BRINK

Brink Productions'

LAND & SEA

By Nicki Bloom
Directed by Chris Drummond

TEACHERS' NOTES

Compiled by Michele Chigwidden

WORLD PREMIERE
Queen's Theatre, Adelaide
12 May 2012

Land & Sea
by Nicki Bloom and directed by Chris Drummond

INTRODUCTION

Be prepared for an inspired theatrical journey when you and your students attend Brink Productions' new theatre work, **Land & Sea** written by Nicki Bloom and developed in collaboration with Brink Productions under the artistic directorship of Chris Drummond.

Land & Sea was created through a series of workshops with actors and musicians with additional writing and dramaturgical phases. This collaboration moved through phases of development exploring notions of exile, unfaithfulness, twin-ship, memory, abandonment and the desolation of the urban landscape.

In **Land & Sea** themes of duplicity, cross-connection, optical illusion, strange loops and the desolation of urban landscapes were inspired by a wide range of visual, literary and musical works. These include the theatre of Christoph Marthaler, the art of Escher, Jeffrey Smart, Marc Chagall, Matisse (*Les amants*) and Klimt (*Beech Forest and Beech Forest II*). Literary influences included *Invisible Cities* by Italo Calvino, *House of Leaves* by Mark Z. Danielewski, *Alice in Wonderland/Through the Looking Glass* by Lewis Carroll, *Stars* by David Malouf, The Orpheus and Eurydice myth and Strange loops, as referenced by Douglas Richard Hofstadter in his book *Gödel, Escher, Bach: an Eternal Golden Braid*. Other musical influences included The Dirty Three/Tren Brothers, Steve Reich, Erik Satie, Tom Waits (*Black Rider*), Paul Kelly (*Foggy Highway*), Leonard Cohen, Gillian Welch and many more. The music in this production is both original and found, drawing upon classical piano work, baroque (Bach), opera and folk songs.

It is hoped that the knowledge, experience and encouragement that teachers bring to their students when arranging to view live theatre will give rise to discussion, thinking and responding to these perspectives and broaden students' understanding of the human condition and of the world.

These teachers' notes are adaptable to teachers' unique knowledge of their students and will provide information on Brink Productions along with background notes on the creative and production teams and cast. Teachers and students of Drama, English, Music, Psychology and Visual Arts will find relevance in the suggested pre and post-performance activities, along with the overviews about instruments used in this production, installation art and immersion. Information that is referred to in some activities has largely 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 reference list.

Teachers' commitment to organising, preparing and accompanying students to productions is, as always, encouraged and appreciated.

Prior to attending **Land & Sea** 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.

ABOUT BRINK PRODUCTIONS

Brink Productions creates original theatre through long-term collaborations with artists and non-artists from different disciplines and backgrounds. In so doing, Brink Productions consistently strives to communicate complex ideas and feelings with simplicity and insight, in forms that are engaging, surprising, challenging, thought-provoking and enriching - a theatre of imagination where the memory outlives the experience.

Founded in 1996 and based in Adelaide, Brink now operates under the dual leadership of Artistic Director Chris Drummond and Executive Producer Kay Jamieson. Brink is a multi-award winning theatre company, best known throughout Australia for its landmark production of *When the Rain Stops Falling*. Other recent successes the company has commissioned and staged include *Skip Miller's Hit Songs* by Sean Riley, *Harbinger* by Matthew Whittet and its acclaimed production of Molière's *The Hypochondriac* (a new adaptation by Paul Galloway).

Brink has a range of new work in various stages of development including a major international collaboration with London-based English Touring Theatre. This work, written by Tony-nominated playwright Bryony Lavery, takes reference from the remarkable story of Adelaide woman Gill Hicks, who lost her legs in the 2005 London bombings. Poetic and ambitious in form and content, this work will premiere in 2013. To keep up to date, join the Brink E-News list at brinkproductions.com.

CREATIVE TEAM

PLAYWRIGHT	Nicki Bloom
DIRECTOR/DRAMATURG	Chris Drummond
DESIGNER	Wendy Todd
MUSIC DIRECTOR	Hilary Kleinig
LIGHTING DESIGNER	Geoff Cobham
PRODUCER	Kay Jamieson

CHARACTERS

MR GREENE/ KING BILLY/ B/ BILL/ WILLIAM	Rory Walker
VERA/ VERA the TRUE/ V/ VIVIENNE	Danielle Catanzariti
ESSIE/ QUEEN ESTHER/ E/ MISS ESTELLA/ ESTI	Jacqy Phillips
POOR TOM/ PRINCE TOMASON/ T/ TOMMY/ THOMAS	Thomas Conroy
CAROL the MUSICIAN	Hilary Kleinig

PRODUCTION TEAM

PRODUCTION MANAGER	Françoise Piron
STAGE MANAGER	Lucie Balsamo
ASM	Nathan D'Agostino

Playwright's notes – **Nicki Bloom**

Land & Sea exists in the in-between space. In between consciousness and unconsciousness, knowing and not knowing, history and future, speech and song, ritual and mess, solidity and fluidity, logic and instinct, death and life. Characters morph and shift yet remain themselves. We move backwards, forwards and sideways in time, yet remain anchored in the present.

Land & Sea's genesis was in 2008, in a series of conversations that Chris Drummond and I had about the kind of theatre we might like to make together. After two workshops, several drafts, and four years of continuing conversation, expanded to include the actors, musicians and designers who contributed their talents and energy to the workshops, this is what we have to give you.

Director's notes – Chris Drummond

Land & Sea began with a series of conversations between Nicki Bloom and myself about strange loops, optical illusions and the theatre of Christoph Marthaler.   We wanted to create a show where the audience would exist between time and space … inside a complete world in which the logic could be both mysterious and familiar, foreign and yet utterly compelling … a world of intimate experiences that can only make sense in the collectivism of a theatrical space. The ideas that arose from these discussions led to a two weeks creative development with the cast and musician exploring notions of exile, unfaithfulness, twin-ship, memory, abandonment and the desolation of urban landscape. And from these collaborative beginnings Nicki wrote **Land & Sea**, drawing the images and threads of the workshop into an intoxicating combination of lyricism, brutality and absurdist anarchy, which, underneath it all, carries a clear and compelling vision. For me **Land & Sea** is a meditation on the nature of existence – both in a Darwinian sense: the brutality and arbitrariness of survival - and in the sense that a single life is an ever-changing and transformative journey. It suggests that as we look back over the course of our lives we will wonder at the strange paths taken and the even stranger people we, ourselves, have become.

Pre production activities

The aim of these activities is to encourage students to identify and think about the themes and issues of the play, to develop an understanding of the context of the play and an appreciation of the fusion of different theatrical traditions. 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 relevance 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:

- o unfaithfulness / abandonment
- o twin-ship / identity
- o perception of what we see depending on context
- o memory
- o regret
- o exile
- o resilience of love
- o survival
- o the circle of life
- o the meaning of life

LAND AND SEA

With a new play it can be quite interesting to discuss implication of a title and metaphor in anticipation of viewing and learning.

- Are land and sea poles apart or are there connections? Are they one and the same or part of a cycle?
- There are many quotes that consider both land and sea. The following may be openers for discussion:

"……. *Nimble thought can jump both sea and land ……*"

<div align="right">Sonnet 44, William Shakespeare</div>

"*Land and sea, weakness and decline are great separators, but death is the great divorcer for ever*".

<div align="right">John Keats</div>

"*I pass with relief from the tossing sea of cause and theory to the firm ground of result and fact*"

<div align="right">Winston Churchill</div>

In Chris Drummond's director's notes for **Land & Sea**, he states "For me, **Land & Sea** is a meditation on the nature of existence – both in a Darwinian sense: the brutality and arbitrariness of survival - and in the sense that a single life is an ever-changing and transformative journey.

- This may direct students to research Darwin, Existentialism and/or debate the topic, "Life is Meaningless".

Marketing information for **Land & Sea** includes reference to:

   A gun, a bath, a telephone, an island

- Using this as a starting point, students can improvise a scenario where these objects and a place come together to relate to the themes or ideas above. Students may wish to pursue the same exercise with three different objects and place.

- Students can write a narrative or poem including these same objects and place.

- View the image below, that is used in the marketing of the play:

- Discuss impressions of this image which could also be used in conjunction with the suggested tasks above.

