

WHEN THE ROBYN HENRIK  
RAIN STOPS ARCHER IBSEN  
FALLING

GHOSTS THE FEMALE  
OF THE  
BLUE/ORANGE SPECIES

# WHAT'S THE BIG IDEA?

STATE THEATRE COMPANY SEASON 2008

JOE ATTEMPTS ON HER LIFE

PENHALL MARTIN CRIMP

JOANNA MURRAY-SMITH  
MARTIN MCDONAGH

ANDREW ARCHITEKTIN

BOVELL THE CRIPPLE  
OF INISHMAAN



state theatre company  
OF SOUTH AUSTRALIA

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“WE DIVE AND REAPPEAR  
IN NEW PLACES...” EMERSON

# WELCOME

Evolving technologies are radically transforming the way we connect. They make the world a smaller place. But the experience of a ‘virtual’ community pales in the face of the physical experience of connecting people in real time and real space, for a conversation with the senses. Isn’t there something in you and in the imaginative environment of the theatrical experience where strangers connect that makes you want to share it with others? A group of strangers can fuse into an instant community. In these plays you will find things that are true, things that might be true and things that aren’t true at all. When you spend the night with us, the familiar becomes unexpected; the ordinary, extraordinary.

So log off and join a crowd. Don’t try this at home.

ADAM COOK, Artistic Director



BRINK PRODUCTIONS, STATE THEATRE COMPANY OF SOUTH AUSTRALIA AND THE ADELAIDE BANK FESTIVAL OF THE ARTS PRESENT  
WORLD PREMIERE

# WHEN THE RAIN STOPS FALLING

BY ANDREW BOVELL

A collaboration with Hossein Valamanesh and Brink Productions

**STARRING** Paul Blackwell | Michaela Cantwell | Carmel Johnson | Kris McQuade |  
Luke Mullins | Anna Lise Phillips | David Tredinnick | Quentin Grant (musician) **WRITER** Andrew Bovell

**DIRECTOR** Chris Drummond **DESIGNER** Hossein Valamanesh

**COMPOSER** Quentin Grant **LIGHTING DESIGNER** Niklas Pajanti **PRODUCER** Kay Jamieson  
23 February - 15 March | Scott Theatre

"I HAVE THE FEELING  
THAT **EXPLAINING**  
THE PAST WILL BE  
MUCH EASIER THAN  
EXPLAINING THE **FISH.**"



Government of South Australia  
Arts SA

Also supported by ARTS SA Major Commissions  
Fund, Maureen Ritchie and Pratt Foundation





"DARLING, I KNOW I AM OLD. I REMEMBER WHEN A BRAZILIAN WAS A PERSON. BUT SIXTY IS THE NEW FORTY, AND ALL THAT."

