

A D E L A I D E  F E S T I V A L

1 - 17 March 2013

Brink Productions and English Touring Theatre's

THURSDAY

By Bryony Lavery, directed by Chris Drummond

FROM THE
MAKERS OF
WHEN THE RAIN
STOPS FALLING

...

World Premiere
Inspired by the powerful story
of London bombings survivor,
Gill Hicks

...

Norwood Concert Hall
(Mon 25 Feb — Sat 16 Mar)

...

"Brink Productions' shows are
always a must-see."
(InDaily)



TEACHERS' NOTES

...

(Compiled by)

Michele Chigwidden

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BRINK

ETT
ENGLISH
TOURING
THEATRE



Government of South Australia
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LOTTERY FUNDED

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Brink Productions has been assisted by Arts SA and the Australian Government through the Australia Council for the Arts.

INTRODUCTION

We are constantly inspired by stories of endurance and determination – stories that tell of stamina, fearlessness and survival which are set against a backdrop of natural disasters, war and terrorism; often in the face of adversity, in the likelihood of self-endangerment and despite the odds. An interview on Andrew Denton's *Enough Rope* with Gill Hicks, a survivor of the 7 July 2005 London bombings is one such story; a story that struck a particular chord with Brink Productions' Artistic Director, Chris Drummond, and started a wonderful collaboration that went internationally to involve English writer, Bryony Lavery and a co-production between Brink Productions and English Touring Theatre.

Thursday goes beyond a simple tale of survival and deeper than the confronting reality of television news footage. To create such a story and then realise it on the stage is an achievement that the team of Chris Drummond (AU director/dramaturg), Bryony Lavery (UK writer), Dan Potra (AU set designer), Colin Grenfell (UK lighting designer), Kay Jamieson (AU Producer) and Jane Claire (UK Producer) have accomplished as a result of a theatrical process that began in 2009. The team has worked closely through the stages of writing, creative development and workshops, to the final draft/rehearsal script by May 2012.

The staging of this play, with its compelling story, music and design, combine to give its audience an awe inspiring experience. *Thursday*, takes reference from the remarkable story of Gill Hicks' survival and begins by taking us on the journey of nine characters as they start their working day, no different from any other day, unaware of how in a wink of the eye, a click of fingers or a flash of light, their lives are irrevocably changed.

Themes of dignity in adversity, survival, motivation, hope, endurance and sense of community give rise to ideas of compassion and 'random acts of kindness'. We find ourselves thinking about what drives emergency services workers to keep going, searching for lives or bodies and paradoxically, what gives rise to our humanity in response to acts of violence. The fundamental question of what it means to be human.

These teachers' notes can be adapted to teachers' unique knowledge of their students and will provide information on Brink Productions and English Touring Theatre, along with background notes on the creative and production teams and cast. Information that is referred to in some activities has been retrieved from en.wikipedia.org. It is important that teachers are mindful of the accuracy of information regarding these extracts for the purposes of research. Wikipedia is an accessible and efficient springboard for ideas and information and, to this end, you will find the Wikipedia policy regarding research attached to the appendix.

It is hoped that the knowledge, experience and encouragement that teachers bring to their students when arranging to view live theatre will broaden students' understanding of alternative perspectives of the human condition and that of the world. There is so much to discuss, research and explore through multiple themes in preparation for this play. Post-performance activities are aimed at assisting students with an informed response to their theatrical experience. Teachers who have attended previous Brink performances will note similar post-performance activities that will hopefully give rise to many other activities, discussions, improvisations, research, viewing or projects.

Teachers' commitment to organising, preparing and accompanying students to productions is, as always, encouraged and appreciated. Prior to attending *Thursday* please make time to discuss theatre etiquette with your students and accompanying adults.

As a reminder:

- enjoy yourselves and please be mindful of others - any *inappropriate* noise or activity can be distracting for both actors and other audience members (*mobile phones are to be switched off please, not just turned to silent*)
- be aware that texting during a performance or checking your Facebook is distracting for other audience members as well as the cast and significantly reduces your and their enjoyment of the total theatre experience.
- unauthorised photography or filming in any format is strictly prohibited.

We **thank you** for the opportunities you are giving your students.

BRINK PRODUCTIONS

Brink creates powerfully imaginative original theatre through long term collaborations with artists from different disciplines and backgrounds. Brink's work communicates complex ideas and emotions with simplicity and insight, in ways that are surprising, challenging, thought provoking and enriching. Led by Artistic Director Chris Drummond and Executive Producer Kay Jamieson, Brink has been carving a unique path within the national theatre landscape through its distinctive approach to text-based collaboration: a particular interplay of inspiration, aesthetic, process, people and aspiration that produces original theatre of substance and scale. Brink's multi-award winning production *When the Rain Stops Falling* played to nearly 60,000 people in four Australian states over three years.

ENGLISH TOURING THEATRE

English Touring Theatre is the UK's leading touring theatre company, working nationally and internationally to present stimulating and ambitious theatre to the widest possible audience. Under the artistic leadership of its Director, Rachel Tackley, it has built new artistic partnerships and broadened its repertoire to produce and tour to new and familiar audiences across the country. Awarded the prestigious Producer of the Year by the Stage Newspaper in 2011, English Touring Theatre works with leading directors, actors and artists to stage a broad repertoire from classics to completely new work; theatre that is vivid, popular and, above all, entertaining.

CREATIVE AND PRODUCTION TEAM

Chris Drummond	DIRECTOR/DRAMATURG
Bryony Lavery	WRITER
Quentin Grant	COMPOSER
Dan Potra	DESIGNER
Colin Grenfell	LIGHTING DESIGNER
Kay Jamieson	PRODUCER (AUS)
Jane Claire	PRODUCER (UK)
Françoise Piron	PRODUCTION MANAGER
Steve Tilling	TECHNICAL MANAGER
Bridget Samuel	STAGE MANAGER
Danielle Mullins	ASSISTANT STAGE MANAGER

CAST AND CHARACTERS

Paul Blackwell	LIONEL/BILL
Emma Handy	BONITA/NIKKI
Martin Hutson	KEV/CHANICE
Lena Kaur	KHALILIA/MAXINE
Tom Mothersdale	ET/ADRIAN
Kate Mulvany	ROSE
Nathan O'Keefe	RYAN/HAL
Deidre Rubenstein	ELIZABETH/SHOUTER
Rochenda Sandall	CHRISSIE/HELIS
with Quentin Grant	MUSICIAN

Teachers should be aware that Thursday has moments of strong language, nudity and adult themes. This is always in context and appropriate to the theatrical moment.

DIRECTOR/DRAMATURG'S NOTES

– Chris Drummond

Watching Gill Hicks being interviewed on *Enough Rope* in 2007 I knew I had discovered a story worth telling. The enormity of what Gill had been through, the allegorical nature of her experience, how it resembled a near mythic journey all struck me as deeply theatrical. I was profoundly impressed by her fearless honesty and willingness to confront the horror of her situation, never diverting her gaze from the complexity of the experience. Her refusal to cower to rage was incredibly inspiring. I wondered what it must have been like, to be the person you have always been in one moment, and then to awake in the next and have no name, no identity, and to be so violently changed. How does anyone come back from that? And what makes us, us, I wondered. Is it the physiology of our being, or the self-perception we bring to the world, or is it how other people name us?



Then, when I met Gill, she talked about the inspiration she draws upon on a daily basis from all those countless strangers who risked their lives to save hers. She described the experience on that day – being in the arms of those strangers – as akin to the unconditional love that exists between a mother and child. It seemed in a sense that she had tapped into the very life force that binds us all together.

Exploring Gill's experience theatrically is a massive idea in so many ways, partly because there's a responsibility to all the people whose lives have been so tragically touched by July 7, 2005. When I met Bryony Lavery, one of the UK's major playwrights, I knew we had the right writer for this piece. She had the grace, talent, wisdom (and wit) to deal with these enormous and delicate ideas. So, in 2010 a group of Australian theatre makers joined a group of UK artists in London and together for two weeks we explored all the ideas and images that Gill's extraordinary experience evoked in us. It was powerful and confronting and often joyous work, and from that creative development through the hard graft of a year of writing Bryony carved out the script for *Thursday*.

Thursday is not a play about terrorism. At least it's not about the geopolitics of terrorism. Nor is it about the motivations and psychology of a suicide bomber. *Thursday* is an exploration of terrorism's opposite. If the primary aim of a terrorist attack is to blow apart a society; instilling fear, paranoia and mistrust, then *Thursday* is about compassion and forgiveness and the small, grace-filled acts that define our humanity. It's not about overt heroism but rather about being unheralded, real, authentic and selfless. Great acts of humanity are mostly quiet and unceremonious. *Thursday*, through the act of theatre, brings a collective witnessing to these undeclared moments. In doing so I hope this production will capture both the power and the fragility of our human interconnection.



