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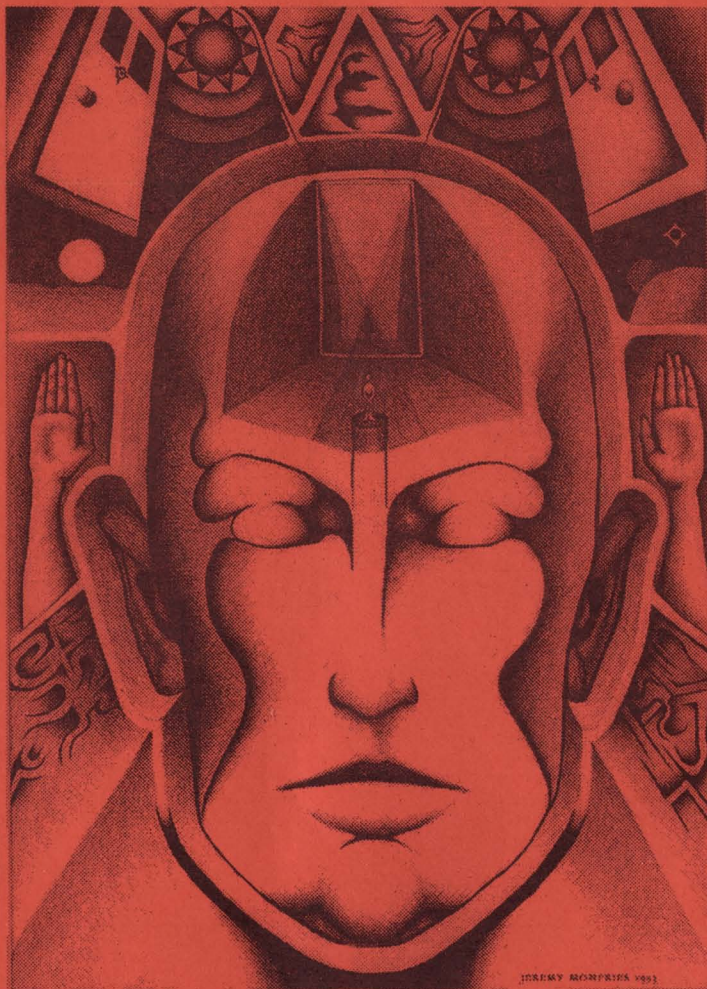
1994-1

Performance Studio Guild Presents

KOKOSCHKA

Two Short Plays

1994
11776
theatre



JEREMY MONFRIES 1993

MURDERER, THE HOPE OF WOMEN

Directed by Eddy Knight

JOB

Directed by Andrew Garsden

With the assistance of:



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Performance Studio Guild.

The Performance Studio Guild is a new theatre group based around the drama department of Adelaide University. Its aims are to promote and encourage students' appreciation of, and involvement in, all aspects of the dramatic arts. We are particularly interested in experimental theatre, and were privileged to have Steven Berkoff talk to us earlier this year, during his run at the Festival Centre.

Having been supplied with seed funding from the University of Adelaide Theatre Guild and attracting a small grant from the Independent Arts Foundation, we are mounting our first production open to the public; 2 short plays by the German Expressionist painter Oskar Kokoschka - Murderer, the Hope of Women and Job.

Written in 1907 Murderer marks the beginning of Expressionist drama, with its return to myth enactment in the theatre. Its first performance in Vienna provoked a riot, and having later been published in the influential avant-garde journal Der Sturm, was performed throughout Germany, directed by Rheinhardt amongst others. His later play Job, with its dream-like atmosphere and surrealistic imagery, was produced by the Cabaret Voltaire group of dadaists in Zurich, again provoking a theatre scandal.

As one of the forerunners of Expressionism Kokoschka was part of the move towards a more visual and physical theatre, a move that has continued in recent times as theatre has responded to television's strangle-hold on realism. Anti-realism is becoming the norm in live theatre, and this has led us back to a reappraisal of the fountain-head, and a desire to explore the realm of the historical avant-garde. Exploration, in drama, means producing plays, as it is only in live performance that the experience resides. By looking backwards we hope to understand more about the present and to move into the future.

Job - Director's note.

Kokoschka is certainly a fascinating figure in art and theatre history. His Plays are eclectic and theatrical to say the least. Job is a perfect example of this. The chance to perform such a complex piece is stimulating.