# THE FEMALE OF THE SPECIES

BY JOANNA MURRAY-SMITH

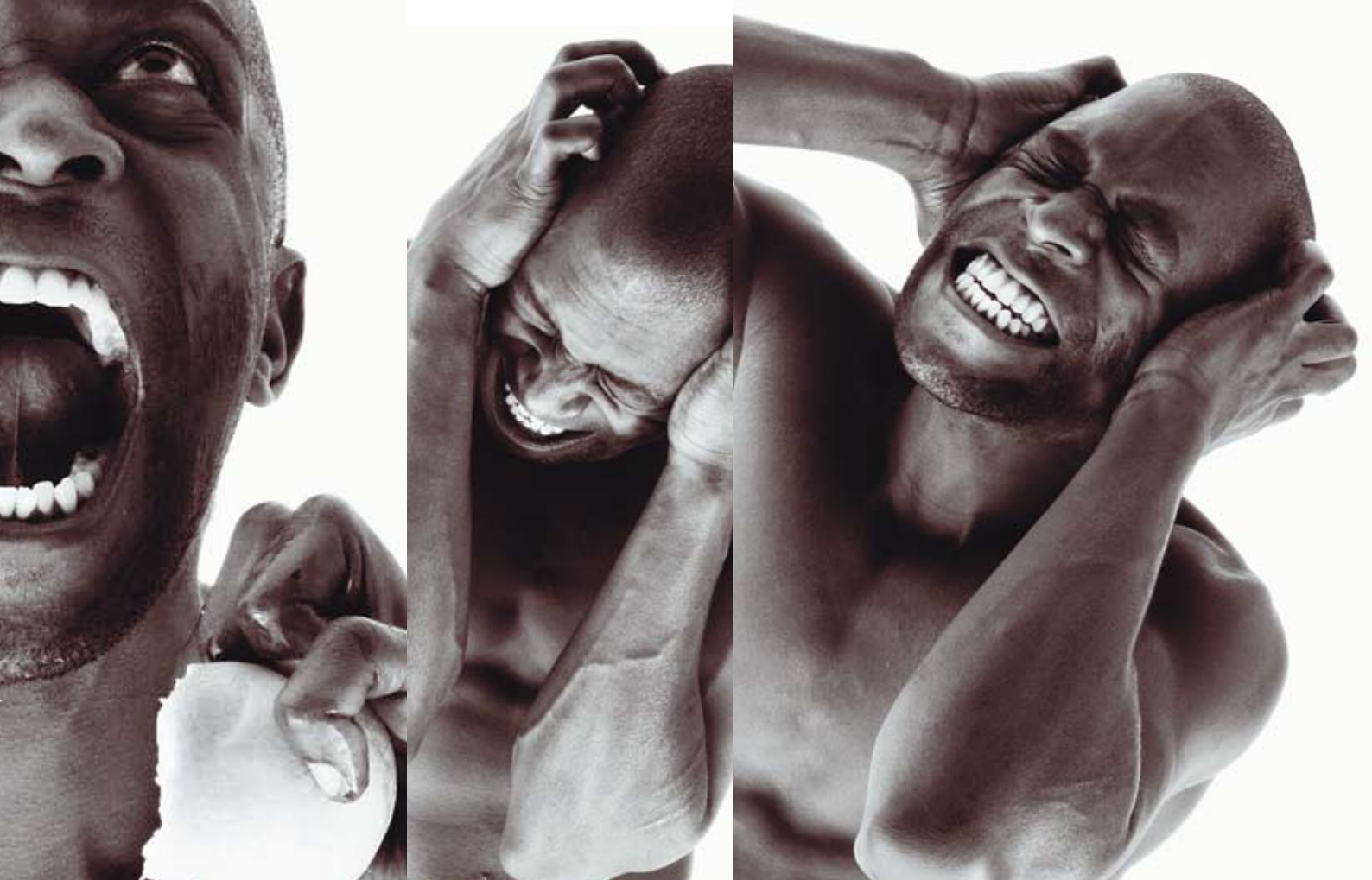
PLAY PARTNER



**STARRING** Tony Briggs | Michaela Cantwell | Peter Michell | Amanda Muggleton | Rhiannon Owen

**DIRECTOR** Catherine Fitzgerald **DESIGNER** Mary Moore

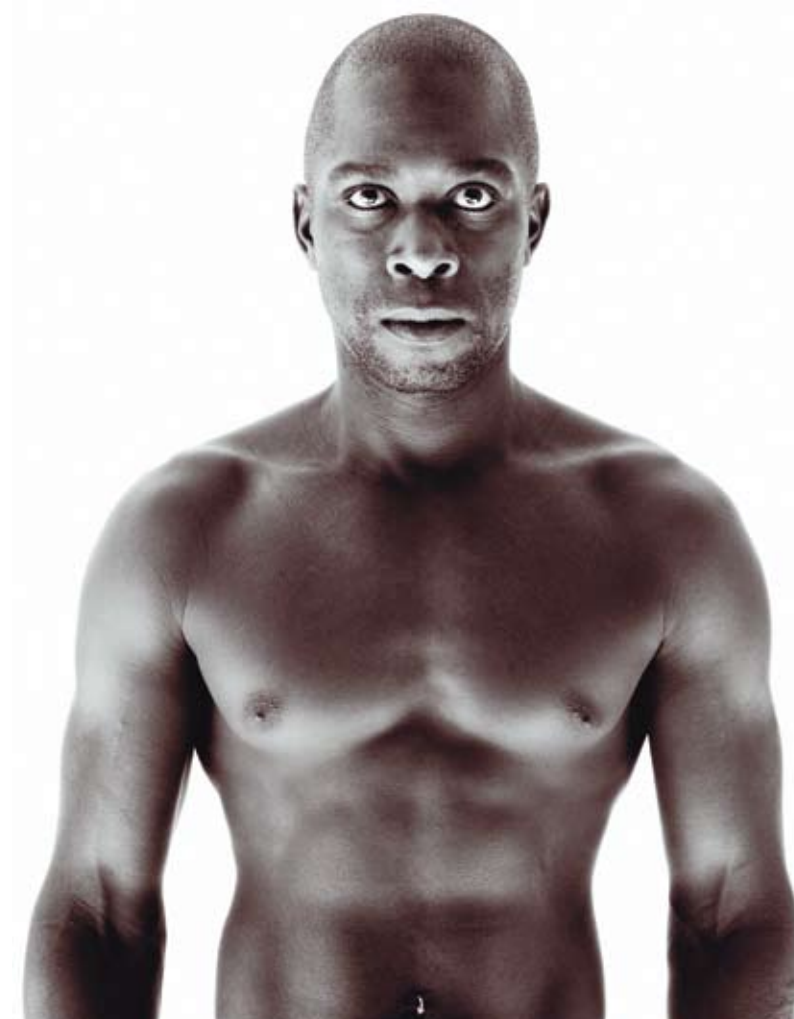
11 April - 3 May | Dunstan Playhouse



“SCHIZOPHRENIA IS  
ONE OF THE LAST GREAT  
TABOOS. ORGANISED  
CRIME GETS BETTER  
PRESS.”

THIS PRODUCTION CONTAINS SMOKING AND COARSE LANGUAGE.

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*doctors*  
*in Theatre*



WINNER: OLIVIER AWARD FOR BEST NEW PLAY, 2001  
EVENING STANDARD BEST PLAY OF THE YEAR, 2000  
CRITICS' CIRCLE THEATRE AWARD FOR BEST NEW PLAY, 2000

# BLUE/ORANGE

BY JOE PENHALL

**STARRING** Dorian Nkono | William Zappa  
**DIRECTOR** Adam Cook **DESIGNER** Victoria Lamb **LIGHTING** Mark Pennington  
4 - 26 July | Dunstan Playhouse





"SHE COMES DOWN  
ONE NIGHT TO THE  
KITCHEN WITH THOSE BIG  
**EARNEST EYES** OF HERS  
AND TELLS HER MUM AND  
DAD SHE WANTS TO BE A  
**TERRORIST.**"

THIS PRODUCTION CONTAINS FREQUENT COARSE LANGUAGE.

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# ATTEMPTS ON HER LIFE

BY MARTIN CRIMP

IN ASSOCIATION WITH  
ADELAIDE FESTIVAL CENTRE'S  
INSPACE PROGRAM



**STARRING** Kate Box | Lizzy Falkland | Cameron Goodall **DIRECTOR** Geordie Brookman

**DESIGNER** Pip Runciman **LIGHTING DESIGNER** Geoff Cobham

1 - 23 August | Space Theatre

13





"A MOMENT'S  
DARKNESS  
SHOULD NOT  
MAKE US BLIND."

WORLD PREMIERE

# ARCHITEKTIN

BY ROBYN ARCHER

SUPPORTED BY  
*Dramatic  
Women*

**DIRECTOR** Adam Cook **DESIGNER** Mary Moore **LIGHTING DESIGNER** Geoff Cobham  
29 August - 20 September | Dunstan Playhouse





“DON'T REJECT IDEALS,  
MRS ALVING - THEY  
CAN EXACT A CRUEL  
REVENGE.”

# GHOSTS

BY HENRIK IBSEN

**STARRING** Nathan O'Keefe **DIRECTOR** Geordie Brookman  
3 - 25 October | Dunstan Playhouse





“THERE COMES A TIME IN  
EVERY **FELLA'S** LIFE WHEN  
HE HAS TO TAKE HIS **HEART**  
IN HIS HANDS AND MAKE  
A TRY FOR SOMETHING -  
ELSE WHY BE **ALIVE** AT ALL?”