WRITER'S NOTES – Bryony Lavery

If I had the choice, I would *always* make a play in the Brink way. Here's why. It makes *me* write *better*. I am immensely helped by the intuition, expertise, instinct and skills of the other craftspeople who arrive, in this format, *much* earlier on in the process. But, while lots of it is heaven, there are plunges into deepest writerly hell...

It began with two weeks of exploratory workshops with a mix of six very excellent Australian/British actors, led by Chris Drummond, the director, and with awesome hospitality from Rachel and Jane and their team at ETT. A great workshop space. Also, a big bag of beautiful props, including a suitcase full of human bones. In this two weeks we became a single many-limbed, multi-brained entity, reading, researching, trying wild ideas, experimenting with space and staging of our source material. We met, crucially, Gill Hicks. (Crucially, because *her* real experience and factual account had, somehow, to be honourably transmogrified into friable *fiction*. This is a *play*, not a documentary... it is a theatrical response and offering to an enormous human event). Music by Quincy oxygenated the air. We worked with both fun and terror. We were in a train, on a platform, underground, in an explosion, in a hospital, in hell. We were joined souls, fellow passengers, the creatures of myths.

I always felt that Chris and I were making it *together*... growing this *thing* in a way we would, in its future, fundamentally be able to *understand* its nature. This felt incredibly creative, challenging and comforting all at

the same time. It was like the directing skill and choices were completely embedded in the piece from the very beginning, which is *incredibly* time-saving and efficient. Like getting the shared necessary *language* before we had to live in the actual country. The mix of our two cultures in the room was *thrilling*. It was ALL Writer's Heaven. At the end of the week, I thought writing it would be a *breeze*....

Then, *TORTURE!!!* Our entity broke up, we settled back into our separate, less-limbed, many-lives on our separate sides of the ocean... and I was on my own. What we were making was entirely *original*, and that takes a long time and a lot of writing and rewriting to understand and uncover. We were turning fact into fiction and those two states are empirically different actually. One is random, the other is *constructed*. As a writer, you need space to go spectacularly wrong. You are trying to honour the art of everybody in the wonderful workshop. In my experience, my best work always comes when I am oscillating along a dial from complete certainty to utter doubt. Extremely uncomfortable, and completely necessary. This process *understands* that that state needs time, toughness and trust. It absolutely encouraged me to go further into the terrifying land of doubt, of far-off new discoveries, rather than stay safely in that sunny place with All My Old Tricks...

Then... some time later... a rocky, bulging, awkward, intermittently beautiful ugly duckling of a script was brought to a week-long workshop of working on the text. Back in the same country, Chris and I discovered that *email* dramaturgy was torture for us both... at the same table, we could dramaturg/structure/rewrite at breathtaking speed and supreme comfort confidence. Back in the same room, our strange, new, young fictional creature began to emerge.

What we have made feels new, surprising, beautiful and robust.

Everybody... actors, director, lighting designer, set designer, DSM, ASM, set builders, musicians, composer, carpenters, marketing, publicity, front of house staff, producers...if I've missed anyone out forgive me... has to be able to realise and make the magical *thing*. *Everything* has to work for *every* maker of the piece. Okay, you *can*, if pushed, make one of these wonders on your own and hand it over and then the shared work on it begins.

What one is trying to achieve with the text of a play is the chiselling out from the hard core of one's brain blueprint for a strong watertight robust buoyant flying ship of air... something on the page that holds the understandable and actionable plans for building a carrying machine which holds all the ideas and characters and themes of a big bold story and carries them forward on an intricate journey... which looks real but is, in truth, magical illusion.

PRE-PRODUCTION ACTIVITIES ...

The aim of these activities is to encourage students to identify and think about the themes and issues of the play and to develop an understanding of the context of the play. Some activities deliberately put students in the role of a practitioner so that they may experience the creative process first hand.

THEMES AND IDEAS

These ideas are listed with the intention that students play with these notions, explore their understanding and the relevance of these notions to their world, promote discussion and/or inspire students to develop a scenario and act it out, write a narrative or poem or create a movement or music piece:

- humanity
- survival
- resilience of love
- survival
- dignity in adversity
- motivation
- hope
- endurance
- compassion
- random acts of kindness
- what drives people to continue to find and save survivors
- sense of community
- the paradox of what gives rise to our humanity in response to acts of violence

INSPIRATION

The themes of *Thursday* were inspired by Gill Hicks' interview with Andrew Denton. What particularly struck a chord with Chris Drummond, was Gill's last response:

"I think 'One Unknown' is to me so profound and such the embodiment of what it means to be stripped back, to have no label, to have no identity, to have no obvious sign of a faith that I practice or a colour of skin. People never gave up, resuscitating me, trying to do everything they could to save me, and I was an unknown person. They didn't know what I was, it didn't matter, and I think that to me is what it means to be human. That to me is humanity, where we can look at each other and say you are a fellow human being and I will do everything I can for you. It's been the greatest lesson to me and it's one that I never tire talking about because I think that equally is a wonderful thing to talk to remind the world that actually it doesn't matter, you know. All that matters is that we are human beings, and that we're a life."

Dr Gill Hicks on Enough Rope with Andrew Denton, July 2, 2007

- Read the transcript of the interview on <http://www.abc.net.au/tv/enoughrope/transcripts/s1968330.htm> and view the six short clips of the Chris Drummond and Gill Hicks talking about *Thursday* on <http://www.youtube.com/playlist?list=PLZzfcy1OQI5S5ggzklUealCUul-Cdieba>
- Discuss student responses; how do these interviews give students a perspective on the themes and ideas listed above?

THURSDAY

Marketing information describes *Thursday* as:



For half the world the day begins, for half the world the day ends. Here.

Taking reference from the remarkable story of Adelaide woman Gill Hicks, who lost her legs in the 2005 London bombings, *Thursday* explores the fundamental question of what it means to be human.

Beautiful and fragmented, this collaboration between Brink Productions (Adelaide) and English Touring Theatre (London) is poetic and ambitious in form and content. It layers dreams with reality, compassion with devastation, and identity with loss to build a deeply woven picture of humanity.

At the click of a finger, the lives of strangers are both knitted together and blown apart. Flawed and self-absorbed existences float in and around an Australian woman at the centre, who finds herself confronted by a horrific reality.

Through this moment, *Thursday* unravels time to reveal the strands of unconditional love that bind us all, as strangers, together.

- Discuss the appeal of this description? What is significant about the image used?

With a new play it can be quite interesting to discuss implication of a title and metaphor in anticipation of viewing and learning. The first working title for *Thursday* was *Lost and Found*, followed by *Black Thread*, *White Thread** and finally *Thursday*.

- With only the briefest of knowledge about the play, what intuitive interpretations can students discuss about these titles? What do they anticipate?

It could be an interesting exercise to compare students' pre conceived ideas about the titles with their responses after seeing the performance.

*Black Thread White Thread comes from a quote of the Quran: "...and eat and drink until the white thread (light) of dawn appears to you distinct from the black thread (darkness of night)" [Quran, 2:187] and is explained as In a *Hadeeth* (narration) on the authority of 'Adiyy ibn Haatim he said, "**When the verse in which Allaah The Almighty Says (what means): {And eat and drink until the white thread becomes distinct to you from the black thread at dawn.} [Quran 2:187] was revealed, I took two strings, one black and the other white, and kept them under my pillow and went on looking at them throughout the night but could not make anything out of it. So, the next morning I went to the Messenger of Allaah (peace be upon him) and told him the whole story. He said: 'That verse means the darkness of the night and the whiteness of the dawn.'**" [Al-Bukhaari and Muslim] (Google: white thread black thread Quran)

RESEARCH

It is important to note that Thursday takes reference from Gill Hicks' story – the main character is not Gill Hicks.

Students may wish to research the London Underground and the events of the London bombings, 7 July 2005 (commonly referred to as 7/7) and the various articles and clips on YouTube about Gill Hicks' view of humanity, her view of peace and the organisation, M.A.D. for Peace, which she has founded.

- Students can Google *London Underground* for varied resources. Two particularly quirky articles about the London Underground are:
http://www.timeout.com/london/bigsmoke/features/2812/London_Underground_lost_property.html and
<http://150greatthingsabouttheunderground.com/>
- The 150th anniversary of the London Underground was on January 10th, 2013. A site, <http://www.smittenbybritain.com/londons-underground-turns-150-years-old/> has articles and spin offs that may be of interest.
- Of particular interest may be an interview with a survivor of the London bombings who is now 26 years old. (see the appendix p 19) and an account of a 15 year old at the time of the bombings. (See appendix p 21)
- Read the article by Elizabeth Grice, in *The Telegraph*, 29 September 2005 about Gill Hicks' experience and survival from the London bombings. (See appendix p 23)
- Of the London bombings, writer Bryony Lavery was asked:

“Did the events of 7/7/05 change your outlook on life in London, and life in general?”

