

Teachers' Notes

Researched and Compiled by Michele Chigwidden



WORLD PREMIERE **BRINK**

HARBINGER

BY Matthew Whittet **DIRECTOR** Chris Drummond

31 Aug – 11 Sept 2010
(Previews from 27 Aug)
Space Theatre

'Boy meets girl, girl eats boy...'

  Companion Card

brinkproductions.com

Photo: Tony Harrison - Images: Jonathan South - Design: [unreadable]

Adelaide Festival Centre has supported the provision of equity-priced tickets to Harbinger through its Education Program, CentrED.

BRINK

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Department of Education
and Children's Services



Government
of South Australia

Brink Productions'
HARBINGER
by Matthew Whittet
Directed by Chris Drummond

INTRODUCTION

The World Premiere of **HARBINGER** by Australian playwright Matthew Whittet, brings with it a curious anticipation whetted by Brink's marketing enticement, "Boy meets girl, girl eats boy..."

Harbinger is a love story ... a black comedy ... a bit of thriller.

Chris doesn't talk to girls; they can be intimidating. But when he discovers Maddy, alone on a city street at dusk, disoriented and bleeding, he figures he should offer her a hand. After all, he has done his St John's. It turns out Maddy's been attacked. Problem is she can't remember by who... or whom. Still, for Chris, the evening's turned out pretty well. Maddy's a girl and she's not going anywhere. Their conversation is going along quite nicely when Maddy suddenly falls to the ground and starts shaking violently. As Chris tries desperately to help her, Maddy begins speaking in a stranger's voice, revealing to him the identity of her attacker. Just as suddenly she falls unconscious. Sitting alone in the dark, with a girl in his arms, Chris now faces a terrible choice – to stay and help her, or drop her and run. He stays. And so Chris and Maddy embark upon a quest to uncover the truth of what has befallen her. By journey's end Chris will find himself standing next to Maddy at 5 in the morning, in a stranger's darkened living room, dressed as David Bowie circa 1972, about to confront her unsuspecting attacker.

Whilst **HARBINGER** is in the same tradition of famous literary examples of popular culture from the 19th century, it also uses examples of contemporary popular culture. Chris Drummond, Director of **HARBINGER** said, "It is a theatrical work that engages with pop culture and, like *The Simpsons*, draws upon it and uses it as a vehicle to provide a context for the play. The audience connects with the play through references that are familiar and, in so doing, makes observations that are playful, meaningful and insightful."

Brink's commitment to presenting new works by Australian playwrights and drawing in a young audience is certainly accomplished with this, their latest production. Matthew Whittet's finely crafted script, Chris Drummond's subtle and playful direction, Wendy Todd's stark and minimal set, together with a brilliant ensemble cast and design team, creates a memorable production for a young contemporary audience.

These teachers' notes will provide information about Brink Productions along with biographies of the creative team. Unlike previous teachers' notes from Brink, there will be little in the way of pre-performance suggestions, apart from exploring references in their marketing material and, should students be writing reviews, preparation for same. The intention is that the audience, in making the same journey as the protagonist, puts the pieces together to the final revelation. It is hoped that students enjoy their theatrical experience with a minimum of pre conceived ideas.

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, discussion, improvisations, research, viewing or projects.

We again thank you for the opportunities you are giving your students by exposing them to theatre-making. Planning student visits to the theatre takes commitment and organisation implicit in arts education. Prior to attending **HARBINGER** please remind your students and accompanying adults about theatre etiquette.

As a reminder:

- enjoy yourselves
- 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 enjoyment of the total theatre experience.
- unauthorised photography or filming in any format is strictly prohibited.

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

Thank you.

ABOUT BRINK PRODUCTIONS

Brink creates powerfully imaginative theatre through long-term collaborations with artists and non-artists from different disciplines and backgrounds. Brink's repertoire of work includes epic narrative, re-imagined classics and music theatre.

Brink's work communicates complex ideas and emotions with simplicity and insight, in ways that are surprising, challenging, thought-provoking and enriching.

Brink projects in development include a new work by young playwright Nicki Bloom and a major international collaboration with London-based company, English Touring Theatre. Brink is committed to supporting the continuing professional development of the emerging artists sector and providing access to the education sector and broader community.