SUPPORTED BY

**MEN AT PLAY**

# THE CRIPPLE OF INISHMAAN

BY MARTIN McDONAGH

**STARRING** Don Barker | Paul Blackwell | Patrick Graham | Jamie Harding |  
Carmel Johnson | Jacqy Phillips | Bridget Walters

**DIRECTOR** Adam Cook **DESIGNER** Dean Hills  
**LIGHTING DESIGNER** Gavan Swift **COMPOSER** Stuart Day

31 October - 22 November | Dunstan Playhouse



PERFORMANCE CALENDAR 2008

MON	TUE	WED	THU	FRI	SAT
18 FEB 6PM ✧					23 FEB 7.30PM ★
25 FEB 7.30PM ★	26 FEB 7.30PM ★	27 FEB 7.30PM ★	28 FEB 7.30PM ●	29 FEB 7.30PM	1 MAR 1.30PM + 7.30PM
3 MAR 6.30PM □	4 MAR 6.30PM *	5 MAR 1.30PM + 6.30PM	6 MAR 7.30PM	7 MAR 7.30PM	8 MAR 1.30PM + 7.30PM
10 MAR 6.30PM (ADEL. CUP)	11 MAR 10.30AM ▲ + 6.30PM	12 MAR 6.30PM	13 MAR 7.30PM	14 MAR 7.30PM	15 MAR 1.30PM + 7.30PM

7 APR 6PM ✧				11 APR 7.30PM ★	12 APR 7.30PM ★
14 APR 7.30PM ★	15 APR 7.30PM ●	16 APR 6.30PM	17 APR 11AM + 7.30PM	18 APR 7.30PM	19 APR 1.30PM + 7.30PM
21 APR 6.30PM □	22 APR 6.30PM *	23 APR 11AM + 6.30PM	24 APR 7.30PM	25 APR 7.30PM (ANZAC DAY)	26 APR 7.30PM
28 APR 6.30PM	29 APR 6.30PM	30 APR 10.30AM ▲ + 6.30PM	1 MAY 7.30PM	2 MAY 7.30PM	3 MAY 1.30PM ■ + 7.30PM

30 JUN 6PM ✧				4 JUL 7.30PM ★	5 JUL 7.30PM ★
7 JUL 7.30PM ★	8 JUL 7.30PM ●	9 JUL 6.30PM	10 JUL 7.30PM	11 JUL 7.30PM	12 JUL 1.30PM + 7.30PM
14 JUL 6.30PM □	15 JUL 6.30PM *	16 JUL 11AM + 6.30PM	17 JUL 7.30PM	18 JUL 7.30PM	19 JUL 7.30PM
21 JUL 6.30PM	22 JUL 6.30PM	23 JUL 10.30AM ▲ + 6.30PM	24 JUL 7.30PM	25 JUL 7.30PM	26 JUL 1.30PM ■ + 7.30PM

28 JUL 6PM ✧				1 AUG 7.30PM ★	2 AUG 7.30PM ★
4 AUG 7.30PM ★	5 AUG 7.30PM ●	6 AUG 6.30PM	7 AUG 7.30PM	8 AUG 7.30PM	9 AUG 7.30PM
11 AUG 6.30PM □	12 AUG 6.30PM *	13 AUG 10.30AM ▲ + 6.30PM	14 AUG 7.30PM	15 AUG 7.30PM	16 AUG 1.30PM ■ + 7.30PM
18 AUG 6.30PM	19 AUG 6.30PM	20 AUG 6.30PM	21 AUG 7.30PM	22 AUG 7.30PM	23 AUG 1.30PM + 7.30PM

MON	TUE	WED	THU	FRI	SAT
25 AUG 6PM ✧				29 AUG 7.30PM ★	30 AUG 7.30PM ★
1 SEP 7.30PM ★	2 SEP 7.30PM ●	3 SEP 6.30PM	4 SEP 7.30PM	5 SEP 7.30PM	6 SEP 1.30PM + 7.30PM
8 SEP 6.30PM □	9 SEP 6.30PM *	10 SEP 11AM + 6.30PM	11 SEP 7.30PM	12 SEP 7.30PM	13 SEP 7.30PM
15 SEP 6.30PM	16 SEP 6.30PM	17 SEP 11AM + 6.30PM	18 SEP 7.30PM	19 SEP 7.30PM	20 SEP 1.30PM ■ + 7.30PM

29 SEP 6PM ✧				3 OCT 7.30PM ★	4 OCT 7.30PM ★
(LABOUR DAY)	7 OCT 7.30PM ★	8 OCT 7.30PM ●	9 OCT 7.30PM	10 OCT 7.30PM	11 OCT 1.30PM + 7.30PM
13 OCT 6.30PM □	14 OCT 6.30PM *	15 OCT 11AM + 6.30PM	16 OCT 7.30PM	17 OCT 7.30PM	18 OCT 7.30PM
20 OCT 6.30PM	21 OCT 6.30PM	22 OCT 6.30PM	23 OCT 7.30PM	24 OCT 7.30PM	25 OCT 1.30PM ■ + 7.30PM

27 OCT 6PM ✧				31 OCT 7.30PM ★	1 NOV 7.30PM ★
3 NOV 7.30PM ★	(MELBOURNE CUP)	5 NOV 7.30PM ●	6 NOV 7.30PM	7 NOV 7.30PM	8 NOV 1.30PM + 7.30PM
10 NOV 6.30PM □	11 NOV 6.30PM *	12 NOV 11AM + 6.30PM	13 NOV 7.30PM	14 NOV 7.30PM	15 NOV 7.30PM
17 NOV 6.30PM	18 NOV 6.30PM	19 NOV 11AM + 6.30PM	20 NOV 7.30PM	21 NOV 7.30PM	22 NOV 1.30PM ■ + 7.30PM

- ✧ **SUBSCRIBER BRIEFINGS** An exclusive opportunity for subscribers to meet the Director, actors and creative team and enjoy some refreshments. Meet in the Dunstan Playhouse foyer at 5.45pm on the dates indicated. No bookings required.
- ★ **PREVIEWS** Performances with an audience prior to Opening Night.
- **OPENING NIGHT** Reserved for Gold Subscribers (see page 33).
- **NIGHT WITH STATE** A Sunset performance followed by a discussion with cast and director.
- ▲ **SCHOOL SHOWS** Daytime performances for school bookings (see page 34 for details).
- \* **VISION IMPAIRED NIGHTS** Performances specifically designed to enhance the enjoyment of the theatre for patrons with a vision impairment. Patrons are invited to attend a pre-show briefing on the set with the cast and an audio description of the performance is available. Meet in the Dunstan Playhouse foyer at 5.30pm.
- **AUDIO DESCRIPTION PERFORMANCES** A Saturday Matinee performance that includes an audio description for patrons with a vision impairment.



# WHAT'S THE BIG IDEA? READ THIS!



Our 2008 season offers you riotous crowd-pleasers, two world premieres by South Australian playwrights, a classic that shocked and affronted audiences more than a century ago, as well as one of the most original and challenging theatre experiments of modern times. This year we've redesigned not only the look of our brochure [why not!] but also the format so you can read much more about the plays on offer before you subscribe to all of them.