To which she replied:

“I’ve lived in London for over 40 years... I lived through all the time when the IRA were planting bombs on trains. And, what happens is.... Londoners just are very stoical about continuing... we all just get back on the trains and get on with life. When a train stops suddenly, or there is an odd atmosphere, or a loud unaccountable “bang”... we all wonder if, this time, we are *dangerously* involved. A year later, I was on the tube, and it was incredibly quiet. I realised it was a year later and this was the two minute silence. Across from me was a Muslim man, long beard, kind eyes. We smiled and nodded at one another. Both somehow apologising to each other for who we were and the dreadful things both our ethnicities are capable of... I think this experience informed the last third of the play...”

Students can discuss this notion of stoicism, how communities/individuals carry on after trauma and perhaps anticipate Bryony Lavery’s final phrase.

- View the YouTube clips:

Gill Hicks and Peace Direct – what you can do for peace (uploaded Sept 20 2006)
<http://www.youtube.com/watch?v+LU3V2suLEbU>

Facing the Dark – Gill.m4v (published March 15 2012)
<http://www.youtube.com/watch?v+SzQ66mQa6tw>

Are you M.A.D for Peace (uploaded 9 Aug 2011)
<http://www.youtube.com/watch?v+9hahYjt4M6g>

GROUP WORK - PRESENTATION

As a way of exploring our sense of community, what drives people to continue to find and save survivors and other random acts of kindness, groups of students may wish to use the following images as a starting point to research the human story behind these disasters.

- Students may then devise a presentation, in a particular style, that demonstrates how lives become interwoven as a result of shared devastation/suffering. Consideration needs to be given to the style of narrative, use song & music &/or sound and lighting, and more importantly, what students want an audience to think about after viewing their presentation. Students may wish to use these images, or images they source themselves, as a backdrop to their presentation.



1. Queensland floods Jan 2011. Image from <http://www2.curriculum.edu.au>



2. Christchurch, New Zealand earthquake 22 Feb 2011. Image from <http://www.nationalgeographic.com>
3. Aceh, Indonesia Boxing Day Tsunami 26 Dec 2004. Image from <http://www.news.com.au>

POST PRODUCTION ACTIVITIES ...

These activities essentially focus on questions for analysis of theme and various production elements. These can lead to improvisation, scripted drama, performance analysis and response, reviews, essays and individual study/project.

THEMES

Of the work, writer Bryony Lavery says:

“The bombs tried to explode people apart. Our work aims to implode people together into a common humanity.”

In a quote from *Broadway World*, Tuesday 30 Oct 30 2012 (see the appendix p 27), Chris Drummond speaks of the play:

“Thursday tells a number of extraordinary stories all spiralling around the one central narrative, creating a vast emotional human landscape that combines to evoke the inner life of a single person,’ said Chris Drummond. ‘Through the theatricality of layering story, image, music and performance, the audience are drawn more deeply into what it feels like to be that person, and in a much richer way. Thursday is really sad, it’s really beautiful and often, unexpectedly, it’s joyfully funny. It speaks to ideas of destruction and compassion, of identity and fragmentation and the sense of a group of human beings trying together to hold onto the fragility and dignity of life.”

In the director’s notes, Chris Drummond poses the question:

“And what makes us, us, I wondered. Is it the physiology of our being, or the self-perception we bring to the world, or is it how other people name us?”

- Discuss the themes and ideas that students have found themselves thinking about since seeing the play; and perhaps the different or heightened perspective of these as compared to earlier discussions.

GROUP WORK – PRESENTATION

See the pre production activities; the group activity may be more applicable to your students after viewing the production:

- Using students’ own ideas, inspiration from *Thursday* and research, students could devise a presentation, in a particular style and using appropriate staging techniques, on the theme of “the brilliance of humanity”.
- Bryony Lavery’s writing incorporates a stream of consciousness style adapted for the stage through the *SOMEONE* character(s). *SOMEONE* is usually vocalising what is going on inside the character’s head while she/he is doing something different. Students could work in pairs playing a character or the character’s inner stream of consciousness and present the “outer” and “inner” dialogue.... this could be extended by having a pair meet another pair, ending up with two “outer” and “inner” dialogues!
- A flick, a flash, a slam, a click, a trip of a switch, an alarm clock going off... what happens next? Student groups can devise and present an improvised interpretation to their class.
- Students may wish to write an essay, memoirs of a character, debate an issue, write and perform a poem, compose a piece of music or select a piece of music to present a movement interpretation that is inspired by the play.

SCRIPT

Research background and articles about playwright, Bryony Lavery (see writer's notes and references)

- In Kate Kellaway's article, "*Comedy of Terrors*", on Bryony Lavery for *The Observer* (23 June 2002), she writes that:
"....she displays a gift for multi-dimensional feeling; she knows how to light up the darkest places without trivialising or undermining her subject; she can even investigate with something approaching humour."

Having seen *Thursday*, how accurate is this statement?

- In her Playwright's notes, Bryony Lavery, in making reference to Gill Hicks' experience and the inspiration of the play, says:
"This is a play, not a documentary... it is a theatrical response and offering to an enormous human event"

If students were to stage a *documentary* as opposed to a *play* what different production elements would need to be considered? Are there elements from the work of different theatre practitioners that can be employed? The subject of the pictures in the pre production activities section could be a starting point.

ACTORS - CHARACTERS

In the same article cited above, Kate Kellaway writes that:

"Through writing, she (Bryony Lavery) discovers things that she didn't know she felt. Actors refine this by discovering new meanings of their own. When this happens, 'it's heaven,' she (Bryony Lavery) enthuses. Actors make perfect conduits for her ideas..."

- Students could identify the characters that held their attention in the play. What was it about the portrayal of these characters that held this attention? What did the actors bring to their role(s)? When were the moments of truth? How was this achieved?
- Consider the role(s) of **SOMEONE**. Who/what did **SOMEONE** represent? Did this work theatrically? How did this shape the actor-audience relationship? Is there any link with any of the themes?
- There are two "outsider" characters, **Nikki** and **Chanice**, who only appear twice. What dimension or element do these characters add to the production?
- Comment on the effectiveness of the simultaneous use of space by different characters - in their apartments, on the train, at the hospital for example. Comment on the actors' ensemble work.

MUSIC & SOUND DESIGN

Quentin Grant's musical palette in this production is contemporary and gives a cinematic quality that is not only functional but adds to the psychological impact of the play. Sound effects might initially sound realistic and then they later reverberate in a dreamlike quality, creating a heightened realism.

- Students could identify these elements, eg. identify when the music underscores the action and/or complements or contrasts the action in *Thursday*. How has the music created/enhanced mood, time &/or location? Consider also, the times of silence and its impact.
- How does Quentin Grant's music and sound design work in with the production of *Thursday* with the "layering of story, image, **music** and performance" as Chris Drummond refers to in the quote from Broadway World above?

- In Bryony Lavery's playwright's notes, she refers to "*Music by Quincy* (Quentin Grant in the workshop) *oxygenated the air.*" Is this a fitting description of the role music played in this production? What alternative descriptions could be given?
- Quentin Grant appears in all five acts, deliberately visible. What effect did this add to this production?