I feel that the conflicts that reside in this play were deeply felt by the Author himself. Job was written in 1917 and therefore retains some of the violence of the period. It must be remembered that this play deals with the landscape of the mind with all of its pleasures and tortures, and it would be inappropriate to make this play a 'politically correct' piece of theatre.

There are many allusions to the Bible and other ancient cultures which may confuse some people, but the main point of this performance is to let the play 'wash over' the audience as a unified whole. If we inspire you to search to understand the performance then perhaps we will have been successful. If the play, with its many layers, is made clear by our performance then we hope it stimulates further thought.

Andrew Garsden.

The thanks of both casts and crews is due to:

Jenny Evans, Tony Mack, Bob Kimber, Frank Ford, Leigh Sutton, Rollo Kiek, David Hart, Barbara Porter, John Edge, Melinda Boston, The Theatre Guild Board, The Independent Arts Foundation, Mitchell Whitelaw, Tom Coultas, Chris Drummond, Kathy Whitta, The Peacock Academy, Trevor the Printer, Helen martin, Rose Wilson at the Festival Centre, Gary Coats, the members of The Performance Studio Guild, Russell Fewster, Maelaine Blackwell, Valeria Campo, and Steven Berkoff.

JOB

Job	Farley Wright.
Anima	Suzie Morgan.
Mr. Rubberman	Matt Dry.
Prologue	Hannah McCarthy.
Adam	Andrew Garsden.
Chorus	Naomi Steinborner. Tara Langley. Hannah McCarthy Jo Jaensch. Andrea Meldrum. Chantal McKenzie.
Lighting Operator	Andy Packer.
Sound Operator	Sarah Hilhorst.
Projectionist	Michelle Devaliant.
Stage Managers	Liz Follett and Michelle Devaliant.
Film	Duncan Russel and Andrew Garsden
Lighting Design	Andrew Garsden.
Director	Andrew Garsden.

Back Stage Crew	Chantal McKenzie, Andrea Meldrum, Kellie Buck, Susan Jacob, Linda Davidson, Anne Cooper, Rachel Patterson, Rosie Bastradis, Nathaniel Hueppauf, Leanne and Linda.
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Cover and Poster Art Jeremy Monfries.

MURDER, THE HOPE OF WOMEN.

Performers	Ben Fitzgerald. Liz Follett. Jayne Fulbrook. Daniel Jakacic. Eddy Knight. Hannah McCarthy. Suzie Morgan. Damian O'Donell. Justene Porter. Glenn Rankin. Chris Ryman. Cali Vandyk-Dunlevy. Anke Willems.
Make-up	Alison Brown, Tina Mincham, Sandra Carr, Angela Pastore & Rachel Tomlins. Thanks to: The Peacock Academy.
Sound Operator	Sarah Hilhorst.
Armourer	David Hart.
Ice	Belinda Schenk.
Lighting	Andy Packer.
Stage Manager	Julia Farrell.
ASM	Michelle Devaliant.
Choreography	The Murderer Collective.
Director / Designer	Eddy Knight.

There will be a twenty minute intermission between plays in which the audience is requested to vacate the auditorium.

Murder - Director's Note.

At the turn of the century plays about the 'battle of the sexes' were common. This no doubt reflects the unease felt by men in the face of growing demands for equality by women. It does not explain the savagery of this particular play, however.

Expressionism by definition is the projection of the author's vision; her/his dreams and nightmares. With this play we have a very clear illustration of the phallogentric nature of much 'modernist and avant-garde' art. Stimulated by Darwin and Neitzsche, Strindberg, Van Gogh and Gaugin, artists wanted to return to some mythical 'primitive' state in order to break down what they saw as the over-refined, hypocritical and repressive social order. With the advent of Freud, who was working and publishing in Kokoschka's home town of Vienna, they began to find this state on their sub-conscious'. Since they were mostly men, the architecture of there dreams is perhaps predictable.

It is not what the play says that is interesting to us, but rather the way it says it, its dealing with myth and ritual, its demand for physical gestures and movement,. In this Kokoschka pre-dates Artaud's Theatre of Cruelty by some twenty-five years or so, and a clear line of influence may be traced from him.

Our approach to production has been as much as possible a collective one. We have also tried to keep true to the improvisational nature of the original performance about which Kokoschka said that he " wanted the actors to offer the public a gesture of defiance on my part".

Eddy Knight