily accessible by public transport, including the tram (stop at railway Station), trains and busses and a free bus service that operates on a loop throughout the city and north Adelaide with stops on the corner of King William Road and North terrace.

For more information visit: <https://adelaidemetro.com.au>

For more information about parking near the Adelaide Festival Centre call Reception on 08 8216 8600