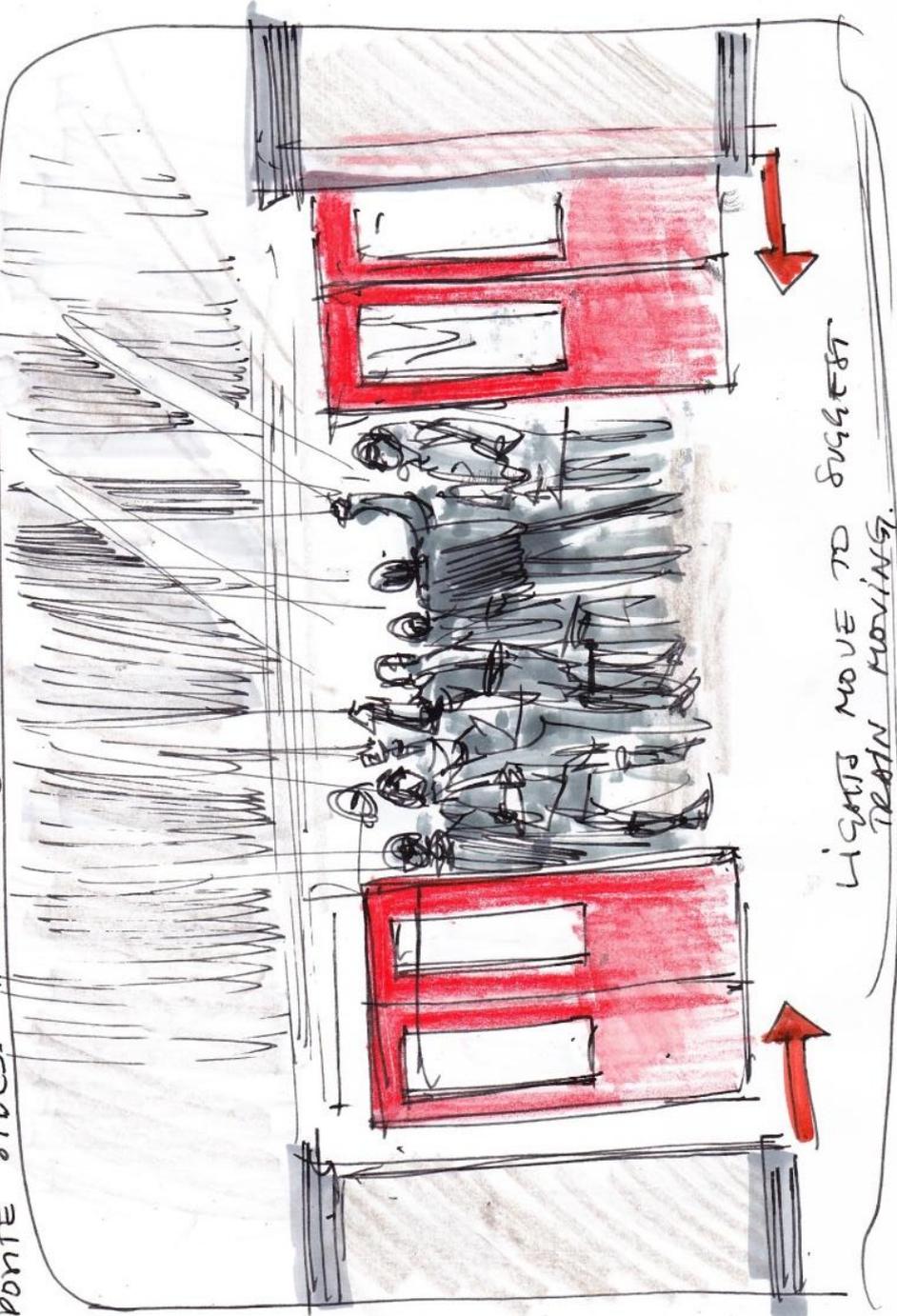
SET DESIGN & STAGING

- How did the first moments of the performance capture the dynamics between actor(s) and audience? What sort of questions does the audience ask itself in anticipation of this story's revelation?
- Having seen the play, students may wish to consider the contribution that the design made to the play? Think about the way the space is set up. How has the space been used? Identify these elements; which element(s) made the most impact? How did the establishment of the "fourth wall" affect the actor-audience relationship? How did changes in the staging effect this?
- After the performance: think about how the design elements served to flow the movement from Act I through to Act 5. How was each "*moment of transformation*" (Chris Drummond) realised? How were different locations established? How did the set serve the.... "*layering of story, image, music and performance*" (Chris Drummond)?
- Given a similar set of circumstances at the beginning of *Thursday*, ie different characters going about their lives in parallel, describe techniques and staging that could be used in a presentation of this style in your class/drama space.



Images © Designer Dan Potra for Thursday

TRAINS ARRIVE. THEY STEP IN. RED DOORS (SAME APARTMENT 5).
DOOR BUT TURNED AROUND TO REVEAL RED COLOUR). PUSH IN FROM
OPPOSITE SIDES. HAND HOLDERS PUT IN.



LIGHTS MOVE TO SUGGEST
TRAIN MOVING.

REFERENCES ...

Information:

- Gill Hicks' book *One Unknown* (Rodale, London) 2007
- Transcript of interview of Dr Gill Hicks with Andrew Denton on *Enough Rope*.
<http://www.abc.net.au/tv/enoughrope/transcripts/s1968330.htm>
- Meaning of the White and Black Thread
<http://www.islam.web.net/emaipage/index.php?page=article&id=159815>
- London Underground http://en.wikipedia.org/wiki/London_Underground
http://www.timeout.com/london/big-smoke/features/2812/London_Underground_lost_property.html
<http://150greatthingsabouttheunderground.com/>
<http://www.smittenbybritain.com/londons-underground-turns-150-years-old/>
- London bombings 2005
http://en.wikipedia.org/wiki/7_July_2005_London_bombings
- Account of bombings – a woman who is now 26 years old (2012)
<http://www.economist.com/blogs/blighty/2012/07>
- Account of the bombings from a 15 year old (2005)
<http://www.pattyhodapp.com/2010/08/london-bombings/>
- Elizabeth Grice's article about Gill Hicks, *The Telegraph*, 29 September 2005.
<http://www.telegraph.co.uk/health/3324338/I-wasnt-dancing-in-the-face-of-death.-I-was-just-on-my-way-to-work.html>
- Bryony Lavery http://en.wikipedia.org/wiki/Bryony_Lavery
- Article about Brink Production's and English Touring Theatre's co- production of THURSDAY
<http://sydney.broadwayworld.com/article/Brink-Productions-and-English-Touring-Theatre-Bring-THURSDAY-to-2013-Adelaide-Festival-Feb-28-March-16-20121030#ixzz2H9IWWfqz>
- Bryony Lavery: Kate Kellaway's article, "Comedy of Terrors" for *The Observer*, Sunday 23 June 2002
<http://www.guardian.co.uk/theobserver/2002/jun/23/features.review27>
- Laura Barnett's article, 'Best advice? Start with the murder - not what the murderer had for breakfast' for *The Guardian*, Tuesday 9 June 2009 <http://www.guardian.co.uk/culture/2009/jun/09/bryony-lavery-interview>

Film/video:

- Chris Drummond and Gill Hicks talking about *Thursday on*
<http://www.youtube.com/playlist?list=PLZzfcy1OQI5S5ggzkIUealCUul-Cdieba>
- Gill Hicks and Peace Direct – what you can do for peace (uploaded Sept 20 2006)
<http://www.youtube.com/watch?v=LU3V2suLEbU>
- Facing the Dark – Gill.m4v (published March 15 2012)
<http://www.youtube.com/watch?v=SzQ66mQa6tw>
- Are you M.A.D for Peace (uploaded 9 Aug 2011)
<http://www.youtube.com/watch?v=9hihYjt4M6g>

Images:

- Google *London bombings* for various images.
- Queensland floods Jan 2011. Image from <http://www2.curriculum.edu.au>
- Christchurch, New Zealand earthquake 22 Feb 2011. Image from <http://www.nationalgeographic.com>
- Aceh, Indonesia Boxing Day Tsunami 26 Dec 2004. Image from <http://www.news.com.au>

BIOGRAPHIES ... Creative Team

Chris Drummond DIRECTOR/DRAMATURG

Chris Drummond is Artistic Director of Brink Productions where his directing credits include *Land & Sea*, *Skip Miller's Hit Songs*, *Harbinger*, *The Hypochondriac*, *Beetle Graduation*, *The Clockwork Forest* (co-production with Windmill), *This Uncharted Hour* and an adaptation of Brecht's *Drums in the Night*. His production of *When the Rain Stops Falling* by Andrew Bovell (created in collaboration with Hossein Valamanesh and Brink) premiered at the 2008 Adelaide Festival, went on to win a raft of awards, and toured nationally. In 2009 Chris directed *The Flying Dutchman* for State Opera of South Australia for which he received a best director Helpmann nomination. While Associate Director of STCSA from 2001 to 2004, Chris' production of *Night Letters*, co-adapted with writer Susan Rogers, was presented at the 2004 Adelaide Festival and Playbox, was short-listed for a 2005 NSW Premier's Literary Award and nominated for a number of Helpmann and Victorian Green Room Awards.

Bryony Lavery WRITER

Bryony's play *Frozen*, commissioned by Birmingham Rep, won the TMA Best Play Award, the Eileen Anderson Central Television Award and was produced on Broadway where it was nominated for 4 Tony awards. Her play *Stockholm*, which she wrote for Frantic Assembly, toured the UK before a run at Hampstead Theatre, London. Bryony won the Wolff Whiting award for the play in 2008, and the Australian premiere was in 2010, in a touring production by the Sydney Theatre Company. Bryony collaborated with theatre company Sound & Fury to produce an immersive work, *Kursk*, at the Young Vic in 2009 and which was presented at Sydney Opera House in 2011. In 2010 she collaborated again with Frantic Assembly and this time with National Theatre of Scotland to create *Beautiful Burnout*, seen by Australian audiences during the 2012 Sydney Festival. Bryony has written extensively for BBC Radio. Her latest work includes *Dirt* for The Studio Theater, Washington D.C and *Cesario* for The National Theatre Pop-Up Festival 2012. Bryony is an honorary Doctor Of Arts at De Montford University and a Fellow of The Royal Society of Literature.