Any great artist is not only a lightning rod for all the crackling static of their culture, but also a satellite-dish, a 'receiver'. They listen to the vibrations in the wires that string the universe and report back what they've heard, revealing life in all its reverberant richness - be it lived recklessly and headlong, with tragic drudgery or in one long ecstatic expression of joy. These individuals possess no supernatural powers, but they do have an abnormally strong sense of what's in the wind for us. It starts with the instinctive tourism of infancy and, in the great artists, it's sustained throughout their lives with a

passionate curiosity about everything. I think you might have that too.

Writing comes out of the disturbances in our lives, or maybe it's the writing itself that is the disturbance, an unwillingness to take our daily existence for granted without questioning it. These playwrights, and the worlds they conjure through their words, throw down a challenge to us - to the way we think and to the way we think about theatre and its possibilities.

Many ideas that resonate today are dangerous not because they're assumed to be false, but because they just might turn out to be true.

Ideas have a provocative power. They can shake the foundations of society or unleash rebellion within our souls. History shows us it can be perilous to challenge the wisdom of the elders or the traditions that have survived the centuries and dangerous to incur the wrath of the gods [or at least their earthly representatives] but it is the business of Art to be dangerous.

Our lives may sometimes be ensnared in a web of the mundane but our imaginations most definitely are not.

This season is a celebration of those who live their lives with energy and ambition, focus and fire, of those who broke free of the "mind-forg'd manacles" - and an invitation to those who might wish to....

ADAM COOK, Artistic Director

BRINK PRODUCTIONS, STATE THEATRE COMPANY OF SOUTH AUSTRALIA  
AND THE ADELAIDE BANK FESTIVAL OF ARTS PRESENT

WORLD PREMIERE

## WHEN THE RAIN STOPS FALLING

BY ANDREW BOVELL

A collaboration with Hossein Valamanesh and Brink Productions



23 FEBRUARY - 15 MARCH | SCOTT THEATRE

An epic and powerful piece of storytelling from the pen of one of Australia's greatest writers and one of its most acclaimed visual artists.

*When The Rain Stops Falling* unites writer Andrew Bovell (*Lantana*, *Holy Day*), visual artist Hossein Valamanesh, composer Quentin Grant and Brink Productions' Artistic Director Chris Drummond (*Night Letters*) in a landmark theatrical event.

Set against the backdrop of a dramatically changing climate, an uncertain future and the visual wonder of the Australian landscape, *When The Rain Stops Falling* is about the legacy we inherit from our parents and the legacy we leave behind for our children. Four generations of interconnected stories reveal the patterns of betrayal and abandonment within a family over the course of eighty years from 1959 to 2039.

State Theatre Company of South Australia joins forces with Brink Productions and the 2008 Adelaide Bank Festival of Arts to offer an inspired fusion of Andrew Bovell's powerful dramatic writing and Hossein Valamanesh's visually stunning images. A metaphor for the state of the planet and the hearts, minds and souls of those who inhabit it, *When The Rain Stops Falling* tells a gripping story of past, present and future... of planet, continent and individual....

Director Chris Drummond says the project began in 2004 after reading Tim Flannery's *The Future Eaters*.

"It was a starting point to ask questions about where we're all going as human beings ... at a personal level, at a political level, at a historical, environmental, ecological level, and try to find a way to bring these wonderful artistic minds together to create a piece of theatre that could hit at all of these levels."

## THE FEMALE OF THE SPECIES

BY JOANNA MURRAY-SMITH



11 APRIL - 3 MAY | DUNSTAN PLAYHOUSE

From the author of *Bombshells* comes an outrageous comic delight.

In April 2000, Germaine Greer was held captive in her country house in Essex. The image of the famous feminist cuffed and gagged by an infatuated and unstable young woman inspired this latest gem from the pen of outstanding Australian playwright, Joanna Murray-Smith.

Margot Mason, iconoclast, visionary and monstrous egotist, is a famous feminist writer, struggling to finish her next book. So when her comfortable home is invaded by an obsessed, gun-toting fan, her indignity knows no bounds. How could this confused and angry young woman be her nemesis? And so from the very first moment we're plunged into a smart and witty comedy of ideas, crackling with brilliant one-liners.

A farce of switching allegiances, this is a hilarious riposte to the received idea that feminism and feminists are not funny.

In *The Female of the Species*, feminism has found its farcical funny bone, but the belly laughs are spiked with sharp truths and no point of view is off-limits. We suspect that, at certain points, different sections of the audience will be weeping with laughter, or wincing with recognition!

"The landscape of feminism and sexual politics is a mine-field of sensitivities. The time has finally come not only to observe the triumphs of feminism but also to laugh at its ironies and hypocrisies."

- Joanna Murray-Smith

Joanna Murray-Smith's other plays include *Honour*, *Rapture* (both of which won the Victorian Premier's Literary Award for Best Play), *Nightfall*, *Redemption*, *Bombshells* (starring Caroline O'Connor in sell-out seasons here and overseas), *Love Child* and *Flame*. In the past year alone, Joanna has had productions in New York, San Francisco, Finland, Holland, Germany, South Africa, Israel and London's West End.

"Australia's foremost female playwright has notched up a career-stretching, commercially viable winner. ...Everything coldly and cruelly clicks with the neat efficiency of clockwork.... Right down to the final, crazily logical moments, this is a knock-'em-dead rib-tickler."

- Variety

## BLUE/ORANGE

BY JOE PENHALL

WINNER: OLIVIER AWARD FOR BEST NEW PLAY, 2001  
EVENING STANDARD BEST PLAY OF THE YEAR, 2000  
CRITICS' CIRCLE THEATRE AWARD FOR BEST NEW PLAY, 2000



4 - 26 JULY | DUNSTAN PLAYHOUSE

"If you've got a big mouth, the stage is the place to be."

- Joe Penhall

From the screen writer of the feature film *Enduring Love* comes something like a theatrical cross between a medical examination and a boxing match. *Blue/Orange* is tough, funny and utterly absorbing.

In a London public psychiatric hospital, enigmatic patient Christopher claims to be the son of an African dictator, a story that becomes unnervingly plausible. He also insists that oranges are in fact blue.

The play's three characters are Christopher and his two psychiatrists. The action unfolds over one day. Christopher has been committed to hospital after lewd public behaviour. He's clearly deeply troubled, but within the inadequate public health system he's 24 hours away from release unless the doctors can pin down (and agree upon) his illness.

This is an incendiary tale of race, madness and a Darwinian power struggle at the heart of a dying national health system.

Joe Penhall's provocative, edgy comedy examines the unspoken politics of institutions, challenges assumptions about 'normality' and questions whether sanity is dependent on the colour of your skin.

This kind of theatrical dynamite comes along once in a blue moon. It'll have you on the edge of your seat.