Founded in 1996 and based in Adelaide, Brink now operates under the dual leadership of Artistic Director Chris Drummond and Executive Producer Kay Jamieson.

On the Floor with Brink

Brink conducts two to three day master classes for secondary drama teachers designed to give the participants a 'living' experience of how a professional company undertakes the creation of a theatrical work. These master classes are usually held in conjunction with a new work in development.

Artist in Residence

During 2010 Brink is undertaking a residency with the Adelaide Secondary School of English, the first time it has been involved in such a project, thanks to funding from Australia Council, Arts SA and DECS. ASSE students are mostly recent arrivals to Australia for whom English is not a first language. The hoped-for outcomes for the students include confidence building, empathy and communication skills as well as interest in performance as a storytelling technique.

In October 2010 Brink presents **HARBINGER** in Adelaide and a short return season of *When the Rain Stops Falling* by Andrew Bovell which will also tour to other states.

Without the law you can't have society. Without the arts you can't have civilisation.

Julian Burnside QC - barrister, human rights and refugee advocate and author

The Brink Productions Public fund is a tax deductible fund listed on the Register of Cultural Organisations under Subdivision 30-B of the Income Tax Assessment Act 1997. All donations to Brink Productions of \$2.00 or more are tax deductible.

CREATIVE TEAM

PLAYWRIGHT	Matthew Whittet
DIRECTOR	Chris Drummond
DESIGNER	Wendy Todd
COMPOSER	Stuart Day
LIGHTING DESIGNER	David Gadsden
SOUND DESIGNER	Mick Jackson
PRODUCER	Kay Jamieson

CAST

MADDY	Yael Stone
JOHN	Alex Menglet
CHRIS	Nathan O'Keefe

PRODUCTION TEAM

PRODUCTION MANAGER	Françoise Piron
STAGE MANAGER	Melanie Selwood
ASSISTANT STAGE MANAGER	Kat Braun

WRITER'S NOTES – Matthew Whittet

There's a central question at the heart of **HARBINGER**. What do you do when you come face to face with your greatest fear? Do you attack it? Do you run and hide? Or do you sit down with it, have a cup of tea and try to get to know it a little better? To comprehend it on a deeper level?

HARBINGER was born from a conversation between director Chris Drummond and myself. Chris set some firm parameters: 3 actors and a time frame of 12 months, from first ideas to production. I spoke to Chris about the things that interested me; David Bowie as Ziggy Stardust, a sense of generational frustration, vampires and Joy Division. Chris was a little bemused and intrigued, but we both shared a child-like excitement for what these strange ingredients could add up to. So I proceeded to lock myself away for a month and write with a furious urgency. I remembered a dream that I used to have as a child. I'd be at a funeral, and a hearse would arrive. Everyone would scatter in fear, except me, and I would be faced with a creature that instilled in me both terror and a deep compassion. Using this dream as my starting point I began to write **HARBINGER**.

What interests me most as a writer is the attempt to create things that are impossible. Putting things on the page that literally cannot be done. These impossibilities mean that you have to imagine. That the play has to happen as strongly in the mind's eye of the audience as well as on the stage and in the actors' bodies. That a group of people can get together in a room and will something into existence, no matter how strange and unfeasible. That there's the promise of a world that you never thought existed, but hopefully one that speaks to you of the things you can't even put into words.

DIRECTOR'S NOTES - Chris Drummond

Harbinger is vivid exciting theatre - a play that twists and bucks and shimmers like a beautiful and disturbing dream. It goes into very dark places but it's got a huge and hilarious heart. It's one of the most intelligent, generous, playful and imaginative shows I've worked on. For me, it deals primarily with the movement from childhood to adulthood, from innocence to the 'opposite': experience, responsibility, culpability, shame, knowledge and guilt. It's a play which explores, with great invention and insight, that unavoidable life transition when things change forever - the loss of innocence.

It is interesting to ponder why society values innocence so highly when it carries no intrinsic value except to symbolise the absence of its opposite. In this sense innocence might be seen as a passive, inactive place to be. Yet innocence is a key to creativity, enabling us to imagine things that 'aren't'.