Quentin Grant COMPOSER/MUSICIAN

Quentin Grant writes incessantly as a freelance composer on commissions from musicians around Australia and internationally. He works in theatre with various companies, including Brink Productions and Slingsby, in film for several production houses, and plays with many bands/ensembles: from rock to new music and, most recently, gypsy music with Golonka. He is co-Director of The Firm, a company that presents an annual subscription concert series featuring Australian classical musicians in programs of new Australian works alongside repertoire pieces. In 2010 many of his works, including some new ones, were performed in the Ngeringa Farm Series in which he has the honour of being their first Featured Composer.

Dan Potra DESIGNER

Dan has worked as a designer on over 120 productions in Australia, Europe, USA, Russia, Asia and Africa. Amongst Dan's many career highlights include designing the now famous *Deep Sea Dreaming* and *Tin Symphony* segments in the Sydney 2000 Olympic Games opening ceremony for which he won the 2001 Helpmann Award for Best Costume Design. Following this success, Dan designed many other large scale sporting and cultural events. Dan is a designer across the full spectrum of the arts, designing sets, costumes, concepts and animation for opera, theatre, large scale events, dance and film. Dan was nominated for an AFI Award for Best Production Design in 2004 for the feature film *Tom White*. He received five Helpmann Award nominations for his design work in opera and theatre in Australia of which he has won three, including Best Scenic Design in 2008 for *Dead Man Walking* at the State Theatre in Sydney.

Colin Grenfell LIGHTING DESIGNER

Recent theatre includes: *The Caretaker* (Liverpool Everyman/Trafalgar Studios/World Tour), *Horse Piss for Blood* (Plymouth Drum), *Hansel and Gretel* (Glasgow Citizens), *The Village Social* (National Theatre of Wales), *Tartuffe* (ETT), *Macbeth* (Liverpool Everyman), *Pandas* (Traverse), *Piccard in Space* (Southbank Centre), *Faith and Cold Reading* (Live Theatre), *Canary* (Liverpool Playhouse/ETT/Hampstead), *Through a Glass Darkly*, *When the Rain Stops Falling* (Almeida Theatre), *The Glass Menagerie* (Salisbury Playhouse/Shared Experience), *Steel Magnolias*, *A Doll's House*, *Equus* (Dundee Rep), *The Beauty Queen of Leenane* (Edinburgh Lyceum), *I Am Yusuf and This is my Brother* (Young Vic), *Men Should Weep*, *365*, *The Bacchae*, *Black Watch* (National Theatre of Scotland), *Single Spies* (Theatre Royal Bath Productions), *Riflemind* (Trafalgar Studios), *Alex* (Arts Theatre), *No Idea*, *Panic*, *Theatre of Blood*, *Spirit*, *The Hanging Man*, *Lifegame*, *Coma*, *Animo*, *70 Hill Lane* (Improbable), *Baby Baby* (Stellar Quines), *Kes*, *Separate Tables* (Royal Exchange Manchester), *Touched* (Salisbury Playhouse), *Enjoy* (Watford Palace Theatre), *Unprotected* (Liverpool Everyman), *Casanova*, *Playing the Victim* (Told by an Idiot).

Kay Jamieson PRODUCER (AUS)

Kay Jamieson has been Executive Producer of Brink Productions for nearly six years. She has more than 25 years' experience in the arts, primarily producing major events and complex international arts festivals (Perth and Melbourne Festivals 1988-2001). Kay has produced Australian and international tours for dance, theatre, physical theatre, visual theatre/puppetry and music. After graduation from the Western Australian Academy of Performing Arts she began her professional arts career as an opera stage manager and worked primarily in festivals, opera/musicals, theatre and chamber music in Australia. In the mid '90s she undertook a 12-month residency with Darpana Academy of Performing Arts in Ahmedabad, India. From 2002-2007 Kay was based in Melbourne as an independent producer of new work, tours and major events as well as being an agent for a number of Australian and international artists and companies.

Jane Claire PRODUCER (UK)

Jane Claire has spent more than forty years working in the theatre. After a long and varied career in stage management working in regional, fringe and West End theatres she moved into producing. Following nine years with the highly regarded touring company Shared Experience, where she was responsible for numerous national and international tours, she became first General Manager and then Executive Producer of the award-winning English Touring Theatre. She has been with the award winning company for the last seven years producing more than thirty productions touring throughout the UK.

BIOGRAPHIES ... Actors

Paul Blackwell

Paul Blackwell has worked throughout Australia on stage, TV and film for more than twenty years. Paul's work with Brink's Artistic Director, Chris Drummond, includes *The Hypochondriac*, the 2008 world premiere season and two 2009 tours of *When The Rain Stops Falling*, *The Clockwork Forest* for Brink Productions and Windmill Theatre, *this uncharted hour* for Brink Productions - a co-production with State Theatre Company of SA - and *Night Letters* (for STCSA). He performed in State Theatre Company of South Australia's *Waiting For Godot*, *Scapin* and *The Government Inspector*. Other theatre credits include *The Odyssey* for Malthouse Theatre, *The Chairs* for Melbourne Theatre Company, *The Underpants* and *Ubu* for Company B Belvoir, *Tartuffe* for Sydney Theatre Company and Patch Theatre's *Mr McGee and the Biting Flee* and *Who Sank the Boat?* Paul's film credits include *The Quiet Room*, *On Our Selection*, *The Hon Wally Norman*, *Candy*, *The December Boys*, *Dr Plonk* and *Hey Hey, It's Esther Blueburger*. He has been a proud member of Actors Equity since 1982.

Emma Handy

Theatre credits include *The Boy Who Fell Into A Book* (Soho Theatre), *Flare Path* (Theatre Royal Haymarket), *Speechless* (Share Experience), *Edward Gant's Amazing Feats of Loneliness* (Headlong), *Crown Matrimonial* (ACT Productions), *A Midsummer Night's Dream* (Tito Celestino da Costa), *Vincent in Brixton* (Royal National Theatre/West End), *50 Revolutions* (Oxford Stage Company), *Merchant of Venice*, *Bad Weather*, *Twelfth Night* (Royal Shakespeare Company), *The Wood Demon* (West End), *Csongor Es Tunde* (Merlin International Theatre). Television credits include *Wire In The Blood*, *Doctors*, *Holby City*, *Threesome*, *Silent Witness*, *William & Mary*, *Beneath The Skin* and *The Bill*. Film credits include *Fast Girls*, *Vacuums (Aka Stealing Bess)*, *Vincent in Brixton*, *Iris*, *Club Le Monde* and *Velvet Goldmine*.

Martin Hutson

Theatre credits include: *Anthony and Cleopatra* (Chichester & Everyman Playhouse, Liverpool); *A Marvellous Year for Plums* (Chichester); *The Heart of Robin Hood* (RSC); *Butley* (West End); *Taking Sides* (Chichester & West End); *Collaboration* (Chichester & West End); *The Voyage Inheritance* (National Theatre); *The Rubenstein Kiss* (Hampstead Theatre); *The Mandate* (National Theatre); *The Comedy of Errors* (Sheffield Crucible); *Titus Andronicus*, *As You Like It* (RSC); *The Rivals* (Bristol Old Vic); *Our Country's Good*, *Cyrano de Bergerac* (Nuffield, Southampton); *Love in a Maze* (Watermill); *Five Finger Exercise* (Salisbury Playhouse); *Hamlet* (Birmingham Rep & Elsinor, Denmark); *Ghosts* (West End); *Another Country* (West End); *As You Like It* (Sheffield Crucible & Lyric Hammersmith); *Charley's Aunt* (Sheffield Crucible); *The Jew of Malta* (Almeida); *The Tempest* (New Vic); *The Merchant of Venice* (Birmingham Rep & Tour) and *Mansfield Park* (Tour). Television credits include: *The Passion*; *A Very British Sex Scandal*; *Foyle's War*; *Midsomer Murders*; *Casualty*; *New Tricks* and *Doctors*. Film credits include: *AKA Divorce*; *Atonement*; *One for the Girls* and *Virtual Sexuality*.

Lena Kaur

Lena started her acting career with lead roles in *Silent Cry* (West Yorkshire Playhouse) and *Freeworld* (Contact Theatre, Manchester) by Madani Younis. She also starred in BBC drama *Torn* before going to train professionally at Rose Bruford College. Her theatre credits since graduating include *The Sky's the Limit* (Old

(Vic) *Rubina* (One-woman show at the Birmingham Rep) and *Sisters* (Sheffield studio Theatre). Lena's television credits include the comedy sketch show *Scallywagga* (BBC), in which she was also a co-writer, and she played regular character Leila Roy in *Hollyoaks* (Channel 4). Other TV credits include *Speechless* (Kudos) *Torchwood* (BBC) *Prisoners Wives* (BBC) *Emmerdale* (ITV) and *Doctors* (BBC). Her radio credits include *Maps for Lost Lover*, *Silver Street*, and *Reality Check* (BBC). Lena also co-wrote and developed comedy-docu-play 'Are you that Girl off the Telly?'