"I came out of Joe Penhall's new play in a state of hot, black excitement: emotional, moral and intellectual excitement. How many plays can claim that?" - *Sunday Times*

"Riveting. You will argue into the night about the play but you will have had a unique experience and superb entertainment." - *The Daily Mail*

"Britain's best new play since Michael Frayn's *Copenhagen*. Thrillingly original." - *The Guardian*

## ATTEMPTS ON HER LIFE

BY MARTIN CRIMP



1 - 23 AUGUST | THE SPACE

**“Strange, disturbing and mesmerising.” - *The Times***

You’ve told us you’re ready for something more challenging. Well, brace yourselves. Here it is.

Subtitled “17 scenarios for the theatre”, Martin Crimp’s dazzlingly audacious play is a rollercoaster of 21st century obsessions. Shocking and hilarious by turns, it’s about as innovative as theatre can get. *Attempts on her Life* premiered in London in 1997 and has been exciting and confounding audiences ever since. Now it’s your turn to encounter this highly controversial theatre experience.

If you were intrigued by *Waiting for Godot*, you’ll find this equally unforgettable. It’s quite an event.

Imagine you’re trying to speak to a woman called Anne. You leave messages on her machine, but in vain. It’s as

if she’s disappeared. Where? With whom? To do what? Who else is leaving her messages? Is she alive or dead? Is she Anne, Annie, or Anya? The more unreachable she is, the more you wonder who she really is.

If she could disappear so inexplicably, then perhaps she’s not the person you thought she was. You begin to fantasise. She’s with a casual lover in a foreign hotel. She’s a terrorist on the run. She’s a psychotic artist turning her attempted suicide into an artwork. She’s the wife of a right-wing anarchist maniac. She’s a luxury sports car. The “attempts on her life” are attempts to define her life.

In 1921, Luigi Pirandello opened a door to new theatrical possibilities with *Six Characters in Search of an Author*. Now English playwright Martin Crimp has torn that door off its hinges to show us a brave new vision of 21st century theatre.

*Attempts on her Life* has been translated into more than 20 languages and has proved to be hugely influential throughout the world.

You can’t watch this on YouTube. You can’t just read a blog about it. You have to be here: the real you. But you may not be the same when you leave.

**“A theatrical experience of disorienting power.”**  
- *The Independent*

**“The show is about the show...  
you just have to see it. Unless you  
see it you couldn’t describe it.”**  
*Audience member,  
National Theatre, London*

## ARCHITEKTIN

BY ROBYN ARCHER



29 AUGUST - 20 SEPTEMBER | DUNSTAN PLAYHOUSE

At the turn of the 20th century, Vienna was the epicentre of innovation and the crucible of the European avant-garde in the fields of art, literature, music, psychiatry, philosophy and theatre. The city was an extraordinary laboratory simmering with the ideas of pioneers like Freud, Klimt, Schiele, Kokoschka, Adolf Loos, Mahler, Schoenberg, Berg and Webern, Karl Kraus, Schnitzler and Wittgenstein.

“As the title suggests (the German word for a female architect), Margrete Schutte Lihotsky was not just any architect - she was Vienna’s first female architect,” says Robyn Archer.

“Her thinking was driven by a concern for women in a society trying to rebuild after war. With so many men killed, women would have to work as well as look after the kids, and she believed women could be assisted through better kindergartens and more ergonomic conditions in the house, thus reducing the burdens of housework.”

Margrete has a passion to design and build, but the political change brought about by the rise of Hitler treads heavily on her ambitions and her struggle to keep on building demands supreme courage and conviction.

The extraordinary life and times of this exceptional woman are brought to the stage in a world premiere production written by one of South Australia’s greatest and best-loved artists, the equally extraordinary Robyn Archer.

“In the end, when you open up a life as wild and wonderful as Margrete’s to a large group of people who have never heard of her before, you hope that it will generate an interest not only amongst theatre-goers but amongst architects, designers, historians and all those who are inspired by the lessons biography teaches us.”  
- Robyn Archer



## GHOSTS

BY HENRIK IBSEN



3 - 25 OCTOBER | DUNSTAN PLAYHOUSE

From the author of *Hedda Gabler* and *A Doll's House* comes one of his most powerful and controversial plays. How far will someone go in order to leave the past behind and move into the future?

Mrs Alving is preparing for the opening of an orphanage in memory of her late husband. Her son's return to the family home brings with it echoes of the past she is desperate to forget.

In 1898, at a dinner in Ibsen's honour at the Royal Palace in Stockholm, King Oscar II expressed the opinion that *Ghosts* was not a good play and that Ibsen should not have written it. After a moment's silence, the playwright exploded "Your majesty, I had to write *Ghosts*!"

Given its initial reception when it was published in 1881 (one critic called it 'an open sewer'), *Ghosts* must be reckoned among the satanic verses of world literature.

The founder of modern prose drama, Ibsen wrote what has become a radical classic, a play of great power. It's a provincial tragedy, the tale of a world where outer horizons are minute and inner ones infinite, a fatalistic drama for a new age, one in which biology and psychology take over the role of the gods.

Slowly, mercilessly, inexorably, Ibsen strips bare the secrets and lies of an isolated country town as the play dramatises one woman's battle with the conservative conventions of bourgeois society, where an individual's right to free thought is seen as anarchic and dangerous.

Helene has listened to society, she has obeyed the Church... to what end? In *A Doll's House*, Ibsen's Nora walks out on a dysfunctional marriage. This subsequent play was in part the playwright's answer to critics who were outraged. So, what if another 'Nora' stayed?

"The embittered 20th-century housewife of *The Graduate* might indeed enjoy chatting with the thwarted 19th-century heroine of *Ghosts*." - *The New York Times*

"To live is to war with the trolls  
In the depths of the heart and mind;  
To write is to sit in judgement over yourself."  
- *Henrik Ibsen*

## THE CRIPPLE OF INISHMAAN

BY MARTIN MCDONAGH



31 OCTOBER - 22 NOVEMBER | DUNSTAN PLAYHOUSE

"Wonderfully funny ... a tough, boisterous, gifted play." - *The Times*

The only writer to have had four plays running in London's West End at the same time, Martin McDonagh is the most original, seriously pertinent Anglo-Irish playwright to have emerged in years. With this uproariously funny play, he fulfills the promise of his award-winning *The Beauty Queen of Leenane* while confirming his place in a tradition that extends from Synge to O'Casey and Brendan Behan.

Set in a remote island off the west coast of Ireland in 1934, *The Cripple of Inishmaan* is a grandly comic tale in the great tradition of Irish storytelling.

