

Tom Holloway's

BEYOND THE NECK

Four strangers, one
extraordinary moment:
a Tasmanian story.



Peacock Theatre Hobart
12-15 Sept 2007

Earl Arts Centre Launceston
18-21 Sept 2007

Duration 1hr 30min, no interval

ABOUT TASMANIA PERFORMS

The performance you are about to see is part of a resurgence of contemporary professional adult theatre being produced in Tasmania.

Tasmania Performs is an initiative of Arts Tasmania, in partnership with the Australia Council for the Arts and supported by Tasmanian Regional Arts and Ten Days on the Island. The Project works in partnership with all levels of government, the corporate sector and artists, to support product and market development for the Performing Arts.

Beyond The Neck epitomises everything we hoped Tasmania Performs might achieve.

Tom Holloway is an exceptionally talented Tasmanian playwright, he has crafted a play which springs from, and belongs to the island and yet has universal relevance. The creative team includes the best local professionals mixed with a number of young Tasmanians who have been away to complete their studies and now return to share their skills. To ensure our work connects with what is happening elsewhere in the nation, we have added the nationally renowned actor Ron Haddrick and the talented Sydney director Iain Sinclair.

The Tasmania Performs vision includes increased national and international touring for local productions, thus the project is managed through Performing Lines Ltd. This Sydney based company is an internationally renowned producer of the performing arts, whose experience and enthusiasm is energising the touring and export efforts of our Tasmanian performing arts organisations.

Annette Downs
Producer Tasmania Performs

BEYOND THE NECK

FROM THE PLAYWRIGHT

Introduction to the play

On Sunday the 28th of April 1996 I was 17, in my last year of school and delivering pizzas in the northern suburbs of Hobart. It was a beautiful Tasmanian autumn day: still and quiet with orange leaves falling from the trees, crystal clear air all around and pale blue skies above. It was Tasmania at its best.

I remember the first report on the radio. Shots had been fired at Port Arthur. It was believed there were casualties. Very little seemed to be known.

As the reports kept coming though and the situation became clearer and more horrific, none of us at the shop could believe what was happening. And we weren't alone. The city, the state and in fact the entire country was suddenly stunned, shocked and scared. The boss turned the oven off and sent us home.

That first day will stay with me forever and all I was doing was working to earn pocket money 100kms away from what was happening. It was an event that became so tragic that people struggled even to talk about it. It was too big and too painful. For many it still is. For me though it brought up things that I needed to share, to know I wasn't alone, but how do you share something like this?

I hope this play is not just about what happened that day. I hope it is not purely about the aftermath either. I hope this play is about something you can feel close to even if you have never heard of Port Arthur.

I thank you all very much for coming and sharing in the stories of the characters you are about to meet. I hope that being in this theatre with family, friends, acquaintances and even strangers around us, we will all get to feel part of something that too often we feel we have to face alone.

This play has given me immense experiences. It has let me meet some amazing and strong people, it has let me travel across the globe and, without meaning to sound cliché, it has allowed me to follow my dreams. Yet it has also brought me great challenges and while working on it I have been faced with some of the most personal and painful experiences of loss in my own life.

Introduction to Argy Bargy

I must introduce you to a new company as well: A Bit Of Argy Bargy. Founded by director Martin White, designer/ animator Jamie Clennett and myself, we hope it can be used to support communities in being able to share their most difficult stories, as well as develop the art form by exploring what it can do and whom it can reach. Storytelling is a powerful and redemptive tool that has many forms and faces and the theatre is an exciting, challenging and uplifting place.

My personal thanks

I must thank Dr Julian Meyrick, Peter Mattheson, Iain Lang, Simon Stephens and Dave Ryding. I also owe The Australia Council for the Arts a great deal for supporting this project right

from the very beginning and I thank The Royal Court Theatre in London for the amazing opportunities it has given me.

I give great thanks to the skilled, tireless and never ending work of Annette Downs and Wendy Blacklock, without whom this production would not be happening.

The people I must thank most of all though are Gaye and John Fidler, Pamela and John Law, Peter Wilson, Anne and John Francis, Rosie Crompton Crook, Senator Stephen Parry, the Port Arthur Historic Trust and every one else that was willing to share their stories with me.

I give this play to them, to my family and friends and to anyone that has suffered anything like what these characters have suffered, which is probably all of us to some degree or another.