Tom Mothersdale

Theatre credits include: *The Revenger's Tragedy* (Hoxton Hall); *Boys* (Soho); *Romeo & Juliet* (UK Tour); *Iphigenia*, *The Phoenix of Madrid* (Theatre Royal, Bath); *The Idea Husband* (Vaudeville); *The Comedy of Errors* (Shakespeare's Globe & UK Tour); *A Thousand Stars Explode in the Sky* (Lyric Hammersmith); *Pride & Prejudice* (UK Tour); *Serious Money*, *The Master and Margarita*, *Romeo & Juliet*, *The Last Ones*, *The Visit*, *The Cherry Orchard* (Rose Bruford College); *The Witch of Edmonton* (Shakespeare's Globe); *Half Cut* (Electric Picnic); *The Pillow Man* (Ono Theatre) and *The Bedroom* (National Youth Theatre).

Kate Mulvany

Kate has performed for Bell Shakespeare *Macbeth* and the company's 2011 national tour of *Julius Caesar*. Having also adapted the scripts for both of these plays, she is now adapting *Medea* for Company B Belvoir. Kate has also performed with Griffin Theatre Company, Sydney Theatre Company and Perth Theatre Company. Kate was the winner of the 2004 Philip Parsons Young Playwright's Award for which she was commissioned to write *The Seed*. This autobiographical work went on to win Best Independent Production and was nominated for Best New Australian Work at the 2007 Sydney Theatre Critics Awards. After two sell-out seasons at Company B Belvoir, *The Seed* toured Australia, and Kate is currently working on its screenplay. Kate's film credits include *The Final Winter*, *Griff the Invisible*, *Into My Arms*, and Baz Luhrmann's upcoming feature *The Great Gatsby*. Kate has also appeared in numerous television series including the telemovie *The Underbelly Files – The Man Who Got Away*, *All Saints* and *Blue Heelers*.

Nathan O'Keefe

Nathan's theatre credits include the title role in *Pinocchio* (Windmill/State Theatre Company/Malthouse Theatre); *Ghosts*, *King Lear*, *The Complete Works of William Shakespeare (abridged)*, *Three Sisters* (State Theatre Company of South Australia); *The Hypochondriac*, *Harbinger* (Brink Productions); *this uncharted hour* (Brink/STCSA); *Mr. McGee & the Biting Flea*, *Emily Loves to Bounce*, *Me & My Shadow* (Patch Theatre Company); *Plop*, *Grug* (Windmill Productions); *Checklist for an Armed Robber*, *Ruby Bruise* (Vitalstatistix); and many others. Film and TV credits include *Alexandra's Project*, *The Thing About Dolphins*, *All Saints* and various others. Nathan won the Adelaide Critics Circle Individual Award for his outstanding body of work throughout 2010.

Deidre Rubenstein

Deidre has appeared nationwide with most of the major theatre companies: Nimrod, Melbourne Theatre Company, Sydney Theatre Company, Queensland Theatre Company, State Theatre Company of South Australia (most recently as Amanda Wingfield in *The Glass Menagerie*), Playbox, Bell Shakespeare Company, and the Stables. Highlights include leading roles in *Mother Courage*, *Cloud 9*, *Variations*, *Candide*, *Top Girls*, *Three Sisters*, *Wild Honey*, *Absurd Person Singular*, *Falling from Grace*, *Heroic Measures*, *The Winter's Tale*, *Les Liaisons Dangereuses* and *Broken Glass*. Her self-devised one-woman play, *Confidentially Yours*, written for her by seven of Australia's top playwrights and originally performed at Playbox, travelled to Zimbabwe, Hong Kong, New York, and London. Another one-woman show, *What's a Girl to Do?*, played nationally and at the Edinburgh Festival. Deidre's television work includes continuing roles in *Introducing Gary Petty*, *Neighbours*, *GP*, *Mercury*, *Possession*, *Water Under the Bridge*, and *Palace of Dreams* (which won her an AFI Award for Best Actress. Deidre has been a proud member of Equity since 1967.

Rochenda Sandall

Rochenda recently graduated from RADA and went straight into playing Fiona Shaw's daughter in The Royal National Theatre's production of Howard Barker's *Scenes From An Execution*. Theatre whilst training includes: Anna in *Ashes and Sand*; Alexandra in *The House Of Special Purpose*; Luciana in *Comedy Of Errors*; Dorinda in *The Beaux Strategem*; Grushenka in *The Brothers Karamazov* and Jackie in *The Take*. Rochenda is thrilled to be taking part in this production, and even more thrilled to be making her international debut in Australia!

Gill Hicks MBE FRSA – Advisor

Severely and permanently injured in the 7 July 2005 London bombings – losing both legs below the knee – Gill Hicks discovered a great inner strength to not only fight for her life that morning but to learn to walk again using prosthetic legs. She is truly grateful to even be alive and now devotes her time to making her life count. Her lust for life, peppered with a keen Australian sense of humour, marks her as an unforgettable speaker and unique motivator. Gill is the Founding Director of MAD for Peace and shares her time between London and Adelaide now.(www.madforpeace.org)

APPENDIX ...

London bombings

Seven years since 7/7

Jul 6th 2012, 15:58 by U.H.E

SEVEN years ago London suffered one of its worst terrorist attacks when four Islamist terrorists detonated bombs in the morning rush-hour: three in quick succession on the city's underground railway network and a fourth in Tavistock Square aboard a red double-decker bus. Fifty-two people died, including the four bombers, and over 700 more were injured.

The following is an interview with a 7/7 survivor, now aged 26 and working as a Personal Assistant in Notting Hill.

How did the events of July 7th 2005 affect you?

I was working as an assistant at an architecture firm in Farringdon, a short tube ride from my West London home. I was running late and had missed my usual Edgware Road, Circle line train. Shortly before 9am, a devastating bomb was detonated on the oncoming train to mine at Edgware Road.

What was your initial reaction to the explosion?

The incredible bang and shake was startling. The overriding reaction in my carriage was that one of the trains had derailed and collided with the oncoming train. The pin-drop silence and fear filling the carriage remains with me most. Pure terror in another's eyes is harrowing. The lights were flickering and the carriage filled with dense soot.

What were the other's in your carriage responses?

People started talking, the conversations varied from the upbeat to the mumbles of fear fuelled nonsense. Besides me I had a group of four Dutch who were laughing and joking about whether the light out the train was the end of the tunnel or whether it was 'the fire' edging closer. I am still surprised at how calm the whole scene was. One wonderful chap stood up and said that we didn't know if we were getting out or not, but that we should remain calm and keep talking to one another. The effect this had on us was extraordinary. We all had these almost out of body conversations with our neighbouring passengers, although you could still feel the negative feelings and see people's eyes darting about looking for a sign that we were getting out...

You mentioned the man who told you all to be calm, was there anyone else taking control of the situation?

The driver walked up and down our train, ensuring that all his passengers were safe, comfortable if hurt and reassuring everyone that we would get out. He didn't crumble, he was wonderful. He was a kind, careful, cheerful looking man with a wonderful thick grey beard. I later tried to write him a letter, but Transport for London (TFL) said they couldn't release his name.

How long were you stuck?

I'm not sure on exactly how many minutes we were trapped underground on the crowded carriage, but when you're unsure when you'll get out and if you'll get out, time drags. After a while it was clear that people had been injured. Moans became more audible and the calm that there had been slowly edged towards panic. Funnily I do remember having one chuckle to myself while looking around the carriage and was surprised at how humour could still be found in the worst situations. I couldn't understand why everyone was 'wearing black lipstick' – I later realised that it was the ash that had spread itself across the carriage.

How did you get out of the tunnel?

The next door train was evacuated by the emergency services first, the train that the bomber had been sitting on. There were some very severe injuries and devastating losses. Once the evacuation had started we slowly moved up the tunnel from carriage to carriage, eventually I reached the driver's room. His window was shattered. It was surreal to be standing at the front of a train, looking out into a murky tunnel filled with the incredible tube workers in their orange uniforms and the yellow poles you hold on to strewn across the tracks, mixed up with some seat covers. This is where it hit me, it had been bad.

What happened next?

I don't remember vivid detail leaving the station. Apparently your brain blocks memories that will be mentally damaging. I got out of the tube station as quickly as possible. I felt like an actress on stage with an audience awaiting you as the curtain's pulled up, except that I didn't want to be there, and everything was all wrong. I didn't hang around, I didn't give my details to police as people were requested. I wanted to go home.

I hopped in a taxi at Marble Arch, having made my way there in a blur still stunned by the events. When I reached my street I saw my mother coming towards me crying, holding a bottle of brandy. Within two hours of leaving home on my commute to work I was back home and in the bath as if nothing had happened. I watched the news and couldn't connect; I really didn't feel that I had been in the atrocities of what I was seeing. That kicked in days, weeks later. I still sometimes wonder if it truly has.