In the depths of the Great Depression, news reaches the isolated community of Inishmaan that Hollywood

director Robert Flaherty is coming to the neighbouring island of Inishmore to film *Man of Aran*. The one person who wants to be in the film more than anybody is young Cripple Billy, an unloved boy whose chief occupation has been staring at cows and yearning for a girl who wants no part of him. So he is determined to cross the sea and audition for the Yank. As news of his audacity ripples through the rumour-starved community, the play becomes a merciless portrayal of a world so comically cramped and mean-spirited that hope is an affront to its order.

*The Cripple of Inishmaan* is filled with a cast of extraordinary characters and unexpected plot twists and promises to take you along on a hilarious yet poignant journey of discovery and hope.

"This is a hysterical, smart, wicked, wildly original work."  
- *Newsday*

"Mr McDonagh is destined to be one of the theatrical luminaries of the 21st century." - *The New Republic*

"*The Cripple of Inishmaan* prompts the gratifying shiver of excitement one feels at encountering a true original."  
- *Variety*

"McDonagh's writing is a tightrope act of unnerving skill and maturity. Raw humour and brutality dance hand in hand" - *Sunday Times*



Times are hard when you're living on a drought-ridden farm. Helly's family is struggling, and they face losing the centre of their world: their farm. As Helly sets out to find her family's saviour, she discovers her knight in shining armour isn't who she thought it would be.

An Australian fable about an ordinary family and the realisation that the answer sometimes lies within. As Helly comes to realise her true potential, there is much fantasy, pathos and a good dose of humour!

Inspired by one of the world's greatest quests - the Grail

Legend - this utterly contemporary story celebrates the possibilities of redemption and will resonate with young and old audiences alike.

[www.windmill.org.au](http://www.windmill.org.au)

A NEW WINDMILL PERFORMING ARTS PRODUCTION PRESENTED  
IN ASSOCIATION WITH THE ADELAIDE FESTIVAL CENTRE

# HELLY'S MAGIC CUP

BY ROSALBA CLEMENTE  
DIRECTED BY DAVID MEALOR

**DURATION** 75 mins (approx) | **AGES** 8 years +  
**PRICE** \$29 Adults, \$25 SPU, \$22 Children, \$90 Family  
**BOOKINGS** at BASS 131 246 [www.bass.net.au](http://www.bass.net.au)

**PRODUCER** Cate Fowler

29 August - 13 September | The Space



## BIG BENEFITS FOR SEASON SUBSCRIBERS

**BOOK 7, 6 OR 5 PLAYS NOW AND ENJOY THE BENEFITS FOR ALL OF 2008.**

- > Support South Australia's flagship theatre company.
- > Subscribe with your friends - a great way to keep in touch.
- > Save money - save \$250 for a 2-adult, 7-play subscription.
- > Score the best seats first to some of the finest theatre in Adelaide, with a priority booking period.
- > Plan ahead - or shows can pass you by or sell out!
- > Pay in two instalments - half now and half in January 2008.
- > Free quarterly newsletter, Fresh Inc.
- > Pre-book car parking with your subscription.
- > Discount programmes when you pre-book with your subscription.
- > Book extra tickets for friends at the discounted Subscriber Guest rates.
- > First 50 youth subscribers get another subscription for a guest free.
- > Meet the artists, enjoy refreshments with us and learn more about the plays at Subscriber Briefings (see Performance Calendar, pages 20-21 for dates).
- > Become a Gold Subscriber for Opening Night tickets and hospitality packages (see page 33 for more information).
- > Discount meals, books and movies - present your subscriber card for:
  - 20% OFF meals at Stamford Plaza and Stamford Grand hotel restaurants (bookings essential)
  - 10% OFF entire bill at Tutto ku restaurant at the Dunstan Playhouse (bookings essential)
  - 10% OFF entire bill at Parlamento restaurant, North Terrace (bookings essential)
  - 10% OFF at Imprints Booksellers, Hindley Street
  - 10% OFF at the SA Museum Shop, North Terrace
  - 10% OFF music and DVDs at B# Records, Rundle Street
  - CONCESSION tickets at Wallis Cinemas.

### NEW PICK YOUR DATES LATER WITH FLEXI SUBS

Love to subscribe but don't want to lock in dates right now? Maybe you travel a lot or have a busy schedule that you can't predict until closer to each show. Our new Flexi Subs is just for you. We'll send you vouchers for 7, 6 or 5 plays that you redeem for tickets show by show, closer to the date.



“There has always been a sense of belonging - that everyone cares.” Don, actor with STCSA since 1967

“State Theatre Company feels like home - there are a lot of things to love.” Caroline, actor with STCSA since 1989

# BE A BIG HELP: SUPPORT, NURTURE, BELONG

This Company has been exciting “those wonderful people out there in the dark” for more than four decades. Audiences come back to us year after year because we give them emotional experiences to treasure and that means great performances, high production values, intelligent direction and compelling stories. Memories, as they say, are made of this.

Those who choose to involve themselves a little more, through subscribing or giving a little more to the cause, form an especially treasured trove of theatergoers, inspired and devoted ambassadors who allow us to bring to life such brave new theatrical worlds.

There are many ways that you can become a really key player in the present and future life of this Company, to ensure it continues to thrive for the next 35 years and beyond. Now that’s something to celebrate! Here’s how...

ADAM COOK, Artistic Director  
Our generous supporters, corporate and private, really do help our world go around, and make it a much more exciting place, enabling brave new works, encouraging emerging artists and boosting our capabilities for excellence at every turn.

When you join our ‘Company of Players’ you join a community of arts supporters that values theatre at its finest and takes pride in South Australia’s place on the world arts stage.

There are many ways that you can demonstrate your support for the work of the State Theatre Company.

## DONATIONS

Donations \$2 and over are fully tax-deductible. Supporters who donate \$50 and over receive invitations to backstage educational forums. Donations of \$250 or more are acknowledged in play programmes and our Annual Report.

## STATE THEATRE COMPANY GUARDIANS (BEQUESTS)

Talk to us about the lasting role you can play in our future.

## THE LEAD ROLE (PREMIER PATRONS)

Support the development of new Australian works for the stage.

## FEATURED PLAYERS (\$5,000+)

Sponsor emerging local actors in their first professional roles.

## PATRONS

Gold \$3,000+, Silver \$2,000+, Bronze \$1,000+  
Supporting excellence in all elements of the design and creation of productions and the nurturing of new talent through creative fellowships.