Tom Holloway
Playwright

FROM THE DIRECTOR

“Give sorrow words. The grief that does not speak whispers the oerfraught heart and bids it break.”

There is a punishment cell at Port Arthur, a tiny stone room cut off from any contact with the world, including light and sound, that was the final extension of a new mode of thinking in the English penal system: That isolation and seclusion had stronger reformative properties than bodily harm. Not far away from this cell the walls of an asylum stand testament to the flaws in this thinking. We know that isolation is an acute form of punishment.

Sitting in this theatre, you are about to take part in an ancient human activity that is the opposite of isolation. Since trauma began there have been people gathering together to share experiences, tell their stories, comfort each other and cherish all that is good in life. We are drawn together by tribulation ... and in times when we are exposed to unfathomable cruelty we come together in ceremony.

This is something I believe Tom Holloway knows at an instinctive level. More than simply a play about something that happened in his home. This is a work that unites us in the old fashioned way. Tom has crafted a gift for his people that invites us into a special kind of mourning. One that helps us stand together and put mute cruelty in its place ... well away from the goodness of our hearts.

To echo the words carved in stone at the memorial site:

May we who come to this garden cherish life for the sake of those who died. Cherish compassion for those who gave aid. Cherish peace for the sake of those in pain.

Iain Sinclair
Director

CREDITS

Playwright: Tom Holloway
Director: Iain Sinclair
Production Design: Jamie Clennett
Lighting Design: Daniel Zika
Composer/Sound Design:
Steve Toulmin
Conductor/Associate Sound
Design: Matthew Dewey
Poster Photography: Peter Mathew
Graphic Design: Kieran Bradley

Cast

Jonathan auf der Heide
Sara Cooper
Jemma Gates
Ron Haddrick

Production

Production Stage Manager,
Lighting and Audio Operator:
Jen Cramer
Assistant Stage Manager:
Linton Hutchinson-Kern
Set Construction: Tim Williams
and Red Arrow
Construction Consultant:
John Bowling
Costume alterations:
Elissa Knezevic

BIOGRAPHIES

Jonathan auf der Heide

Jonathan will be graduating the Bachelor of Film & Television Course at the Victorian College of the Arts later this year.

Before VCA, Jonathan established himself as an actor performing in Keene/Taylor's production of *The Choirbook* (2001) dir. Ariette Taylor. Arena Theatre Company's *Play Dirty* dir. Rosemary Myers, as part of the Melbourne International Festival (2002), *Freedom of The City* dir. Greg Stone, for Melbourne Theatre Company (2002), Jigsaw Theatre Company's *Vin* dir. Greg Lissaman (2003), *Stuck Pig Squealing's* showing of *Agrophobe* dir. Chris Kohn (2003) and Tom Holloway's production of *The Bus* at the Edinburgh Fringe Festival (2004).

Jonathan has also had numerous film and television appearances for *Blue Heelers*, *Stingers*, *John Safran Vs God*, *Tom White*, *Em4Jay* & *The Independent* (cinema release late 2007).

Jamie Clennett

Tasmania born Designer and Animator Jamie Clennett completed a Bachelor Of Fine Arts at the University Of Tasmania in 1999. In 2003 Jamie graduated the Bachelor of Dramatic Arts in Design from NIDA. Jamie's Theatre credits include... *The Homecoming* with B-Sharpe at Downstairs Belvoir directed by Robert Kennedy; *Snapshot* at the Melbourne Fringe directed by Sean Munro, which received a festival commendation, and the

nationally toured *Double Act* for Hit Productions in 2006 directed by Terence O'Connell.

In 2004 Jamie completed a diploma in Animation and Interactive Media (AIM) at RMIT, where he produced a short animation titled *The Fabulous Adventure Of Mr. Money*. *Mr. Money* premiered at the **Melbourne International Film Festival** in August 2005, and also screened at the prestigious **Stuttgart Festival of Animation** in Germany in 2006. Recently Jamie created animation for the puppet show, *Dr Egg & The Man With No Ear* directed by Jessica Wilson and premiering at the Arts Centre's Fairfax Theatre this June. Jamie is currently working on pre-production for a short animated film about his grandmother entitled *Nan's House*, which is funded by the Australian Film Commission.

Sara Cooper

Sara graduated with a drama major from Tas Uni in 1992 and from The John Bolton Theatre School, Vic, in 1997.