Have you changed things about your life since the attacks?

Before boarding a plane, I subconsciously inspect everyone around me; at the cinema I insure that I have easy access to an exit before settling in. The tube is still a bit hit or miss for me and loud noises always remind me of my morning stuck in a tunnel. People are often surprised when I say that although there are the obvious negatives, I have also taken positive things away from it. I wake up every morning with a smile, happy that today has come. I do many more things on the spur of the moment and appreciate so many more of the small things in life. I also now see the huge importance in never leaving someone on an argument, a bit sinister but it could be your last conversation. I'm hugely grateful that I didn't have that running through my mind waiting to be rescued, I'm sure many did.

Retrieved from <http://www.economist.com/blogs/blighty/2012/07>



London Bombings, July 7, 2005: A Day I'll Never Forget

I'll never forget July 7, 2005. It was the day, for London, England, that the world came temporarily crashing down.

I was 15 and I was on my first solo trip abroad. Two years prior, my family and I lived for 10 months in Cottenham

village outside of Cambridge, England. My dad, a college professor, conducted his sabbatical research at Cambridge University while my three siblings and I attended school, and my mom helped support us in that. I made life long friends there, and leaving was tough. From the first day I landed in America, I began saving up for a plane ticket. Flash forward two years, and there I was, ready to fly back to England to stay with my best friend and attend my former British school's prom to connect with old friends. I spent two weeks total in England, and celebrated my 16th birthday there on July 3. We had planned to go into London from Cambridge (about a 45 minute train ride) later that week, but because the way plans change, we decided to go the day after my birthday on July 4 instead. So we went, shopped in Harrods, saw Buckingham Palace and London Bridge, took pictures with the Beefeaters, met Owen Wilson at the Wedding Crashers premier in Leicester Square. We had a blast—two old youngsters alone in a big city, walking around and goofing off like tourists. That night we headed back to Cambridge.

72 hours later, everything changed.



On the morning of July 7, we met a huge group of girlfriends at a bowling alley in Cambridge. We were just about to start a game when the score screens blinked and changed to the BBC breaking news station. London, the city we had *just* visited, was a chaotic, flaming, mess of medics, journalists, and people. The news reel flashed across the screen. In a series of coordinated suicide attacks targeting civilians during morning rush hour, terrorists bombed three London underground trains and a bus.

Details weren't clear but as the day's events unfolded, we learned the bombings were allegedly in response to Britain's involvement in the Iraq war. The attacks happened between 8:50 and 10:00am, all four suicide bombers died. 52 people were killed and over 700 were injured.

Watching the screens, surrounded by my British friends in the bowling alley, my memory of September 11, 2001, surfaced. Ironically, I was in England on that day as well. And surrounded by these same friends, we were just 12-years-old, we watched a repeat news reel of the World Trade Center come crashing down in our German class. I had only been living in England for ten days. My family moved on September 1, 2001. I was still the new "American girl"—for most of them, I was the first American they had ever met. On September 11, as I walked home from school around 4pm (UK

time) my mom ran outside the house. Stress and panic tugged the corner of her eyes. We made it to the TV just in time to see the second plane hit. The next day at school, and for weeks after, I felt an outpouring of sympathy and compassion from the British people. And in that bowling alley, a few months shy of the fourth anniversary of September 11, there I was. There we were. Eyes glued to the screen. I could empathize with my friends' fear. And my dual-memory of 7/7 and 9/11, the feeling of mutual compassion for the other's pain, has since informed how I view people.

Time wedged a distance between 7/7 and 9/11. Tube stations were rebuilt and I witnessed Ground Zero reconstruction from a window dozens of stories high, while visiting a friend at her magazine in the new World Trade Center building. But, despite the rebuilding, each nation still feels the painful discomfort that terrorism brought to its doorstep. And in my dual-memory of these experiences, I'm continuously reminded how important it is *not* to forget.

Retrieved from <http://www.pattyhodapp.com/2010/08/london-bombings/>



'I wasn't dancing in the face of death. I was just on my way to work'



By Elizabeth Grice, 29 September 2005

Gill Hicks was looking forward to her wedding when she was caught in one of the July 7 Tube bombs and lost both her legs. She talks exclusively to Elizabeth Grice.

In the sudden, disorientating blackness that engulfed the Tube carriage in which she was travelling to work on July 7, Gill Hicks thought she was dying of a heart attack.

"I remember falling. It felt like falling in slow motion, but in thick, gloopy, black tar," she says. "Everything was black. Voices were slow. Everything was slowed down. Then suddenly you could hear distant screaming. I thought people were screaming at me."

When she came round, unable to breathe, unable to feel her legs, she realised the whole environment had changed "in the blink of an eye", and she was not the only one plunged into chaos. She called out to a man to pull her up from the floor of the carriage and on to an empty seat. By the emergency lights shining in from the tunnel, she could see her lower body. "I looked at my legs and realised it was pretty serious. Both my feet were almost surgically severed. They were dangling. From the knee down, I just had bone, and the skin was flapping. It was like looking at an anatomical drawing of the inside of a leg."

For someone with no knowledge of first aid and a natural tendency to panic, Hicks behaved in an extraordinary way. "It was one of those rare occasions I was wearing a scarf," she recalls. "I realised that I was losing a hell of a lot of blood. I looked at my injuries and said: 'OK, I will bleed to death if I don't do something about this.' So I took off my scarf - it was a blue-green, chiffon scarf - and ripped it in two with my teeth and applied a tourniquet to each leg. My hand seemed to go right through one leg, so I had to tie the scarf higher. I somehow knew I had to elevate my legs so I pushed them over the armrest."

Unconsciously, eyes fixed somewhere in the middle distance, she lapses into the present tense. "People are screaming. It is a chaotic scene. I am dying. I need help. I instinctively feel I can't panic and go berserk because I will lose too much blood. I focus on my watch. I have to hold everything together until we are rescued."

Gill Hicks had been travelling in the same packed carriage as one of the four London bombers, Jermaine Lindsey, between King's Cross and Russell Square. She had diverted on to the Piccadilly line at King's Cross because the Northern Line was out of action. Twenty-six of her fellow passengers died in the explosion. Most of the rest had minor injuries. She was the last person to be brought out alive, but twice before she reached hospital that morning, her heart stopped and she was not expected to survive. She had lost 75 per cent of her blood. In the course of her protracted rescue, several people worked to save her, ignoring their own safety, but none of them is in any doubt that she first saved herself.

As she held on to a smashed window waiting for help, two conflicting voices struggled inside her head - positive and negative, left and right, as she describes them. "One is saying: 'Just close your eyes, close your eyes. Let's have a little nap.' The other is saying: 'The nap is not a nap. It will be death. Don't be fooled by that.' One voice is saying: 'If I live, I may not see my legs again.' The other voice is saying: 'Don't get hysterical. It looks far worse than it is.' It feels like this mental dialogue goes on for hours. Then there was one very clear point when I looked round and said: 'I am not going to die down here.' That was the decision."

The carriage became eerily quiet as the injured people around her either died or slipped into unconsciousness. Then, through the gloom, she saw a torch. A policeman bent down and put a "Priority One" sticker on her shoulder. "When he said Priority One, they were the two most fantastic words I have ever heard. I think I just let go after that."

Gill Hicks, 37, is sitting in a wheelchair in a small borrowed house in Richmond with her fiancé, Joe Kerr, who spent every day by her side during her two-and-a-half months in hospital. Her burns have faded, her singed hair and dark eyelashes have grown back. She looks pretty, even serene, and at first appears physically unimpaired. But both legs have been amputated below the knee and she is learning to walk again - on prosthetic legs, with crutches.

It is difficult and slow. The discomfort and frustration show in her face when she gets up. She wants to master the new skills of balance and locomotion quickly because, on December 10, the couple are getting married and she is determined to walk - walk, not hobble, without crutches - down the aisle of St Etheldreda's Church, Ely Place.

Hidden are two large scars over her ribs. And there is a big wound on her back caused by what was thought to be bomb shrapnel, but which turned out to be a piece of someone else's bone. "Human shrapnel," says Kerr. "Someone shielded Gill and probably died in the process."

Her life - and his - have been changed irrevocably by a few seconds of carnage and she is still trying to grasp both the randomness and the magnitude of it. "I wasn't driving at speed," she says. "I wasn't being reckless. I wasn't dancing in the face of death. I was just on my way to work."

"I could have found a car accident much more believable, but to be blown up on the Tube is not something that happens to you or someone you know well. It's always the cousin of the corner shop chap. To this day, I find it incredibly hard to believe that this is what has caused my limbs to be no longer with me. Statistically, I had more chance of winning the lottery than being in that Tube at that time. Yet I feel so fortunate to be alive - and to be so alive. My eyelashes and eyebrows were singed. That leads me to think it could have been a hell of a lot worse. How would I have coped with amputations if I had been blind? Unable to see the people I love?"