But there is a paradox when considering society's view of innocence, because the loss of it can be a positive thing precipitating growth and evolution. To remain innocent can be to remain ignorant, unevolved, immature...

Wrapped within these ideas, *Harbinger* asks questions about defilement, the abuse of power, the violation of trust and the sanctity of childhood. It's an examination of the generational 'handing over of the baton', the necessity for each generation to inherit the world, and where necessary, become 'giant killers' to do so. And, it is a play that suggests we habitually make manifest the fears and dreams that define and confine us. It suggests that in order to break free of our shackles we must confront our monsters and point light into the darkness. So the full circle of the work might be: growth requires imagination and imagination requires innocence. Our capacity to retain a degree of innocence in the face of experience might ultimately set us free.

Harbinger is also sophisticated theatre writing – not film or TV for the stage. Certainly, Matt Whittet, like many theatre writers, draws on the language of contemporary media such as film, most obviously with the play's short cinematic scene changes. But first and foremost *Harbinger* is a work for the stage. As a highly skilled actor himself, Matt brings a deep understanding of the power of the complicit relationship between actor and audience. This is fundamental to the theatricality of *Harbinger*. The inclusion of 'magical' moments should not be mistaken for a poor imitation of cinema. They are deliberate and highly theatrical choices that advance the deeper themes of the play. It is because these moments are impossible to stage realistically that the audience's complicity is required, making them active in their viewing, more willing to suspend disbelief and, more open to engaging in the nuances and extremities of the work.

In this way, the 'contract' between the actor and the audience in *Harbinger* becomes a living metaphor for the play's deepest themes around notions of imagination and innocence.

PRE-PERFORMANCE ACTIVITIES

The aim of these activities is to prepare students for the theatre experience and to explore the references made in the marketing of this play i.e. what encourages, entices and compels someone to see a play. The content of these references are aimed at senior school students. Some activities can legitimately be used as post-performance activities also.

- **Marketing:** References to David Lynch, Flight of the Conchords, Hitchcock, *True Blood*, Freddy Krueger, David Bowie, shapeshifters are made in the marketing of **HARBINGER**. Groups are given the task of researching these references and reporting back to the class. What has this research added to their anticipation of seeing the play and/or understanding of Pop Culture?
- **Popular Culture:** one definition of Pop Culture is that it is “..... *entertainment, fads, beliefs and values that are shared by large segments of society*”. Discuss elements of this definition, past and present examples, the role of celebrities and the role of the media in defining and perpetuating influences in Popular Culture. **Who** are large segments of society?
 - Students brainstorm a list of objects, individuals and attitudes that are considered "Popular Culture." Once a list has been compiled, students categorise into **Fads, Trends** or **Icons**.
 - Discuss /research Pop Culture icons that have come from strong literary traditions as compared to more contemporary icons.
 - In film, icons are used to represent or carry a strong message e.g. Superman and Spiderman - the responsibility that comes with power, lack of private life, the price of fame. Students identify other icons and list similar representations or messages.
- **Black comedy:** Research and/or discuss. Black comedy is a sub-genre of comedy in which topics and events that are usually regarded as taboo are treated in a satirical or humorous manner while retaining their seriousness. The purpose of Black comedy is to make light of serious and often taboo subject matter, provoking discomfort and serious thought as well as amusement for an audience. Popular themes of the genre include murder, suicide, war, barbarism, drug abuse, terminal illness, domestic violence, insanity, nightmare, disease, racism, disability (both physical and mental), chauvinism, corruption, and crime.

Black comedy is different from straightforward obscenity in that it is more subtle and doesn't necessarily have an explicit intention to offend people. In Black comedy, much of the humorous element includes satire, irony and parody. Comedians who have popularised this genre include Lenny Bruce, Peter Cook & Dudley Moore, the Monty Python team, Rowen Atkinson and more recently Bret McKenzie & Jemaine Clement (*Flight of the Conchords*), Russell Brand, Bill Bailey and programs such as *Scrubs*, *Blackadder*, *The Mighty Boosh*, *Modern Family* and *The Black Book*.

As with all comedy there is limited appeal. Comedy is not universal as compared to tragedy. Discuss.