## MEMBERSHIP GROUPS (\$550+)

Doctors in Theatre, Dramatic Women, Men at Play  
Band together with fellow arts enthusiasts to support major productions. These groups support our productions through an annual membership fee (\$150) and recommended tax-deductible donation (\$400). Each group is aligned with one production during the season and as a Member you’ll receive two Opening Night tickets, pre- and post-show hospitality and a listing in the play’s programme. You’ll also be invited to VIP functions and networking opportunities throughout the year.

## STAGE HANDS (\$250+)

Help us employ South Australian actors on creative development projects.

## THE FRIENDS (\$50+)

Support our Education Program’s Student Directing and Acting Workshops.

## GOLD SUBSCRIPTIONS

Feel big-hearted about supporting us! Combine your donation with exclusive Opening Night tickets and hospitality - become a Gold Subscriber. Packages start at \$650 for 5 plays.

## CORPORATE PARTNERS

There are many opportunities to play a vital role and enjoy corporate ticketing and entertainment packages. State Theatre Company prides itself on ensuring quality of service to its business partners and building effective and long-term partnerships with mutually beneficial outcomes.

## COUP DE THEATRE

Creating the high performers. Corporate Training and Skill Development Workshops presented by trained professionals.

## CONTACT

Please contact Irene Jones on (08) 8231 5151 or visit the ‘Supporting Us’ section at [www.statetheatrecompany.com.au](http://www.statetheatrecompany.com.au) for more information about becoming a supporter.

“Supporting State Theatre Company is a way of investing in the future of our State - our character, our culture and our community.” Susie, Patron since 1970s



Doctor In Theatre member Dr Alan Moskwa with actors Joss McWilliam and Cameron Goodall.



Assistant Director recipients with representatives from sponsor Flinder Power Adam Cook, Tina Mitchell, Duncan Graham, Tessa Leong, Tom Richardson, Lachlan Tetlow-Stuart and Paul Tanner.



Fight scene from Hamlet rehearsal.





Young Guns team 2007.

## FOR SCHOOLS: NURTURING THE NEXT GENERATION OF BIG IDEAS

Stars of the future step forward! Our State's young talent is encouraged through State Theatre Company's program of activities for secondary students who have a passion for theatre.

State Theatre Company is expanding its Education Program in 2008 to include theatrical performances specifically created for secondary schools.

Selected shows through the season include performances for students during school hours. Teachers' notes, post-show discussions, workshops

and backstage tours support the educational value of the shows with in-depth understanding of themes and theatre craft.

A week of Work Experience is conducted to give enthusiastic students insight into our day-to-day operations.

The Young Guns Playwrights Competition supports budding writers and the winning short play is workshopped by professionals.

A brochure with full details of our Education Program is available. Call our office on (08) 8231 5151 or email [education@statetheatrecompany.com.au](mailto:education@statetheatrecompany.com.au) for a copy.

## ACCESS FOR ALL

Doesn't everybody deserve to see theatre this good? We strongly believe in making State Theatre Company shows accessible to everyone.

All State Theatre Company venues are well-equipped with access facilities including hearing assistance, audio description for the vision-impaired, wheelchair seat allocations, lifts and access car parks + toilets.

### VISION IMPAIRED NIGHTS AND MATINEES

Each production in the subscription season includes a night and matinee performance with audio description available for the vision impaired. The night performance also includes a pre-show briefing on set with the cast. These performances are marked on the Performance Calendar, pages 20-21.

### RUSH TICKETS

On Wednesday night and Saturday matinee performances, State Theatre Company offers Balcony Rush tickets at just \$25. They're available to anyone, for purchase at the door from 1 hour before the show starts (subject to availability).

### PAY WHAT YOU CAN

People who hold a Health Care Card can buy tickets by Pay-What-You-Can donation on Wednesday nights or Saturday matinees. Tickets are available, by donation, at the door 1 hour before the show starts (subject to availability).

### BOOKING DATES

Subscribers receive a preferential booking period:

- > Existing subscriber bookings are processed from Fri 21 Sep
- > New subscriber bookings are processed from Mon 15 Oct
- > Single ticket sales open Mon 29 Oct

### WAYS TO BOOK

- > Post completed form and payment to BASS Subscriptions, GPO Box 1269, Adelaide SA 5001.
- > Fax completed form with credit card details to BASS on (08) 8231 0550.
- > Bring completed form to Adelaide Festival Centre Box Office, 9am - 6pm Mon - Fri.
- > Call BASS Subscriptions on (08) 8205 2200. Phone bookings incur an additional BASS booking fee of \$6.60

**PAY HALF NOW, HALF LATER** Tick the box on the booking form and pay half now and the balance on or around 8 Jan 2008. Your complete Season tickets will be sent out after this date. This service is not available after 14 Dec 2007.

### YOUTH SUBSCRIPTION, CONCESSION, FRINGE BENEFITS, SECONDARY STUDENTS

Important: relevant ID showing birth date, if applicable, must be shown at time of purchase, or photocopy of ID provided with postal or fax bookings. Concession prices available to pensioners, Seniors Card holders, full-time students and Health Care Card holders. Fringe Benefits membership available free to under 30s, for \$25 tickets to all our shows (subject to availability). Join at [www.fringebenefits.com.au](http://www.fringebenefits.com.au). Secondary Students prices available to full-time secondary students.

**BASS SERVICE FEES** Single ticket prices include BASS fees. One BASS fee of \$6.60 is payable per subscription form. Where two or more people subscribe to the same plays and performances and pay by single cheque, money order or credit card, one \$6.60 fee is charged. Subscriber Guest tickets purchased when subscribing are included in fee for that subscription form. A BASS fee of \$3.30 per ticket applies to Subscriber Guest tickets purchased at other times.

## BOOKING INFORMATION

**FLEXI SUBS VOUCHER REDEMPTION** Flexi Subs vouchers may be redeemed for tickets at any time throughout the season, subject to ticket availability (the earlier the better to guarantee the date of your choice). Vouchers must be exchanged for tickets in person, at any BASS outlet. Each voucher is valid only for its specified play. No refunds are available.

**SITTING WITH FRIENDS** Request group seating when you subscribe. If booking by post or fax, send subscription forms together with a note of request.

**DISABILITY ACCESS** Inform BASS of any access requirements when booking.

**GROUP SUBSCRIPTION DISCOUNT** Get together 10 subscriptions for identical plays and performances and one is free (pay for only 9). Group must pay in full at time of booking by single transaction.