STRANGE LOOPS

"A **strange loop** arises when, by moving up or down through a hierarchical system, one finds oneself back where one started. Strange loops may involve self-reference and paradox. The concept of a strange loop was proposed and extensively discussed by Douglas Hofstadter in *Gödel, Escher, Bach* and is further elaborated in Hofstadter's book *I Am a Strange Loop*, published in 2007.
"A strange loop is a hierarchy of levels, each of which is linked to at least one other by some type of relationship. A strange loop hierarchy, however, is "tangled" (Hofstadter refers to this as a "heterarchy"), in that there is no well defined highest or lowest level; moving through the levels one eventually returns to the starting point, i.e., the original level."
(from en.wikipedia.org/wiki/Strange_loop)

Thus, as referenced by Douglas Richard Hofstadter, strange loops are phenomena in which an ascending or descending cycle appears to grow unhindered in a single direction, only to end where it began.

Strange loops can be heard in the music of Bach (Canon per Tonos), seen in the art of Escher, in science, with the information flow network between DNA and enzymes through protein synthesis and with social and natural hierarchies in fables and folk tales or as experienced in conceptual strange loops such as: *Which came first, the chicken or the egg?*

What follows is a collection of examples of strange loops as in Music and Art, through to the notion of paradox and Babushka Dolls!

- **Music:**
  o Research Bach and Canon per Tonos at en.wikipedia.org/wiki/Johann_Sebastien_Bach and en.wikipedia.org/wiki/The_Musical_Offering
  o Hear Canon per Tonos at www.youtube.com JS Bach/Marina Leonardi: Canon per Tonos performed by L'Offerta Musicale Ensemble
  o Wikipedia also makes reference to Shepard tone as an auditory illusion, an example of strange loops. Research and hear this at en.wikipedia.org/wiki/Shepard_tone
  o Percussionist Patrick Long plays strange loops. View www.youtube.com Strange Loops for percussion ensemble by Patrick Long, performed by Lee University percussion Ensemble.

- **Art:**
  - Look at the art of M. C. Escher and explore the explanation of strange loops in relation to his works.
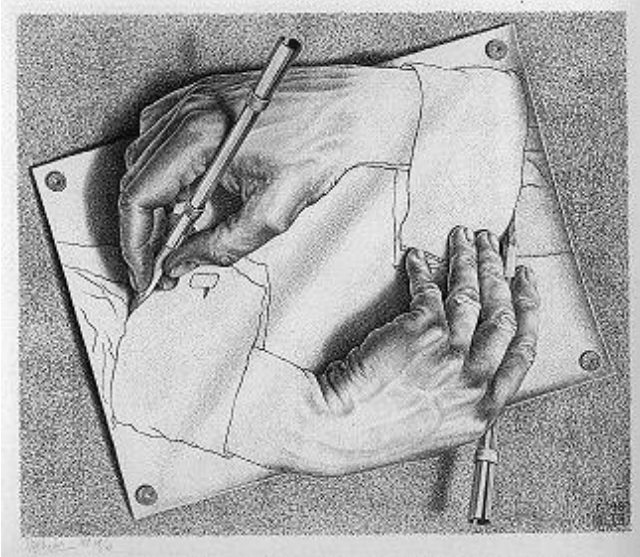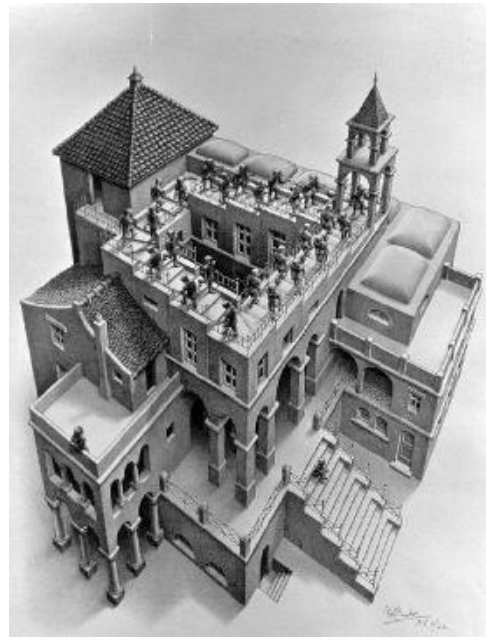

Drawing hands (1953 Lithograph)
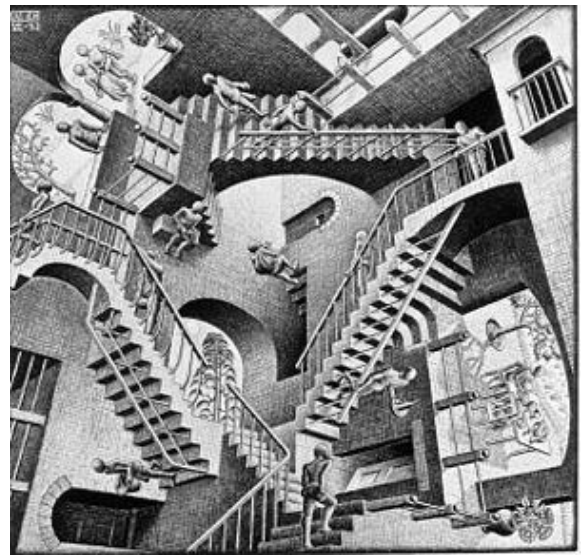
Relativity (1953 Lithograph)

Ascending and Descending (1960 Lithograph)   and

Waterfall (1961 Lithograph)

  - Explore René Magritte's painting, *The Treachery of Images*
    The Treachery of Images (*La trahison des images*, 1928–29, sometimes translated as *The Treason of Images*) is a painting by the Belgian René Magritte, painted when Magritte was 30 years old. The picture shows a pipe and below it, Magritte painted, "Ceci n'est pas une pipe - "This is not a pipe." The painting is not a pipe, but rather an image of a pipe, which was Magritte's point. The theme of pipes with the text "Ceci n'est pas une pipe" is extended in his 1966 painting, *Les Deux Mystères.*

"The famous pipe. How people reproached me for it! And yet, could you stuff my pipe? No, it's just a representation, is it not? So if I had written on my picture "This is a pipe," I'd have been lying!" (Torczyner, Harry *Magritte: Ideas and Images* p71)

○ Marc Chagall (1887 – 1985) A Russian-French artist who is said to have experienced modernism's "golden age" in Paris in the 1920s where "he synthesized the art forms of Cubism, Symbolism, and Fauvism, and the influence of Fauvism gave rise to Surrealism." Below is Marc Chagall's *I and the Village* (1911 Oil on canvas)

- **Identity**

I and the Village is a "narrative self-portrait" featuring memories of Marc Chagall's childhood in the town of Vitebsk, in Russia. The dreamy painting is ripe with images of the Russian landscape and symbols from folk stories.

The picture can be broken down into 5 distinct sections. The first at the top right includes a rendering of Chagall's home town, with a church, a series of houses and two people. The woman and some of the houses in the village are upside down, further emphasizing the dreamlike quality of the work. Below that we see a green-faced man who some say is Chagall himself. At the bottom of the work, we see a hand holding a flowering branch. Next to that, an object which some say is a child's bouncing ball -- perhaps a plaything from Chagall's earlier days. Finally, we see the image of a milkmaid layered atop the head of a lamb - a motif common to Chagall. (Cows, bulls and lambs figure in many of Chagall's paintings as cosmic symbols).

The important thing to note about this picture is that is a reflection of Marc Chagall's *dreams and memories*. Also relevant is the fact that many of Chagall's pictures have symbols that relate specifically to Jewish folklore.

○ Students can create their own "autobiographical" painting using this style.

- **Babushka Dolls:**

Read the background notes to the origins of the Babushka Doll in the appendix. In this production, there is an association with strange loops with one world moving into another as we see the constantly transformable environment of **Land & Sea.**

o   Students could sketch or illustrate a series of Babushka Dolls based on a progression of their life, a transformation or a political theme.

- **Paradox:**

  o   What is a paradox? This can lead to an interesting intellectual discussion of its many forms; from "which came first, the chicken or the egg" to, in Philosophy and Logic, the **liar paradox** an example of which is the statement "this sentence is false."

  Trying to assign to this statement a classical binary truth value leads to a contradiction.