- **Genre.** Consider genre in film and prose. Students list these and discuss preferences. The focus may shift to Horror: why is it so popular? Why is fear a reoccurring theme in film and prose? What about theatre: have you ever jumped in fright (as opposed to surprise) whilst watching a play? This could be quite a challenge but what elements would be needed for a theatre audience to “jump in fright”?
- **Special effects.** Students explore and discuss the special effects that had that Wow! Factor in a favourite scene from a film. Students try to re-imagine how that might be staged in the theatre. They could take into account the use of voice, dialogue, voice-overs, music, puppetry, mime, fabric and costume, props, lighting, projection, animation, choreography and more... any of these as a stand-alone or a mix of any of the above. As they consider their scene they should be thinking about what the action represents, is it realistic or make believe? What is it saying? What is it a metaphor for? What are the themes? They could start by looking at the scene in the context of the film; how has this scene aided the intention of the film? Students could even start the exercise by making up a theme and applying it to their chosen scene.
- **Theatre Etiquette.** What is theatre etiquette? How does the audience’s response differ according to the type of performance e.g. circus or a Rock concert? How does the venue affect the way an audience responds e.g. street theatre or a stadium? Consider appropriate expectations of the audience when attending a live performance.
- **Performance Elements:** Audience members respond to different elements of a performance – it may be the skills of the actor, script, design concept, movement and use of the space or the technical aspects of lighting, sound and set. List the essential production elements that enable the audience to understand how and why meaning is delivered in a performance. Students could then discuss their personal preferences and explain to the class or in small groups which element(s) has the greater impact.

POST-PERFORMANCE ACTIVITIES

These activities essentially focus on questions for analysis of various production elements. These can lead to improvisation, text analysis and response, preparation for student review and individual study/project in senior Drama, English & Media courses.

INITIAL RESPONSES:

- The first moments of a performance should capture an audience and clinch the dynamic interaction between actor and audience. How did students respond to the stage business and dialogue between Maddy and Chris in the first few scenes?
- What do we come to understand about the relationship between Maddy & Chris? Identify the acting skills that were used to establish this e.g. the pace of delivery and use of space. Are these characters believable? What are the dynamics of their relationship?

- How did the set design, sound and lighting of the first moments contribute to students' anticipation about the play? Plot the "ah-haa" moments as the play progressed – the moments when questions were answered, revelations made, motivations understood etc.
- How effective were the short, sharp scenes? How did this aid the progression of the play?
- Discuss the effectiveness of the final moments of the play. What was revealed? What was your understanding of what had happened? What was used theatrically to assist Maddy's dialogue at the end of the play.



*Set Model for Brink Productions' Harbinger (by Matthew Whittet)
© 2010 Wendy Todd, Designer*

- The characters are said to "hover through darkness". How did the actors use the space? Comment on Wendy Todd's set design - how did the set design complement the action of the play? How did it assist engagement between the characters and between the actors and the audience? Comment on how different physical locations were established.
- What is the function of sound, sound effects and music in **HARBINGER**? How did music create and/or enhance mood?
- References to reality and the surprises that throw us off course occur throughout the play. How was this reflected in Stuart Day's composition?
- Describe David Gadsden's lighting design. Consider its effectiveness in isolating space and defining time.

- Consider how special effects were used. What was surprising, expected or otherwise? How did you respond to these “tricks”? Discuss different ways of staging what could be called these “difficult” or “impossible” scenes. Refer to notes from director, Chris Drummond and writer, Matthew Whittet.
- How did the costume design reflect or extend your understanding of the characters? Did the costumes have any bearing on the mood and/or setting of the play?