Tears sometimes run down her face as she talks, but they seem more related to the effort of comprehension than anything like self-pity.

"Life will never be the same - yet it is the same," she says. "These contradictions just keep floating around. Everything seems normal. I will return to work. I am still very much me. But I will never know what it's like to walk on the beach or stand up and have a shower - things I did before. I was a very quick person, quite zippy. I ran everywhere and was quite fast in my actions. I guess you just mourn your limbs and your old life."

Gill Hicks, an Australian who has lived in Britain for 12 years, is major events manager at the Design Council in Covent Garden, renowned for her love of designer black and expensive shoes. On the day of the bombing, she was wearing jeans,

a pinstripe suit jacket and the most beautiful pair of white patent leather shoes she has ever owned. There are moments of humour in her account. She sees the irony of losing not just her shoes but her feet in the explosion - and she notes that she has gained two inches in height thanks to her artificial legs. In what she calls "my previous life", she was just under 5ft 4in and always wanted to be taller. "Be careful of what you wish for."

In her previous life, she was also a workaholic who loved coffee and to smoke small cheroots. Naturally enough, she's now given up smoking and jokes: "My body is a pure temple. It will be blessed and looked after as long as it keeps me alive. I have a lot to thank it for."

Joe Kerr puts his fiancée's ability to count her blessings down to the fact that, within the broad tragedy, there was immense good fortune. "She experienced human nature at its most damnable," he says, "but, from that moment on, she was exposed to human nature at its very best - in herself and in all those involved in her rescue. Gill should have died six or seven times that day. I'd been told she could suffer significant brain damage. It surprised everyone she survived as unscathed as she did."

Barely alive, she was brought from the train wreckage up the 145 emergency steps at Russell Square tube by six policemen. There were no stretchers, so they carried her in a blanket. It was stiflingly hot. "Stay with us, stay with us," they told her, as she rolled in and out of consciousness.

At street level, it was chaos - gridlock, a shortage of medical supplies and no ambulances because they had been called to bomb victims at the three other sites. She was laid out in the ticket hall where her body temperature began to drop.

Another bomb was expected and there were orders to evacuate the scene, but the nurse who was massaging her heart refused to abandon her.

A volunteer ambulance crew from the fringes of Essex did not know the way to any London hospital except St Thomas's, so that is where they took her. Her heart stopped again as they were going over Westminster Bridge. She had to be resuscitated for more than 15 minutes in A and E.

"I could not have been anywhere better," she says. At a hospital already dealing with mass casualties, she believes there may have been pressure to amputate her legs above the knee. As it was, Professor Kevin Burnand saved her knees - giving her the prospect of enhanced mobility in the future. Even so, she has been told it will take 100 per cent more effort to walk than it did before.

"The staff were beyond dedication," says Kerr. "No one we met just 'did their job', as they claimed. They did thousands of times more than their job."

The couple live in a second- and third-floor maisonette in north London, which they are having adapted to meet Hicks's disability. Even with modifications, they are not sure they will be able to cope there. She will have to have a car with special controls because "I don't want to be underground ever again".

Kerr, an architectural historian who lectures at the Royal College of Art, says he has effectively ripped up his diary for the rest of the year - except for December 10, a wedding date they had decided on long before the bombings. They are planning to honeymoon in Australia.

Hicks hopes to be back at work part-time before the end of the year. She will probably write a book about her experiences. They hope to have a family.

These are normal aspirations with an abnormal poignancy.

"I wish I had had children already," Hicks says. "Like everybody, I put it off. I will have children, but it will be a very different thing.

"I would say to anyone: don't put off till tomorrow what you could do today. Do what you want to do. Live, live and live. Don't waste that day."

Retrieved from <http://www.telegraph.co.uk/health/3324338/I-wasnt-dancing-in-the-face-of-death.-I-was-just-on-my-way-to-work.html>

Brink Productions and English Touring Theatre bring



THURSDAY to 2013 Adelaide Festival, Feb 28–March 16

Tuesday, October 30, 2012; 09:10 PM - by [BWW News Desk](#)

Thursday is a powerful new theatrical co-production between Adelaide's Brink Productions, makers of the acclaimed *When The Rain Stops Falling*, and one of the UK's leading production companies English Touring Theatre.

Written by UK playwright [Bryony Lavery](#) (Stockholm, Kursk, Beautiful Burnout, Frozen) and directed by Chris Drummond Thursday will have its world premiere at the 2013 Adelaide Festival in the Norwood Concert Hall, Norwood, South Australia.

Taking reference from the remarkable story of Adelaide woman Gill Hicks, who lost her legs in the London 2005 bombings, Thursday explores the fundamental question of what it means to be human and was inspired both by Gill's experience and her later desire to meet the daisy chain of strangers who had saved her life.

Set in an allegorical city with a cast of nine and using the events of the London bombings as a background, Thursday, through its ambitious form and content, explores the contradiction between how people can be at once so needlessly violent, yet also capable of incredible bravery and compassion, even toward complete strangers.

'Thursday tells a number of extraordinary stories all spiralling around the one central narrative, creating a vast emotional human landscape that combines to evoke the inner life of a single person,' said Chris Drummond. 'Through the theatricality of layering story, image, music and performance, the audience are drawn more deeply into what it feels like to be that person, and in a much richer way. Thursday is really sad, it's really beautiful and often, unexpectedly, it's joyfully funny. It speaks to ideas of destruction and compassion, of identity and fragmentation and the sense of a group of human beings trying together to hold onto the fragility and dignity of life.'

Thursday has been in development since 2009 under a number of [Working Titles](#). It has been on an exciting journey of creative development that included workshops in London with Australian and UK artists.

[Bryony Lavery](#) said, 'Writing a good play is really, really, really fiendishly difficult. But, if I had the choice, I would always make a play in the Brink way. The first exploratory workshops in London in 2010 formed the DNA of Thursday and were immensely helpful to me and the writing process through the added intuition, expertise, instinct and skills of the other craftspeople who arrived on the project, much earlier on in the writing process. Crucially we met Gill Hicks on the first day of the workshop. Crucially, because her real experience and factual account had, somehow, to be honourably

transformed into friable fiction for Thursday. This is a play, not a documentary. It is a theatrical response to an enormous human event. What we have made feels new, surprising and beautiful.'

The ensemble of nine actors includes Paul Blackwell, Kate Mulvany, Nathan O'Keefe and [Deidre Rubenstein](#) from Australia, and Emma Handy, [Martin Hutson](#), Lena Kaur, Tom Mothersdale and Rochenda Sandall from the UK. Other key collaborators include designer Dan Potra (Sydney 2000 Olympics), composer Quentin Grant (When The Rain Stops Falling), UK lighting designer [Colin Grenfell](#) (The Caretaker/2012 Adelaide Festival) and the producers, Kay Jamieson (Aus) and Jane Claire (UK).

Brink Productions explores the space between devised and authored theatre. Through its dedicated approach to the ensemble-based commissioning and development of new writing in Australia, Brink creates bold new theatre that marries the strengths of great writing and group creation. Led by Artistic Director Chris Drummond and Executive Producer Kay Jamieson, Brink creates theatre that is ambitious in form and content; theatre that challenges, delights and enriches the soul. Brink's multi-award winning production When the Rain Stops Falling played to nearly 60,000 people in six Australian states and territories over three years.

As one of England's foremost theatre companies, English Touring Theatre creates theatre of outstanding quality, imagination and ambition that is both emotionally and intellectually engaging. Under the artistic leadership of Rachel Tackley the company works with the country's leading directors and practitioners to produce artistically ambitious theatre that is vigorous, popular and challenging, as well as confident and forward-looking. Awarded the prestigious Producer of the Year by The Stage Newspaper in 2011, the company produces work primarily for larger theatres, driven by the knowledge that experiencing plays as a member of a large audience is a powerful cultural experience.

Retrieved from <http://sydney.broadwayworld.com/article/Brink-Productions-and-English-Touring-Theatre-Bring-THURSDAY-to-2013-Adelaide-Festival-Feb-28-March-16-20121030#ixzz2H9IWWfqz>

Wikipedia: Researching with Wikipedia

Wikipedia can be a great tool for learning and researching information. However, as with all reference works, not everything in Wikipedia is accurate, comprehensive or unbiased.

Many of the general rules of thumb for conducting research apply to Wikipedia, including:

In most academic institutions, major references to Wikipedia, along with most encyclopaedias, are unacceptable for a research paper. Other encyclopaedias, such as Encyclopædia Britannica, have notable authors working for them and may be cited as a secondary source in most cases.

Always be wary of any one single source (in any medium — web, print, television or radio), or of multiple works that derive from a single source.

Where articles have references to external sources (whether online or not) read the references and check whether they really do support what the article says.