  If "this sentence is false" is true, then the sentence is false, which would in turn mean that it is actually true, but this would mean that it is false, and so on ad infinitum. Similarly, if "this sentence is false" is false, then the sentence is true, which would in turn mean that it is actually false, but this would mean that it is true, and so on ad infinitum.

  o   Read *The Stonecutter* and/or *The Fisherman and his Wife* (see Appendix) as an example of strange loops in fables and folk tales. The story of *The Stonecutter* is a prime example of cyclical thinking, while the similar cumulative tale, *The Fisherman and His Wife* is explicitly moralist in tone. *The Stonecutter's* lesson proceeds from a more philosophical viewpoint. At the end, the stonecutter simply realises that his greedy longings are futile because power is relative. The fisherman's wife however has no end to her ambition, and keeps asking for more influence: first noblewoman, then queen, then empress, then pope, until at last she wants to become God! The magic fish then punishes her greed by sending her back to her poor hut.
  The Stonecutter's central theme is reflected in the popular hand game "paper, rock, scissors", which also has its origins in East Asia.

MUSIC

The music in this production of **Land & Sea**, draws upon early music, opera and folk songs. The instrumentation is predominantly cello and piano, as well as baritone ukulele, button accordion and voice.

- Students may wish to familiarise themselves with these instruments. In the appendix there are overviews entitled Musical Instruments in *Land and Sea*.

- Students may wish to explore the list of contemporary music influences outlined in the introduction.

In **Land & Sea**, there are many moments of song that are treated theatrically in a Brechtian style with bespoke arrangements and harmonies performed by actor/singers.

- Students would benefit researching Brecht and his style of Theatre, especially the role of music and song and their impact on alienation.

THEATRE OF CHRISTOPH MARTHALER

Christoph Marthaler (17 October 1951 -) is a Swiss director and musician.

The influence of Marthaler on **Land & Sea** is worth investigation.
Teachers may wish to google "Christoph Marthaler" and "musicality in the theatre of Christoph Marthaler" for additional information about the characteristic features and elements of his work.

An article about Marthaler is included in the appendix and there are quite a few video examples on www.youtube.com

Briefly, the features of Marthaler's style of presentation include the following concepts:

o treating themes in a depersonalised fashion
o using material gathered from documentary sources – this gives text a clear function and includes lots of wordplay and humour
o actors are encouraged to be their own personality rather than play a character – this gives rise to a sense of resignation that pervades the performance and as such, the tension between such impositions and the actors' playfulness generates comic inconsistency
o there is more concern with the atmosphere and environment that is generated rather than strict interpretation of text
o for the director and actor, musicality in the performance provides an alternative focus from that where the emphasis is on character, situation and narrative to that of timing, sound and polyphony
o for the audience, musicality in performance means that the audience doesn't have to think about "what it means", but rather can focus on "what it is" giving rise to a unique immediacy in the theatrical experience.

• Students might enjoy the challenge of devising a piece, using these concepts, on a theme of their choosing.

SET DESIGN

From the moment the audience enters the performance space it will be as if entering another "world" or that of an Installation Art space.

• Student research could be directed toward the elements of set design, exploration of different performance spaces and their impact on the actor-audience relationship. See the appendix for an overview on Installation Art and Immersion (virtual reality).

Set model Land & Sea
Designer Wendy Todd, photo Neville Cichon

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

In Chris Drummond's Director's notes, he makes reference to "notions of exile, unfaithfulness, twinship, memory, abandonment and the desolation of urban landscape."

- Students explore the relevance of these themes/ideas after viewing the play.
- In hindsight, students may wish to consider, discuss and/or write about references in the play as a "meditation on the nature of existence".

SCRIPT

Nicki Bloom and Chris Drummond's interest in exploring condensed moments of time from multiple angles, as well as viewing a larger picture from afar, was the catalyst for this work. The writing of such a piece must hold the audience's attention through strong characterisation and a compelling story.

- "The resulting script for **Land & Sea** employs multiple performance languages including text, choreography, song, Sprechgesang* and installation design."

  What are these performance languages? Research them and list examples in the play. Which would students consider the most effective and why?

  * Sprechgesang is a German word; sprechen – to speak, gesang – song; it is a style of dramatic vocalisation between singing and speaking

- Students discuss and/or write about the characters in **Land & Sea** that held their attention. Comment on the shift in relationships with each transition/transformation. How much is Mr Greene's presence felt throughout the play? Why?

- How did the ensemble of actors contribute to students' understanding of the play and its themes?

MUSIC

Music and song are a dominant theatrical element in **Land & Sea**. Students might consider:

- What qualities did the instrumentation of the cello and piano, and baritone ukulele and button accordion bring to the production? How did this emphasise or change tone and mood?

- What was the impact of the very clear characterisation of Carol, the musician? Why was the inclusion of this character essential?

- What connections were made between the moments of song, the bespoke arrangements and harmonies, with the theatrical elements of Brecht and/or Marthaler?

SET DESIGN - INSTALLATION

This production, set in the round, is intended to provide an experience of dislocation as the aesthetics change significantly throughout the play. As stated in the pre-production notes, from the moment the audience enters the performance space it will be as if entering another "world" or that of an Installation Art space.

- "The set design for **Land & Sea** will envelope the audience in a constantly transformable environment that is at once intimate and immersive. This production requires a theatrical design that aids transitions between events and thought."

How successful was the set design, given this brief? Discuss the impact on the actor-audience relationship; how did the set and lighting design contribute to this? See the appendix for an overview on Installation Art and Immersion (virtual reality).

- Students may wish to visit some installations currently exhibited at University of South Australia:

  o "*Triumph*" Richard Grayson and Steven Wigg in the Hawke Building, Gallery 1 at the Samstag Museum of Art, City West Campus 55 North Tce (cnr Fenn Place and North Tce) Adelaide. 20 April – 1 June 2012.

    Triumph was a spectacular collaborative project by South Australian artists Richard Grayson and Steven Wigg, commissioned by the University of South Australia Art Museum in 1996 - it was the first occasion that the artists had worked together. Sixteen years later, the artists are reprising *Triumph* in a new site specific installation at the Samstag Museum. This four-metre high re-creation of the famed Napoleonic monument to war's victories and its honoured dead, the Arc de Triomphe, Paris, will be built from 1.6 tonnes of wet, unfiltered terracotta clay over a wooden armature. During the period of exhibition, the clay shrinks as it dries and will fall from the armature.

    Triumph is a celebration that drifts between an intentional monument, such as the Arc de Triomphe, and the unintentional monument, the site of memorable events which serve a commemorative function.

  o "*Walking with Alice*" Linde Ivimey, Simone Kennedy, Noel McKenna in the Kaurna Building, School of Art, Architecture and Design, SASA Gallery, City West Campus (cnr Fenn Place and Hindley St) Adelaide 15 May – 20 July 2012

    Inspired by the Czech animator Jan Svankmayer's film *Alice,* three artists' expressions of the unconscious/conscious self whilst pertaining to the imaginary world of Alice in Wonderland.

REFERENCES

Information:

http://en.wikipedia.org/wiki/Johann_Sebastian_Bach
http://en.wikipedia.org/wiki/The_Musical_Offering
http://en.wikipedia.org/wiki/Installation_art
http://en.wikipedia.org/wiki/Immersive_virtual_reality
http://en.wikipedia.org/wiki/Marc_Chagall
http://en.wikipedia.org/wiki/M._C._Escher
http://en.wikipedia.org/wiki/Strange_loop
http://en.wikipedia.org/wiki/Shepard_tone
http://en.wikipedia.org/wiki/The_Treachery_of_Images
http://de.wikipedia.org/wiki/Christoph_Marthaler
http://www.goethe.de/kue/the/reg/reg/mr/mar/por/enindex.htm
www.unisa.edu.au/samstagmuseum/exhibitions/2012/triumph.asp
www.unisa.edu.au/sasagallery

Film/video:

o   http://www.youtube.com (*JS Bach/Marina Leonardi: Canon per Tonos performed by L'Offerta Musicale Ensemble*)
o   http://www.youtube.com (*Strange Loops for percussion ensemble by Patrick Long, performed by Lee University percussion Ensemble.*)
o   http://www.youtube.com (Christoph Marthaler)

Images:

http://en.wikipedia.org/wiki/Waterfall
http://en.wikipedia.org/wiki/Ascending_and_Descending
http://en.wikipedia.org/wiki/Relativity
http://en.wikipedia.org/wiki/Drawing_Hands
http://en.wikipedia.org/wiki/I_and_the_Village
http://en.wikipedia.org/wiki/The_Treachery_of_Images

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.