**REFUNDS AND EXCHANGES** All tickets are non-refundable. Subscribers may make one free ticket exchange (swap performance date/time) per year. Subsequent exchanges attract a \$3.30 BASS fee per ticket. If the new performance has a higher ticket price, you'll need to pay the difference (sorry, no refunds for cheaper tickets). To exchange, take original tickets to the Adelaide Festival Centre Box Office, Mon - Sat 9am - 6pm or post tickets and request to BASS Subscriptions, GPO Box 1269, Adelaide SA 5001. (BASS needs original tickets before issuing exchange.) Allow 5 working days before desired performance. Tickets cannot be exchanged after their booked performance.

**LOST TICKETS** Call promptly for replacement tickets. Subscribers: Gerry at BASS Subscriptions on (08) 8205 2200. Single tickets: BASS on 131 246. Re-issued tickets cannot be exchanged for another performance.

**VENUES** Our productions are performed at the Dunstan Playhouse or the Space Theatre at the Adelaide Festival Centre, with the exception of *When The Rain Stops Falling*, at the Scott Theatre, University of Adelaide.

**CAR PARKING** Ample parking available close to theatres. Enter off King William Street to access Festival Centre Car Park and Riverbank Car Park (Adelaide Convention Centre).

# SUBSCRIBER BOOKING FORM

## STEP ONE

### PLAN AHEAD - How does it work?

Choose the plays and dates that suit you from our Season 2008 calendar. Simply indicate which shows + dates you wish to attend on the adjacent calendar and return your completed form with payment to BASS.

### FLEXI SUBS - How does it work?

Love to subscribe but don't want to lock in dates right now? Then a Flexi Subscription is for you! Flexi Subs vouchers can be redeemed for tickets throughout the season, subject to ticket availability, in person at any BASS outlet. Redeem your vouchers early to guarantee your choice of performance. Each voucher is valid only for its specified play.

## STEP TWO

### REDUCED PRICE GUEST TICKETS

Subscribers are able to purchase additional single tickets for guests at the time of subscribing for a reduced price. Simply indicate the dates and times you wish to purchase tickets for.

**A** Adult / **C** Concession / **SS** Secondary Students / **FB** Fringe Benefits

## STEP THREE

### JOIN OUR COMPANY OF PLAYERS (SEE PAGES 34-35).

Donations \$2 and over are fully tax-deductible. Supporters who donate \$50 and over receive invitations to backstage educational forums. Donations of \$250 or more are acknowledged in play programmes and our Annual Report.

## MEMBERSHIP GROUPS

More information on pg 33

NOTE: BOOKING FORM ON SEPARATE FILE

NOTE: BOOKING FORM ON SEPARATE FILE

“The Arts are essential  
to civilisation.” Barbara, Donor

# BOARD OF GOVERNORS

CHAIR	Brenton Wright
GOVERNORS	Nicola Downer AM
	Celine McNerney
	Peter Siebels
	Peter Vaughan
SUBSCRIBER ELECTED GOVERNORS	Richard Flynn
	Rachel Spencer
EMPLOYEE ELECTED GOVERNOR	Michael Hill

# THE COMPANY

CHIEF EXECUTIVE OFFICER	Noelene Buddle
ARTISTIC DIRECTOR	Adam Cook
FINANCE MANAGER	Marie-Ann Ellis
PRODUCTION MANAGER	Peter Kelly
MARKETING + PUBLIC RELATIONS MANAGER	Rachel Cooper
ARTISTIC PROGRAM MANAGER	Shelley Lush
ASSOCIATE DIRECTOR	Geordie Brookman
MARKETING COORDINATOR	Chris Clark
EDUCATION COORDINATOR	Robyn Smith
PUBLIC RELATIONS COORDINATOR	Natalie Koutsamanis
DEVELOPMENT CONSULTANT	Irene Jones
DEVELOPMENT COORDINATORS	Kate O'Donoghue + Kim Greg
ADMINISTRATION COORDINATOR	Nell Szyndler
FINANCE OFFICER	Perla Soberon-Brittle
ADMINISTRATION ASSISTANTS	Kim Greg + Shauna Maguire
WORKSHOP SUPERVISOR	John Meyer
LEADING HAND	Areste Nicola
CARPENTERS + PROP MAKERS	Patrick Duggin, Lee Shiers, Graham Raven
SCENIC ART	Sandra Anderson
PROP SHOP	Robin Balogh
WARDROBE SUPERVISOR	Cate Breasley
EMERITUS TAILOR	George Jukes
COSTUME MAKERS	Adam Bowden + Martine Micklem
HAIR, MAKE-UP + WIGS	Jana DeBiasi

[www.statetheatrecompany.com.au](http://www.statetheatrecompany.com.au)

PO Box 8252 Station Arcade Adelaide 5000 T [08] 8231 5151 F [08] 8231 6310



GUTSY PIECE. INTRIGUING AND AFFECTING  
THEATRE FOR THE SPIRIT. **HAVE YOU SUBSCRIBED**  
YET? SENSITIVELY DIRECTED SUPERBLY ACTED A  
INTELLIGENTLY STAGED. **HAVE YOU SUBSCRIBED**  
YET? MAGNIFICENT HEARTBREAKING SUPERB.  
SHOULDN'T BE MISSED. 100 MINUTES OF OUT-  
STANDING THEATRE. REWARDING FIVE STARS!  
THIS PRODUCTION'S CASTING AND TIMING ARE  
IMPECCABLE. A VIVIDLY CONFRONTING PLAY  
FOR THE WORLD. A STAR IN THE MAKING. **HAVE**  
**YOU SUBSCRIBED** YET? PERCEPTIVE ORIGINAL  
AND ENGROSSING. DESTINED FOR SUCCESS.  
THE PERFORMANCES ARE UNIFORMLY EXCELLENT  
A HUGE THEATRICAL EXPERIENCE. **HAVE YOU**  
**SUBSCRIBED YET?** THEATRICAL DELIGHT OF HIGH  
PROPORTIONS. THE MOST IMPORTANT PIECE OF  
THEATRE SEEN IN A LONG TIME. AN ABSORBING  
AND POTENT PRODUCTION. DELIGHTFUL AND  
DEEPLY SATISFYING. WITTY AND NICELY TIMED.  
WARMLY HUMOROUS AND HANDSOME TO LOOK  
AT. SEXY PASSIONATE EXPLOSIVELY YOUTHFUL.  
MOST WONDERFUL THING. PERCEPTIVE ORIGINAL  
AND ENGROSSING. THEATRICAL SUCCESS  
EXPERIENCE PASSIONATE. A STAR IN THE  
THE MAKING OF A BRILLIANT PIECE  
STUNNING AND THEATRE FOR THE



state theatre company  
OF SOUTH AUSTRALIA