*Costume Drawings for Brink Productions' Harbinger (by Matthew Whittet)
© 2010 Wendy Todd, Designer*

ANALYSIS:

- Identify the themes & ideas of **HARBINGER**; which themes and ideas have relevance to students after viewing the performance? Consider the notes from director, Chris Drummond and writer, Matthew Whittet; what connections are made?
- What does *Harbinger* mean? Who is the Harbinger in the play? What is the relevance of this?
- When discussing the composition of **HARBINGER**, Matthew Whittet described the journey of the play as being reflected in the musical journey from David Bowie to Joy Division. A journey from what was shiny, glittery and innocent to one that was raw, stark and confronting. Students could research and explore this concept when considering theme and the moments of underscoring in the play. There are excellent videos of Bowie and Joy Division on www.youtube.com
- David Bowie has been active in popular music for five decades and has constantly reinvented his music and image. Rolling Stone magazine described him as the “consummate musical chameleon – folksinger, androgyne, alien, decadent, blue-eyed soul man, modern rock star”. Is he a shapeshifter? How would you describe Madonna? Lady Gaga? Kylie Minogue? Michael Jackson?

- The David Bowie song *Oh You Pretty Things* is used in the play. Discuss the staging in **HARBINGER**. Read the lyrics from the appendix (p 13). What bearing does this have on the play? Is this a comment about generational frustration? Is there an alternative song(s) that could be used?
- Identify the references to various examples of Pop Culture that were used in the play. What is the significance of these references?
- Discuss the terms allegory, metaphor, escapism, symbolism, surrealism. Discuss examples of these terms in connection with **HARBINGER**. Several references are made in the play to something being a metaphor for something else; is this significant?
- Look back at the pre-performance activities in relation to Black comedy (p 6). Identify references in **HARBINGER** that are examples of Black comedy. What thoughts have been provoked after seeing the play?
- Student discussion and/or essay writing re: the “big picture” concepts of the meaning of theatrical engagement; what is it that takes the audience beyond what is seen and heard to the point of emotional connection with the production? How much does a willingness to suspend disbelief play a part in this, especially in **HARBINGER**? What can theatre do that film can't?
(NB this is a repeated activity and is relevant when senior students have seen a fair amount of theatre [and film]. This would be an interesting follow up to Pop Culture research/discussion from the Pre-Performance section p 7)

IDEAS FOR IMPROVISATION:

- View *The Bystander Effect* - on www.youtube.com
Students devise a scenario and present their improvisation: strangers meet, what are the circumstances, girl meets boy (or vice versa) and a problem becomes evident. Students improvise different outcomes - to help or not to help?

Consider different scenarios (below) where a person is faced with a moral dilemma. Groups may even demonstrate two or more different conclusions to these dilemmas through their improvisations.

- A. You are a passenger in your friend's car, you are running a bit late for school, your friend is driving a touch faster than the speed limit. As you are both changing tracks on the CD (or a similar distraction), the car hits something solid. You can see that a person has been hit, and that the person is not looking very good. In fact, you are sure that they are dead. You shakily get out of your car but your friend is urging you to get back into the car. What do you do?
- B. You are rugged up and out for a leisurely walk. During the course of your walk you pass by a deserted pier from which a boy who apparently cannot swim has fallen into the water. The boy is screaming for help. You are a quite competent swimmer. What do you do?
- C. You have caught a late train home and after disembarking you hear cries for help from the deserted and dark underpass. What do you do?
- D. You are shopping in the Mall and notice an old man slumped on a bench. There are blood stains on his chin and shirt. What do you do?

- Script interpretation - use of pauses and silences:
The dialogue in the first scenes of **HARBINGER** relies on rhythm of delivery to establish the situation realistically. Students experiment with a script extract to demonstrate how meaning can change depending on emphasis and the length of the silences and pauses.

In the appendix you will find a couple of short script extracts (p 14) that you may wish to work with. Excerpts from Harold Pinter's plays will also be helpful for this exercise.

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Script extracts: *Drama curriculum document devised by Ian Mortlock and Rikki Howard, Education Department of SA – June 1984*

APPENDIX

Lyrics to Oh! You Pretty Things:

(David Bowie from the album *Hunky Dory* 1971)

Wake up you sleepy head
Put on some clothes, shake up your bed
Put another log on the fire for me
I've made some breakfast and coffee
Look out my window and what do I see
A crack in the sky and a hand reaching down to me
All the nightmares came today
And it looks as though they're here to stay
What are we coming to
No room for me, no fun for you
I think about a world to come
Where the books were found by the Golden ones
Written in pain, written in awe
By a puzzled man who questioned
What we were here for
All the strangers came today
And it looks as though they're here to stay