BIOGRAPHIES – Creative Team

NICKI BLOOM/Writer
Nicki Bloom's first play *Tender* was produced by *nowyesnow* in 2007 as part of the BelvoirStreet B-Sharp season in Sydney. This production then toured to Hothouse Theatre (Albury/Wodonga) and Griffin Theatre (Sydney) in 2008. *Tender* had its international debut in July 2009 at the Public Theater in New York City as part of the Summer Play Festival. *Tender* is published by Currency Press. Her adaptation of Henrik Ibsen's *Ghosts* was produced by the State Theatre Company of South Australia in 2008 and is published by Phoenix Press. Bloom's awards include the 2006 Adrian Consett Stephen Memorial Prize (*Tender*), the 2007 Inscription Chairman's Award for Best Play (*Tender*), the 2008 Patrick White Playwrights' Award *(Bloodwood)*, the 2009 Inscription Playwriting Award *(Bloodwood)* and the 2006 Henry Lawson Prize for Prose for *Something Greater Than All of This*, a fragment of her debut novel *An Archipelago*. *Tender* was shortlisted for several awards, including the 2008 NSW Premier's Play Award, the 2007 Philip Parsons Playwriting Award and the 2006 Max Afford Playwriting Award. As part of the 2012 Adelaide Festival Literature Awards Bloom won the Jill Blewett Playwright's Award for *A Cathedral* and the Barbara Hanrahan Fellowship for *The Sun and the Other Stars*. Bloom was a resident writer at Griffin Theatre Company (Sydney) in 2008, and has been the recipient of two Goethe-Institut scholarships, one of them to attend the 2009 Theatertreffen International Forum in Berlin. Bloom is currently under commission from several leading Australian theatre companies. She is co-artistic director of performance company *nowyesnow*.

CHRIS DRUMMOND/Director
Chris Drummond is Artistic Director of Brink Productions where his directing credits of new work include *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 and went on to win a raft of awards. It was presented during 2009-2010 in Sydney, Melbourne, Brisbane, Canberra and Alice Springs with new productions in UK, US, Germany, NZ and Perth of the Brink-commissioned script. *Harbinger* was nominated for two 2010 Adelaide Critics' Circle Awards. *The Hypochondriac* won the 2009 Adelaide Critics' Circle Group Award and he was nominated for the Individual Award as Director. In 2009 Chris directed *The Flying Dutchman* for State Opera of South Australia. While Associate Director of STCSA from 2001 to 2004, Chris' production of *Night Letters,* coadapted 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.

WENDY TODD/Designer
Wendy Todd designed the set and costumes for Brink's productions of *Skip Miller's Hit Songs, Harbinger, The Hypochondriac* and *Beetle Graduation, Freaky* for Cirkidz (2009 Come Out) and the 2007/2008 production, *The Tragical Life of Cheeseboy* by Slingsby. She was Assistant Designer of The Persian Garden, the late night club for the Adelaide Bank Festival of Arts in both 2006 and 2008. Wendy graduated from Adelaide Centre for the Arts in 2004 and has worked with numerous companies including Australian Dance Theatre, Brink Productions, Helpmann Academy, State Opera of South Australia, Windmill Performing Arts, Carclew, WOMADelaide, Adelaide Festival of Arts and other festivals in a variety of roles including stage and production management, model-making and harness design for dancers.

HILARY KLEINIG/Music Director
Hilary is a multi-skilled musician whose work includes performance, composition and arranging, education and arts management. She plays cello, baroque cello and viola da gamba. As a baroque cellist she regularly plays with chamber ensembles such as Syntony, Adelaide Baroque, Adelaide Chamber Singers and the Australian Brandenburg Orchestra. At the other end of the musical spectrum she is also a skilled improviser and plays amplified cello with various experimental and improvising ensembles. As a member of the Zephyr Quartet Hilary has performed in many varied venues and festivals in Adelaide, as well as interstate and overseas, and has much experience in playing and commissioning contemporary music and in cross-art form collaborations. Hilary also composes and arranges music for film, dance, theatre and ensembles. Her song "Fill me" was

selected by New Internationalist Magazine as part of the *Peace Not War* compilation. She has written music for *Freshbred,* SA's youth dance ensemble, for the Restless Dance Theatre and for various school string ensembles. In 2010 she was composer/musical director of Restless Dance Theatre's *Next of Kin,* writing a live score for an 8-piece ensemble for which she also played in and directed to critical acclaim.

GEOFF COBHAM/Lighting Deisgner
Geoff has worked as a Lighting Designer, Set Designer, Production Manager, Event Producer and Venue Designer for more than 30 years. His most recent lighting designs include *Romeo & Juliet*, *Metro Street* and *Attempts On Her Life* (State Theatre of SA),*The Wizard of Oz* (Windmill), *G* (Australian Dance Theatre), *Burning Daylight* (Marregeku), *Freaky* (Cirkidz), *Skip Miller's Hit Songs* and *The Hypochondriac (Brink), The Tragical Life of Cheeseboy* (Slingsby) and *Here Lies Love* (David Byrne). Geoff's many set and lighting designs include *Never Did Me Any Harm* (STC and Force Majeure), *The Age I'm In* (Force Majeure), *The Flying Dutchman* (State Opera of SA), *construct* (Tanja Liedtke), *Plop* (Windmill), *Me & My Shadow, Fastest Boy* (Patch Theatre), and *HELD* (Australian Dance Theatre). Geoff was Production Manager of the 1995 Sydney Festival, the 1996-2000 Adelaide Festivals, Womadelaide 1997 & 2001, Come Out 1999 & 2001 and Production Manager and Festival Designer of the 2008, 2010 and 2012 Adelaide Festivals. He received a Green Room Award and the 2006 Adelaide Critics Award for his lighting of *Night Letters* (State Theatre of SA) and in 2010 was awarded a Churchill Fellowship to study Outdoor Theatre in Europe.

KAY JAMIESON/Producer
In April 2007 Kay Jamieson was appointed Executive Producer of Brink Productions. 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.

BIOGRAPHIES – Performers (alphabetically)

DANIELLE CATANZARITI
Danielle won her first feature film role in 2007 when she was cast as Esther Blueburger in the feature film, *Hey Hey It's Esther Blueburger*. Danielle starred opposite Toni Collette, Essie Davis and Keisha Castle Hughes. This delightful film sees Danielle play Esther with a 'charm, intelligence and confidence' that is quite extraordinary for someone so new to the film industry. The casting directors were quick to see Danielle's talent when casting her in this film, and she is now being touted as one of Australia's hottest young up and coming film actors. Following the completion of *Hey Hey It's Esther Blueburger*, Danielle was cast in the prestigious Sydney Theatre Company's 2008 season play *Blackbird*. Danielle was handpicked by Cate Blanchett who directed Danielle in the play. Following this, Danielle starred opposite Natalie Imbruglia in the Australian feature film *Closed for Winter* which opened in March 2009, as well as recently completing a guest appearance on Seven Network's *All Saints*. Danielle has recently performed on stage in the play *Fugitive*, for Windmill Theatre Company. Danielle won the 2008 L'Oreal Paris AFI Young Actor Award.

THOMAS CONROY
Thomas Conroy's stage credits include *Moth* (Malthouse Theatre/Arena Theatre Company) *Spring Awakening* (Sydney Theatre Company), *Delectable Shelter* (Hayloft Project), *Heaven* (ISM) *Something Natural But Very Childish* (La Mama Theatre), *Romeo and Juliet* (State Theatre Company of South Australia), *The Sweetest Thing* (B Sharp). He was part of the very first creative development workshop in December 2010 in London for a new work Brink is developing collaboratively with English Touring Theatre. Thomas won the 2010 Green Room Award for Best Male Actor Independent Theatre for *Something Natural But Very Childish.*

JACQY PHILLIPS

Jacqy began her career in the halcyon years for the Arts of the Dunstan/Whitlam era, with ten years for the first Magpie Theatre Company and State Theatre Company, including two years in Jim Sharman's Lighthouse Company, which culminated in the production of Patrick White's *Netherwood* for the Sydney Festival in 1984. She was Artistic Director for Patch Theatre Company for a year before moving to Sydney in the 80s, where she worked with Sydney Theatre Company and Riverina and Hunter Valley Theatre Companies, and was the original Irene in *Home and Away* before returning to Adelaide in 2000. Since then she has performed a seven-year season of *Pigs Bears & Billy Goat's Gruff* for Patch Theatre Company, with New York and Singapore as highlights. She received two awards for Stephen House's *Miss Blossom Callahan* and Sean Riley's *Beautiful Words* and most recently she has worked for Brink Productions in *The Hypochondriac* and State Theatre Company in *Buried Child*. She is half of the duo *Tin Can Alley* and her latest film role is the awful Mrs Cribbage in *Red Dog*.

RORY WALKER

Rory has appeared with Junction Theatre Company, Patch Theatre Company, The Border Project (*Disappearance*) and Flying Penguin Productions *(Translations* - Adelaide and Melbourne - Malthouse tour and *The Birthday Party),* Windmill Theatre Company (*Afternoon of the Elves* - Adelaide, Sydney and Seattle U.S tour*, The Sad Ballad of Penny Dreadful and Boo)* for STCSA (*Waiting for Godot*, *Drowning in my Ocean of You*, *Third World Blues*, *How I learnt to Drive*, *Taming of the Shrew*, *Twelfth Night* and *The Department)*. For Brink he has appeared in *Skip Miller's Hit Songs,* *The Hypochondriac, The Europeans*, *Roberto Zucco* and *A Dream Play*, *Killer Joe*, *The Duck Shooter*, Brecht's *Drums in the Night* and *The Clockwork Forest (Windmill/ Brink)*. Musical Theatre credits include *SCAM* and Co-Opera's *Treemonisha*, *Mahagonny* and *Brundibar* for Windmill.

APPENDIX

The Stonecutter
An old Japanese fairy tale from *The Crimson Fairy Tale Book*, translated by Andrew Lang

Once upon a time there lived a stonecutter, who went every day to a great rock in the side of a big mountain and cut out slabs for gravestones or for houses. He understood very well the kinds of stones wanted for the different purposes, and as he was a careful workman he had plenty of customers. For a long time he was quite happy and contented, and asked for nothing better than what he had.

Now in the mountain dwelt a spirit which now and then appeared to men, and helped them in many ways to become rich and prosperous. The stonecutter, however, had never seen this spirit, and only shook his head, with an unbelieving air, when anyone spoke of it. But a time was coming when he learned to change his opinion.

One day the stonecutter carried a gravestone to the house of a rich man, and saw there all sorts of beautiful things, of which he had never even dreamed. Suddenly his daily work seemed to grow harder and heavier, and he said to himself: "Oh, if only I were a rich man, and could sleep in a bed with silken curtains and golden tassels, how happy I should be!"

And a voice answered him: "Your wish is heard; a rich man you shall be!"

At the sound of the voice the stonecutter looked around, but could see nobody. He thought it was all his fancy, and picked up his tools and went home, for he did not feel inclined to do any more work that day. But when he reached the little house where he lived, he stood still with amazement, for instead of his wooden hut was a stately palace filled with splendid furniture, and most splendid of all was the bed, in every respect like the one he had envied. He was nearly beside himself with joy, and in his new life the old one was soon forgotten.

It was now the beginning of summer, and each day the sun blazed more fiercely. One morning the heat was so great that the stonecutter could scarcely breathe, and he determined he would stop at home till the evening. He was rather dull, for he had never learned how to amuse himself, and was peeping through the closed blinds to see what was going on in the street, when a little carriage passed by, drawn by servants dressed in blue and silver. In the carriage sat a prince, and over his head a golden umbrella was held, to protect him from the sun's rays.

"Oh, if I were only a prince!" said the stonecutter to himself, as the carriage vanished around the corner. "Oh, if I were only a prince, and could go in such a carriage and have a golden umbrella held over me, how happy I should be!"

And a prince he was. Before his carriage rode one company of men and another behind it; servants dressed in scarlet and gold bore him along, the coveted umbrella was held over his head, everything his heart could desire was his. But yet it was not enough. He looked around still for something to wish for, and when he saw that in spite of the water he poured on the grass the rays of the sun scorched it, and that in spite of the umbrella held over his head each day his face grew browner and browner, he cried in his anger: "The sun is mightier than I; oh, if I were only the sun!"

And the mountain spirit answered: "Your wish is heard; the sun you shall be."

And the sun he was, and felt himself proud in his power. He shot his beams above and below, on earth and in heaven; he burnt up the grass in the fields and scorched the faces of princes as well as of poorer folk but in a short time he began to grow tired of his might, for there seemed nothing left for him to do. Discontent once more filled his soul, and when a cloud covered his face, and hid the earth from him, he cried in his anger: "Does the cloud hold captive my rays, and is it mightier than I? Oh, that I were a cloud, and mightier than any!"

And the mountain spirit answered: "Your wish is heard; a cloud you shall be!"

And a cloud he was, and lay between the sun and the earth. He caught the sun's beams and held them, and to his joy the earth grew green again and flowers blossomed. But that was not enough for him, and for days and

weeks he poured forth rain till the rivers overflowed their banks, and the crops of rice stood in water. Towns and villages were destroyed by the power of the rain; only the great rock on the mountainside remained unmoved. The cloud was amazed at the sight, and cried in wonder: "Is the rock, then, mightier than I? Oh, if I were only the rock!"

And the mountain spirit answered; "Your wish is heard; the rock you shall be!"

And the rock he was, and gloried in his power. Proudly he stood, and neither the heat of the sun nor the force of the rain could move him. "This is better than all!" he said to himself. But one day he heard a strange noise at his feet, and when he looked down to see what it could be, he saw a stonecutter driving tools into his surface. Even while he looked a trembling feeling ran all through him, and a great block broke off and fell upon the ground. Then he cried in his wrath: "Is a mere child of earth mightier than a rock? Oh, if I were only a man!"

And the mountain spirit answered: "Your wish is heard. A man once more you shall be!"

And a man he was, and in the sweat of his brow he toiled again at his trade of stone cutting. His bed was hard and his food scanty, but he had learned to be satisfied with it, and did not long to be something or somebody else. And as he never asked for things he did not have, or desired to be greater and mightier than other people, he was happy at last, and never again heard the voice of the mountain spirit.

Retrieved and compiled from http://en.wikipedia.org/wiki/The_Stonecutter

---

The Fisherman and His Wife
by Jacob and Wilhelm Grimm
from Children's and Household Tales – Grimm's Fairy Tales

Once upon a time there were a fisherman and his wife who lived together in a filthy shack near the sea. Every day the fisherman went out fishing, and he fished, and he fished. Once he was sitting there fishing and looking into the clear water, and he sat, and he sat. Then his hook went to the bottom, deep down, and when he pulled it out, he had caught a large flounder.

Then the flounder said to him, "Listen, fisherman, I beg you to let me live. I am not an ordinary flounder, but an enchanted prince. How will it help you to kill me? I would not taste good to you. Put me back into the water, and let me swim."
"Well," said the man, "there's no need to say more. I can certainly let a fish swim away who knows how to talk."

With that he put it back into the clear water, and the flounder disappeared to the bottom, leaving a long trail of blood behind him.

Then the fisherman got up and went home to his wife in the filthy shack.

"Husband," said the woman, "didn't you catch anything today?"
"No," said the man. "I caught a flounder, but he told me that he was an enchanted prince, so I let him swim away."
"Didn't you ask for anything first?" said the woman.
"No," said the man. "What should I have asked for?"
"Oh," said the woman. "It is terrible living in this shack. It stinks and is filthy. You should have asked for a little cottage for us. Go back and call him. Tell him that we want to have a little cottage. He will surely give it to us."
"Oh," said the man. "Why should I go back there?"
"Look," said the woman, "you did catch him, and then you let him swim away. He will surely do this for us. Go right now."

The man did not want to go, but neither did he want to oppose his wife, so he went back to the sea. When he arrived there it was no longer clear, but yellow and green. He stood there and said:

Mandje! Mandje! Timpe Te!
Flounder, flounder, in the sea!

My wife, my wife Isabel,
Wants not, wants not, what I will
The flounder swam up and said, "What does she want then?"
"Oh," said the man, "I did catch you, and now my wife says that I really should have asked for something. She doesn't want to live in a filthy shack any longer. She would like to have a cottage."

"Go home," said the flounder. "She already has it."

The man went home, and his wife was standing in the door of a cottage, and she said to him, "Come in. See, now, isn't this much better?"

There was a little front yard, and a beautiful little parlor, and a bedroom where their bed was standing, and a kitchen, and a dining room. Everything was beautifully furnished and supplied with tin and brass utensils, just as it should be. And outside there was a little yard with chickens and ducks and a garden with vegetables and fruit.

"Look," said the woman. "Isn't this nice?"
"Yes," said the man. "This is quite enough. We can live here very well."
"We will think about that," said the woman.