CHORUS:

Oh You Pretty Things
Don't you know you're driving your
Mamas and Papas insane
Oh You Pretty Things
Don't you know you're driving your
Mamas and Papas insane
Let me make it plain
(second time: Let me say it again)
You gotta make way for the Homo Superior

Look at your children
See their faces in golden rays
Don't kid yourself they belong to you
They're the start of a coming race
The earth is a bitch
We've finished our news
Homo Sapiens have outgrown their use
All the strangers came today
And it looks as though they're here to stay
CHORUS

Script interpretation 1

OLD MAN: Never satisfied, are you? Nothing but whinging. Everything's my fault.

OLD WOMAN: Who's going on now? (long pause) And close that window. You know that draught's bad for my arthritis.

OLD MAN: (Rising, throwing down newspaper) Oh you and your arthritis! (Slams window shut, sits down, angrily folds paper and resumes reading)

OLD WOMAN: (After a long pause) Anything in the paper?

OLD MAN: Nothing

OLD WOMAN: Never anything in the paper. Can't see why you buy it.

OLD MAN: How about a cup of coffee?

OLD WOMAN: I'm knitting. (Pause) Anyway, if he's coming we can wait and have one then.

OLD MAN: Who's coming? (turning page of paper) You mean Peter?

OLD WOMAN: Who else? We've only got one son, haven't we?

OLD MAN: Well, he only said he might come. He only said maybe.

OLD WOMAN: Still we can wait

(OLD MAN reading, dozes off. OLD WOMAN stops knitting, stares straight ahead)

Script interpretation 2

SON: Is he back?

MUM: Not yet. You must be patient.

SON: How can I be, not knowing what's going to happen?

MUM: Stop worrying. Look, you can't do anything just wandering around worrying. Why don't you go to bed? If there's any news I'll wake you.

SON: OK, I suppose you're right. (Son goes to exit, there is a knock at the door)

SON: Do you want me to get it?

MUM: No. You sit down. Leave it to me. (Mum opens door and lets a visitor in) Well, what's the news?

VISITOR: Do you really want to know?

MUM: Of course I want to know. I don't want everyone else to know about it before me.

VISITOR: Well, you'd better sit down

MUM: Just tell us. Please

Biographies - CREATIVE TEAM

MATTHEW WHITTET

Since graduating from NIDA in 1997, Matthew has made his mark in his hometown of Sydney with Sydney Theatre Company (*Wonderful World of Dissocia*, *Metamorphosis*, *This Little Piggy*, *These People*, *Endgame*, *Fireface*, *Attempts on her Life*, *Seneca's Oedipus*) Company B (*The Underpants*, *The Threepenny Opera*, *King Ubu*, *As You Like It*, *The Book of Everything*), The Bell Shakespeare Company (*Hamlet* and *King Lear*) He has also worked with the Malthouse Theatre (*Moving Target*, *Journal of the Plague Year/The Ham Funeral*) and State Theatre Company of South Australia (*The Department*). Matthew recently wrote and starred in his one man show *Silver*, which had a successful run as part of Company B's B Sharp season. He also wrote *Fugitive*, inspired by the stories of Robin Hood, which was commissioned and produced in 2010 by Windmill Theatre Company, Adelaide.

Matthew has appeared on television in *Sea Princesses*, *Sea Patrol*, *All Saints*, *Blue Heelers*, *White Collar Blue*, *Bad Cop Bad Cop*, *Changi*, *Backberner*, *Wildside* and *Water Rats* and his film credits include *Moulin Rouge!*, *You Can't Stop the Murders* and the successful Baz Lurhman epic *Australia*.

CHRIS DRUMMOND

Chris Drummond has been the Artistic Director of Brink Productions since 2005. For Brink he has directed *The Hypochondriac* by Molière (adapted by Paul Galloway), *Beetle Graduation* by Susan Rogers, *When the Rain Stops Falling* by Andrew Bovell (created in collaboration with visual artist Hossein Valamanesh and Brink for the 2008 Adelaide Festival), *The Clockwork Forest* by Doug MacLeod (commissioned and developed by Brink with Windmill Performing Arts), *This Uncharted Hour* by Finegan Kruckemeyer (commissioned and developed in collaboration with Brink and new music collective, The Firm) and *Drums in the Night* by Bertolt Brecht (adapted and translated by Finegan Kruckemeyer in collaboration with Brink).