Then they ate something and went to bed.

Everything went well for a week or two, and then the woman said, "Listen, husband. This cottage is too small. The yard and the garden are too little. The flounder could have given us a larger house. I would like to live in a large stone palace. Go back to the flounder and tell him to give us a palace."

"Oh, wife," said the man, "the cottage is good enough. Why would we want to live in a palace?"
"I know why," said the woman. "Now you just go. The flounder can do that."
"Now, wife, the flounder has just given us the cottage. I don't want to go back so soon. It may make the flounder angry."
"Just go," said the woman. "He can do it, and he won't mind doing it. Just go."

The man's heart was heavy, and he did not want to go. He said to himself, "This is not right," but he went anyway.

When he arrived at the sea the water was purple and dark blue and gray and dense, and no longer green and yellow. He stood there and said:

Mandje! Mandje! Timpe Te!
Flounder, flounder, in the sea!
My wife, my wife Isabel,
Wants not, wants not, what I will

"What does she want then?" said the flounder.
"Oh," said the man sadly, "my wife wants to live in a stone palace."
"Go home. She's already standing before the door," said the flounder.

Then the man went his way, thinking he was going home, but when he arrived, standing there was a large stone palace. His wife was standing on the stairway, about to enter. Taking him by the hand, she said, "Come inside."

He went inside with her. Inside the palace there was a large front hallway with a marble floor. Numerous servants opened up the large doors for them. The walls were all white and covered with beautiful tapestry. In the rooms there were chairs and tables of pure gold. Crystal chandeliers hung from the ceilings. The rooms and chambers all had carpets. Food and the very best wine overloaded the tables until they almost collapsed. Outside the house there was a large courtyard with the very best carriages and stalls for horses and cows. Furthermore there was a magnificent garden with the most beautiful flowers and fine fruit trees and a pleasure forest a good half mile long, with elk and deer and hares and everything that anyone could possibly want.

"Now," said the woman, "isn't this nice?"
"Oh, yes" said the man. "This is quite enough. We can live in this beautiful palace and be satisfied."
"We'll think about it," said the woman. "Let's sleep on it." And with that they went to bed.

The next morning the woman woke up first. It was just daylight, and from her bed she could see the magnificent landscape before her. Her husband was just starting to stir when she poked him in the side with her elbow and said, "Husband, get up and look out the window. Look, couldn't we be king over all this land?"

"Oh, wife," said the man, "why would we want to be king? I don't want to be king."
"Well," said the woman, "even if you don't want to be king, I want to be king."
"Oh, wife," said the man, "why do you want to be king? I don't want to tell him that."
"Why not?" said the woman, "Go there immediately. I must be king."

So the man, saddened because his wife wanted to be king, went back.
"This is not right, not right at all," thought the man. He did not want to go, but he went anyway.

When he arrived at the sea it was dark gray, and the water heaved up from below and had a foul smell. He stood there and said:

Mandje! Mandje! Timpe Te!
Flounder, flounder, in the sea!
My wife, my wife Isabel,
Wants not, wants not, what I will
"What does she want then," said the flounder.
"Oh," said the man, "she wants to be king."

"Go home. She is already king," said the flounder.

Then the man went home, and when he arrived there, the palace had become much larger, with a tall tower and magnificent decorations. Sentries stood outside the door, and there were so many soldiers, and drums, and trumpets. When he went inside everything was of pure marble and gold with velvet covers and large golden tassels. Then the doors to the great hall opened up, and there was the entire court. His wife was sitting on a high throne of gold and diamonds. She was wearing a large golden crown, and in her hand was a sceptre of pure gold and precious stones. On either side of her there stood a line of maids-in-waiting, each one a head shorter than the other.

"Oh, wife, are you now king?"
"Yes," she said, "now I am king."
He stood and looked at her, and after thus looking at her for a while he said, "Wife, it is very nice that you are king. Now we don't have to wish for anything else."
"No, husband," she said, becoming restless. "Time is on my hands. I cannot stand it any longer. Go to the flounder. I am king, but now I must become emperor."
"Oh, wife" said the man, "Why do you want to become emperor?"
"Husband," she said, "go to the flounder. I want to be emperor."
"Oh, wife," said the man, "he cannot make you emperor. I cannot tell the flounder to do that. There is only one emperor in the realm. The flounder cannot make you emperor. He cannot do that."

"What!" said the woman. "I am king, and you are my husband. Are you going? Go there immediately. If he can make me king then he can make me emperor. I want to be and have to be emperor. Go there immediately."

So he had to go. As he went on his way the frightened man thought to himself, "This is not going to end well. To ask to be emperor is shameful. The flounder is going to get tired of this."

With that he arrived at the sea. The water was all black and dense and boiling up from within. A strong wind blew over him that curdled the water. He stood there and said:

Mandje! Mandje! Timpe Te!
Flounder, flounder, in the sea!
My wife, my wife Isabel,
Wants not, wants not, what I will
"What does she want then?" said the flounder.
"Oh, flounder," he said, "my wife wants to become emperor."

"Go home," said the flounder. "She is already emperor."

Then the man went home, and when he arrived there, the entire palace was made of polished marble with alabaster statues and golden decoration. Soldiers were marching outside the gate, blowing trumpets and beating tympani and drums. Inside the house, barons and counts and dukes were walking around like servants. They opened the doors for him, which were made of pure gold. He went inside where his wife was sitting on a throne made of one piece of gold a good two miles high, and she was wearing a large golden crown that was three yards high, all set with diamonds and carbuncles. In the one hand she had a sceptre, and in the other the imperial orb. Bodyguards were standing in two rows at her sides: each one smaller than the other, beginning with the largest giant and ending with the littlest dwarf, who was no larger than my little finger. Many princes and dukes were standing in front of her.

The man went and stood among them and said, "Wife, are you emperor now?"

"Yes," she said, "I am emperor."

He stood and looked at her, and after thus looking at her for a while, he said, "Wife, it is very nice that you are emperor."

"Husband," she said. "Why are you standing there? Now that I am emperor, and I want to become pope."
"Oh, wife!" said the man. "What do you not want? There is only one pope in all Christendom. He cannot make you pope."

"Husband," she said, "I want to become pope. Go there immediately. I must become pope this very day."
"No, wife," he said, "I cannot tell him that. It will come to no good. That is too much. The flounder cannot make you pope."
"Husband, what nonsense!" said the woman. "If he can make me emperor, then he can make me pope as well. Go there immediately. I am emperor, and you are my husband. Are you going?"

Then the frightened man went. He felt sick all over, and his knees and legs were shaking, and the wind was blowing over the land, and clouds flew by as the darkness of evening fell. Leaves blew from the trees, and the water roared and boiled as it crashed onto the shore. In the distance he could see ships, shooting distress signals as they tossed and turned on the waves. There was a little blue in the middle of the sky, but on all sides it had turned red, as in a terrible lightning storm. Full of despair he stood there and said:

Mandje! Mandje! Timpe Te!
Flounder, flounder, in the sea!
My wife, my wife Isabel,
Wants not, wants not, what I will
"What does she want then?" said the flounder.
"Oh," said the man, "she wants to become pope."

"Go home," said the flounder. "She is already pope."

Then he went home, and when he arrived there, there was a large church surrounded by nothing but palaces. He forced his way through the crowd. Inside everything was illuminated with thousands and thousands of lights, and his wife was clothed in pure gold and sitting on a much higher throne. She was wearing three large golden crowns. She was surrounded with church-like splendor, and at her sides there were two banks of candles. The largest was as thick and as tall as the largest tower, down to the smallest kitchen candle. And all the emperors and kings were kneeling before her kissing her slipper.

"Wife," said the man, giving her a good look, "are you pope now?"
"Yes," she said, "I am pope."

Then he stood there looking at her, and it was as if he were looking into the bright sun. After he had looked at her for a while he said, "Wife, It is good that you are pope!"

She stood there as stiff as a tree, neither stirring nor moving.

Then he said, "Wife, be satisfied now that you are pope. There is nothing else that you can become."
"I have to think about that," said the woman.

Then they both went to bed, but she was not satisfied. Her desires would not let her sleep. She kept thinking what she wanted to become next.

The man slept well and soundly, for he had run about a lot during the day, but the woman could not sleep at all, but tossed and turned from one side to the other all night long, always thinking about what she could become, but she could not think of anything.

Then the sun was about to rise, and when she saw the early light of dawn she sat up in bed and watched through the window as the sun came up.

"Aha," she thought. "Could not I cause the sun and the moon to rise?"
"Husband," she said, poking him in the ribs with her elbow, "wake up and go back to the flounder. I want to become like God."

The man, who was still mostly asleep, was so startled that he fell out of bed. He thought that he had misunderstood her, so, rubbing his eyes, he said, "Wife, what did you say?"

"Husband," she said, "I cannot stand it when I see the sun and the moon rising, and I cannot cause them to do so. I will not have a single hour of peace until I myself can cause them to rise."

She looked at him so gruesomely that he shuddered.

"Go there immediately. I want to become like God."
"Oh, wife," said the man, falling on his knees before her, "the flounder cannot do that. He can make you emperor and pope, but I beg you, be satisfied and remain pope."

Anger fell over her. Her hair flew wildly about her head. Tearing open her bodice she kicked him with her foot and shouted, "I cannot stand it! I cannot stand it any longer! Go there immediately!"

He put on his trousers and ran off like a madman.

Outside such a storm was raging that he could hardly stand on his feet. Houses and trees were blowing over. The mountains were shaking, and boulders were rolling from the cliffs into the sea. The sky was as black as pitch. There was thunder and lightning. In the sea there were great black waves as high as church towers and mountains, all capped with crowns of white foam.

Mandje! Mandje! Timpe Te!
Flounder, flounder, in the sea!
My wife, my wife Isabel,
Wants not, wants not, what I will
"What does she want then?" said the flounder.
"Oh," he said, "she wants to become like God."

"Go home. She is sitting in her filthy shack again."

And they are sitting there even today.

Retrieved and compiled from http://en.wikipedia.org/wiki/The_Fisherman_and_His_Wife

Musical instruments in *Land and Sea*

CELLO

The **cello** is a bowed string instrument with four strings tuned in perfect fifths. It is a member of the violin family of musical instruments, which also includes the violin, viola, and double bass.

A person who plays a cello is called a cellist. The cello is used as a solo instrument, in chamber music, in a string orchestra and as a member of the string section of an orchestra. It is the second largest bowed string instrument in the modern symphony orchestra, the double bass being the largest.

Cellos were derived from other mid- to large-sized bowed instruments in the 16th century, such as the viola da gamba, and the generally smaller and squarer viola da braccio, and such instruments made by members of the Amati family of luthiers. The invention of wire-wrapped strings in Bologna gave the cello greater versatility. By the 18th century the cello had largely replaced other mid-sized bowed instruments.

Etymology

The name *cello* is an abbreviation of the Italian *violoncello*, which means "little violone", referring to the <u>violone</u> ("big viol"), the lowest-pitched instrument of the viol family, the group of string instruments that went out of fashion around the end of the 17th century in most countries except France, where they survived another half-century or so before the louder violin family came into greater favour in that country too. By the turn of the 20th century, it had grown customary to abbreviate the name violoncello to 'cello, with the apostrophe indicating the six missing prefix letters. It is now customary to use the name "cello" without the apostrophe and as a full designation. The word derives ultimately from *vitula*, meaning a stringed instrument.

Description

Cellos are tuned in fifths, starting with A3, followed by D3, G2, and then C2 (two octaves below middle C) as the lowest string. It is tuned in the same intervals as the viola, but an octave lower. Unlike the violin or viola but similar to the double bass, the cello has an endpin resting on the floor in order to support its heavy weight.

The cello is most closely associated with European classical music, and has been described as the closest sounding instrument to the male human voice. The instrument is a part of the standard orchestra and is the bass voice of the string quartet, as well as being part of many other chamber groups. A large number of concertos and sonatas have been written for the cello.

Among the most well-known Baroque works for the cello are Johann Sebastian Bach's six unaccompanied Suites. The *Prelude* from the *First Suite* is particularly famous.

Today the instrument is less common in popular music, but was commonly used in 1970's pop and disco music, for example by *The Beatles* and *Cher*. It is still featured in pop and rock recordings, as those by *Nirvana, Oasis, Smashing Pumpkins* and with so-called "chamber pop" artists like *Kronos Quartet.* The cello has also recently appeared in major hip-hop and R & B performances, such as singers Rihanna and Ne-Yo's performances at the American Music Awards.[citation needed]

Retrieved and compiled from http://en.wikipedia.org/wiki/Cello

PIANO

The **piano** is a musical instrument played by means of a keyboard. It is one of the most popular instruments in the world. Widely used in classical and jazz music for solo performances, ensemble use, chamber music and accompaniment, the piano is also very popular as an aid to composing and rehearsal. Although not portable and often expensive, the piano's versatility and ubiquity have made it one of the world's most familiar musical instruments.

Pressing a key on the piano's keyboard causes a felt-covered hammer to strike steel strings. The hammers rebound, allowing the strings to continue vibrating at their resonant frequency. These vibrations are transmitted through a bridge to a sounding board that more efficiently couples the acoustic energy to the air. The sound would otherwise be no louder than that directly produced by the strings. When the key is released, a damper stops the string's vibration.

The word *piano* is a shortened form of ***pianoforte***, the Italian word for the instrument (which in turn derives from the previous terms "gravicembalo col piano e forte" and fortepiano). The musical terms "piano" and "forte" mean "quiet" and "loud," and in this context refers to the variations in volume of sound the instrument produces in response to a pianist's touch on the keys: the greater a key press's velocity, the greater the force of the hammer hitting the string(s), and the louder the note produced.

The piano is a crucial instrument in Western classical music, jazz, film, television, and most other complex western musical genres. A large number of composers are proficient pianists—and because the piano keyboard offers an easy means of complex melodic and harmonic interplay, the piano is often used as a tool for composition.

Retrieved and compiled from http://en.wikipedia.org/wiki/Piano

BARITONE UKULELE

The **ukulele** from Hawaiian: □*ukulele*, sometimes abbreviated to **uke**; is, contrary to popular belief, not a member of the guitar family of instruments rather part of its own family of Hawaiian-based instruments; it generally employs four nylon or gut strings or four courses of strings.

The ukulele originated in the 19th century as an Hawaiian interpretation of the cavaquinho or braguinha, small guitar-like instruments taken to Hawaii by Portuguese immigrants. It gained great popularity elsewhere in the United States during the early 20th century, and from there spread internationally. The tone and volume of the instrument varies with size and construction. Ukuleles commonly come in four sizes: soprano, concert, tenor, and **baritone**.

Ukuleles are commonly associated with music from Hawaii where the name roughly translates as "jumping flea", perhaps due to the resemblance of the player's finger movements to a "jumping flea". One of the most important factors in establishing the ukulele in Hawaiian music and culture was the ardent support and promotion of the instrument by King Kalākaua(1936 – 1991); a patron of the arts, he incorporated it into performances at royal gatherings.

The ukulele became an icon of the Jazz Age. Highly portable and relatively inexpensive, it also proved popular with amateur players throughout the 1920s, as is evidenced by the introduction of uke chord, tablature, into the published sheet music for popular songs of the time, a role that would eventually be supplanted by the guitar in the early years of rock and roll. Singer-musician Tiny Tim became closely associated with the instrument after playing it on his 1968 hit "*Tiptoe Through the Tulips*". After the 1960s, the ukulele declined in popularity until the late 1990s, when interest in the instrument reappeared. During the 1990s, new manufacturers began producing ukuleles and a new generation of musicians took up the instrument. Hawaiian musician Israel Kamakawiwo'ole helped re-

popularise the instrument, in particular due to his 2003 medley of *"Over the Rainbow*" and "*What a Wonderful World*", used in films, television programs, and commercials.

BUTTON ACCORDION

The **accordion** is a box-shaped musical instrument of the bellows-driven free-reed aerophone family, sometimes colloquially referred to as a squeezebox. A person who plays the accordion is called an *accordionist.*

The instrument is played by compressing or expanding the bellows whilst pressing buttons or keys, causing valves, called *pallets*, to open, which allow air to flow across strips of brass or steel, called *reeds*, that vibrate to produce sound inside the body of the instrument.

This instrument is sometimes considered a one-man-band, as it needs no accompanying instrument. The performer normally plays the melody on buttons or keys on the right-hand manual, and the accompaniment, cor chord buttons, on the left-hand manual.

The accordion is often used in folk music in Europe, North America and South America. It is commonly associated with busking. Some popular music acts also make use of the instrument. Additionally, the accordion is sometimes used in both solo and orchestra performances of classical music.