His production of *The Hypochondriac* was awarded a 2009 Adelaide Critics Circle Award. *When the Rain Stops Falling* has won a swathe of awards including four 2009 Green Room Awards, a 2009 Sydney Theatre Award, 2008 Ruby Award, a 2008 Adelaide Critics Circle Award and two 2008 Curtain Call Awards. *Drums in the Night* was winner of the 2005 Curtain Call Award for best drama.

In 2009 Chris directed *The Flying Dutchman* by Richard Wagner for State Opera of South Australia. As Associate Artist with the State Theatre Company of South Australia from 2001 to 2004 Chris directed and co-adapted (with Susan Rogers) Robert Dessaix's novel *Night Letters* for the 2004 Adelaide Festival, touring it to Melbourne in co-production with Playbox. *Night Letters* was nominated for a number of awards including two Helpmanns, five Victoria Green Room Awards and was short-listed for the 2005 NSW Premier's Literary Award for playwriting.

WENDY TODD

Wendy Todd designed the set and costumes for Brink's production of *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 Bank Festival of Arts and other festivals in a variety of roles including stage and production management, model-making and harness design for dancers.

STUART DAY

Stuart is a multi-instrumentalist who has worked in a wide range of musical settings over thirty years. His music has been heard from country pubs and community halls of the Australian outback to TV screens and theatres of the world. He has played in punk, funk, country, cabaret, folk, blues, roots and reggae bands and has produced, composed and designed music and soundscapes for plays, dance works, installations, TV, radio and children's theatre. He has recorded over 25 CDs with various groups and has performed at many major national and international festivals. He has previously worked with Brink Productions on *The Clockwork Forest* (a co-production with Windmill) and *The Hypochondriac*.

DAVID GADSDEN

David has been lighting theatre and dance since 1998. Organizations he has designed for include Adelaide Festival of Arts, Adelaide International Film Festival, State Theatre Company of SA, State Opera of SA, Adelaide Festival Centre Trust, Windmill Performing Arts, Australian Dance Theatre, Leigh Warren & Dancers, Ladykillers, Liana Vargas Flamenco, Junction Theatre Company, Urban Myth Theatre of Youth and Cirkidz. Notable recent lighting designs include: *The Pyjama Girl* for Ladykillers; *Cloudstreet* for AC Arts; *The 7 Stages of Grieving* and *The Dumb Waiter* for State Theatre Company of SA; *The Clockwork Forest* for Brink Productions & Windmill Performing Arts; *Little Women* for State Opera of SA; *Petroglyphs – Signs of Life* for Leigh Warren & Dancers. Scenic designs include: *mph* for the Accelerator Dance Company, *Not Without My Rubber Ducky* for Act One, *Dream Site* and *Out of Place* for Cirkidz.

MICK JACKSON

Over the last ten years Mick has worked with the Sound Department at the Adelaide Festival Centre as Sound Designer, Studio Recording Engineer, Board Operator, Radio Technician, Monitor Engineer and Floor Technician. His credits include numerous theatre, dance, and music performances for Adelaide Festival of Arts, State Theatre Company of SA, Adelaide Cabaret Festival, Leigh Warren Dance, Windmill Performing Arts, Brink Productions, Restless Dance, Sydney Theatre Company and Patch Theatre. He has worked on a variety of special events - from musicals such as *Avenue Q*, *Cabaret*, *Mamma Mia*, and *Metro Street* to outdoor rock festivals such as *Soundwave*. Highlights include working with BBC comedy gods *The Goodies*, Australian musicians Tim Rogers (You am I), Mick Harvey (of Nick Cave and the Bad Seeds), Christine Anu, and children's act *Hi-5*. In 2006 and 2007, Mick was Head Audio/Visual Technician for Australian Dance Theatre's *Held* when it toured Japan, France, Austria, Holland and the UK. In his spare time Mick enjoys painting massively super-sized comic books. He's currently on page 4.

KAY JAMIESON

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.