The oldest name for this group of instruments is actually *harmonika*, from the Greek *harmonikos*, meaning *harmonic, musical.*

A **button accordion** is a type of accordion on which the melody-side keyboard consists of a series of buttons rather than piano-style keys.

Installation art

Installation art describes an artistic genre of three-dimensional works that are often site-specific and designed to transform the perception of a space. Generally, the term is applied to interior spaces, whereas exterior interventions are often called Land art; however, the boundaries between these terms overlap.

Installation art can be either temporary or permanent. Installation artworks have been constructed in exhibition spaces such as museums and galleries, as well as public and private spaces. The genre incorporates a broad range of everyday and natural materials, which are often chosen for their "evocative" qualities, as well as new media such as video, sound, performance, **immersive virtual reality** and the internet.

Many installations are site-specific in that they are designed to exist only in the space for which they were created. The "intention" of the artist is paramount in installation art whose roots lie in the conceptual art of the 1960s. This was a departure from traditional sculpture which places its focus on form. Allan Kaprow used the term "Environment" in 1958 (Kaprow 6) to describe his transformed indoor spaces; this later joined such terms as "project art" and "temporary art."

Essentially, installation/environmental art takes into account a broader sensory experience, rather than floating framed points of focus on a "neutral" wall or displaying isolated objects (literally) on a

pedestal. This may leave space and time as its only dimensional constants, implying dissolution of the line between "art" and "life"; Kaprow noted that "if we bypass 'art' and take nature itself as a model or point of departure, we may be able to devise a different kind of art… out of the sensory stuff of ordinary life" (Kaprow 12).

Retrieved and compiled from http://en.wikipedia.org/wiki/Installation_art

Immersion (virtual reality)

Immersion is the state of consciousness where an immersant's awareness of physical self is diminished or lost by being surrounded in an engrossing total environment; often artificial. This mental state is frequently accompanied with spatial excess, intense focus, a distorted sense of time, and effortless action. The term is widely used for describing immersive virtual reality, installation art and video games, but it is not clear if people are using the same word consistently; even so, it carries the connotation of being particularly engrossing; it is also used to describe suspension of disbelief.

Immersion is said to be separated into the following categories:

- o Tactical immersion
- o Strategic immersion
- o Narrative immersion: this occurs when individuals become invested in a story, and is similar to what is experienced while reading a book or watching a movie or attending a theatrical production. This has also be referred to as Emotional immersion.
- o Spatial immersion: which occurs when an individual feels the simulated world is perceptually convincing. The player feels that he or she is really "there" and that a simulated world looks and feels "real".

Immersive virtual reality is a hypothetical future technology that exists today as virtual reality art projects, for the most part. It consists of immersion in an artificial environment where the user feels just as immersed as they usually feel in consensus reality.

Retrieved and compiled from http://en.wikipedia.org/wiki/Immersive_virtual_reality

BABUSHKA DOLL

Originally called *Matryoshka* dolls, from the Latin word 'mater', meaning mother.

A matryoshka doll is a Russian nesting doll which is a set of wooden dolls of decreasing size placed one inside the other. The first Russian nested doll set was carved in 1890 by Vasily Zvyozdochkin from a design by Sergey Malyutin, who was a folk crafts painter at Abramtsevo. Traditionally the outer layer is a woman, dressed in a sarafan, a long and shapeless traditional Russian peasant jumper dress. The figures inside may be of either gender; the smallest, innermost doll is typically a baby lathed from a single piece of wood. Much of the artistry is in the painting of each doll, which can be very elaborate.

'Babushka' actually means *Old Women* in Russia. The dolls were considered a symbol of fertility, representing future generations. Babushka dolls were associated with the healthy, plump image of a peasant woman with a large family. The colourful earth mother dolls have long been a part of childhood, with the ever shrinking figurines fitting neatly inside one another to tell the story of a mother and her family.

The end of the 19th century in Russia was a period of great economic and cultural development, a period of rising national identity. A new artistic trend known as 'Russian style' appeared, where by the idea of reviving Russian national traditions in arts became popular. The concept of nested objects had been known in Russia earlier and was applied to carved wooden apples and Easter eggs - the first Fabergé egg (1885) had a nesting of egg, yolk, hen, and crown.

Traditionally, Babushka dolls were made with a soft linden wood – the same timber that is still used for cuckoo clocks. The trees were felled during spring then staked for up to six years to dry. Each family was made from the same chunk of wood to ensure the pieces reacted equally to the climate. Each doll was hand turned by a craftsman with skill, instinct and expertise rather than using measurements.

The dolls are often designed to follow a particular theme; modern artists create many new styles of nesting dolls: anything from peasant girls in traditional dress, to fairy tale characters or Soviet leaders. Common themes include floral, Christmas, Easter, religious, animal collections, portraits and caricatures of famous politicians, musicians, athletes, astronauts, "robots" and popular movie stars

Retrieved and compiled from www.black-forest-hill.com.au
and
http://en.wikipedia.org/Matryoshka_doll

PORTRAIT of CHRISTOPH MARTHALER by Till Briegleb

"Melancholic people are lost in nostalgic spaces, time passes and then they sing. When they speak texts, they lack fire, only in the silence and the music does an honest opinion of life light up in them. Then time passes again."

Christoph Marthaler's production style is so different from any other directorial handwriting that he has acquired hardly any imitators in fifteen years. Just like other exceptional artists – such as Einar Schleef, Frank Castorf or Christoph Schlingensief – Marthaler's theatrical art is the expression of such an unmistakable personality that it fails as a model and teaching opinion. Anyone who uses Marthaler's methods immediately becomes guilty of plagiarism.

What is unique about the particular theatrical art of the Swiss director and musician is that he derives beauty from weakness and effort. The people who populate his stage are the total negation of thinking for a purpose. Tired caretakers, grumpy proletariats, grey office workers, slow thinkers and many other forms of surrendering to fate. Inertia has heroic status here. But unlike comedy and satire, which use similar types, Marthaler's theatre does not derive its greatness from caricaturing these lives. Irrespective of whether he shows a drunk racist who has peed in his jogging pants, or a complete failure of an entrepreneur, his people always retain their dignity. And in their joint singing and waiting, in clumsy actions or capital shyness, in spite of all of their differences they are united by a strong bond of emotion and humour.

In spite of the tremendous sympathy that Marthaler extends to his mostly male losers, and that make his productions so heart-warming, his style often was initially a great provocation. His very first evening of songs in Basel, where the theatre musician took his first directorial steps, ended in a major row. The project on the Swiss military, whose title mocked the national anthem ("When the Alpine Mind Reddens, Kill, Free Swiss, Kill"), almost led to his manager Frank Baumbauer being thrown out of his job.

But it is not only his fine mockery, which deals with post-war German politicians, the insolvent Swiss Air or false love of the homeland in various projects, that often has sharp edges. It was especially the extreme stretching of time, which has been known to force the audience to watch lazy dozing on the stage for minutes at a time, and the freedom of plot when dealing with texts, for which many audience members and critics could show no understanding. His first major projects in the early 1990s – such as the Goethe update "Goethe's Faust Root 1 + 2" at the Schauspielhaus Hamburg or "Do Away with the European! Do Away With Him! Do Away With Him! Do Away With Him! "Do Him In!", an evening of songs about the bad relationship between the two parts of Germany at the Berliner Volksbühne – were so alien to some observers that they accused him of dilettantism (from *dilettante* – a person who takes up "art" merely for amusement, a dabbler)

Amazingly, the dense musical atmosphere and the strange tableau of oddballs and mad situations that Marthaler constantly recreates are showing hardly any signs of wear. This is certainly due to the familial organisation of his universe, ….. a core staff that has an equal share in the success of his works … (including) the set designer Anna Viebrock…… the literary manager Stefanie Carp, …. as well as a few actors …..ensure as a team that the Marthaler Theatre constantly brings about new versions with all of its originality.

Although this artistic community failed as theatre management in Zurich, where Marthaler was appointed manager in 2000, recently it revealed the awesome and modest side of a great classic there with merry curiosity in its adaptation of Büchner's "Danton's Death". The Revolution is set in a pub where the historical conflicts have just musically muted consequences and the women saucily reveal the realistic side of struggles between men. As a result, familiar theatrical characters acquire completely new human dimensions. So showing the beauty of the weak is far from over.

Retrieved and compiled from http://www.goethe.de/kue/the/reg/reg/mr/mar/por/enindex.htm