Theatre credits include *The Women's Jail Project* (Vic), *Dante's Inferno* (ACT), *Light Particles*, *The Present*, *Revelator*, and *Snapshot 8x10* for Sleeping Dogs Performance Company, *Robin Hood*, *Treasure Island*, *Alladin*, *Alice in Wonderland* and *Monkey Magic* for Big Monkey Inc., *My Sister's an Alien* Terrapin Puppet Theatre, *Ten Wonderful Years* Is Theatre Ltd, and *Dream Masons* for S.A.C. and *Ten Days on the Island*.

Film work has included the independent feature *Rosebery*, shorts *Kaleidoscope*, *Starring Xavier*, and VCA Post Grad shorts *The Teacher*, and *A Boy Named Marina*. Television appearances include the award winning Channel Ten mini-series *My Brother Jack*.

Sara is currently recording voices for a 26 episode cartoon series for Blue Rocket Productions, *Pixel Pinkie*, to be launched worldwide in Cannes at MIPTV in April 2008.

She will appear in Terrapin's *Explosion Therapy* in 2008 under the direction of Frank Newman.

Jen Cramer

A graduate of NIDA's Bachelor of Technical Production Jen has 12 years experience as a Production Manager, Stage Manager, Tour Manager, Operations Manager and teacher of technical theatre.

Jen spent 5 years in Sydney where she worked with Company B Belvoir St, Theatre of Image, Fox Studios Australia and Ceremonies for the 2000 Sydney Olympics.

Since returning in 2002 she has worked with every professional Theatre Company Tasmania has to offer including Theatre Royal, Is Theatre, Terrapin, Tasdance, Stompin Youth Dance, Salamanca Arts Centre and Ten Days on the Island as well as may local community and amateur companies. She is a coordinator, trainer and assessor for the Salamanca Arts Centre Course in Entertainment.

Most recently Jen Stage Managed the site specific outdoor spectacular *Dream Masons* for the Salamanca Arts Centre's 30th Anniversary celebrations and the 2007 Ten Days on the Island Festival.

Matthew Dewey

Matthew Dewey is a composer and singer based in Hobart. In addition to music for the concert platform and for film, he has written extensively for the theatre; including three chamber operas *A Priest's Passion* (2004), *The Death of Chatterton* (2005) and *15 Years on Hold* (2007); and numerous incidental scores for a range of theatrical situations - from experimental pieces *Underwhere* (2007) to works by Shakespeare. Matthew's compositions have been commissioned and performed by groups and companies including: The New York Miniaturist Ensemble (USA), Contemporanes ensemble de guitarras de Monterrey (Mexico), IHOS Music Theatre laboratory, the Seymour Group (Sydney), the Sydney Children's Choir, Hobart Chamber Orchestra, Backgammon Baroque, Terrapin Puppet Theatre and by musicians including William Lane (Violist), Joshua Rubin (Clarinetist - International Contemporary Music Ensemble), Harry Spaarnay (Bass Clarinet), Brooke Green (Viola da Gamba), Sarah Jones (Soprano), Michael Lampard (Baritone), Christopher Richardson (Baritone) and Ben van Tienen (Pianist and Choral Conductor).

Annette Downs

Annette has worked as a university lecturer, performer, choreographer and artistic director. She is a Churchill Fellow and was the 1998 Telstra Tasmanian Business Woman of the Year. Annette has served on numerous Boards including six years with the Tasmanian State Development Board, Tasmanian Arts Advisory Board and the Playing Australia Committee. Some previous Board appointments include the Australian National Playwrights Centre, Salamanca Arts Centre, and the Cultural Industries Council. She is currently a member of the Australia Council's Theatre Board and the Theatre Royal Board.

During the 1990's Annette was the Artistic Director of Terrapin Puppet Theatre and saw the Company grow from a Tasmanian schools touring company to one that regularly toured interstate and internationally. She was then General Manager of Is Theatre and in 2006 Relationships Manager for Ripe Online which included project management of www.fuel4arts.com. Annette is currently employed by Performing Lines as Producer of Tasmania Performs, a project to advance audience, market and product development initiatives for the performing arts in Tasmania and she loves her job!

Jemma Gates

Jemma Gates has been working in Theatre, Film and Television for over ten years, as a performer and in various production roles. She has studied Design at NIDA and Visual Arts, Media and Creative Writing at the VCA.

Jemma has performed for Terrapin Puppet Theatre, The Australian Script Centre and is Theatre where she appeared in the sell-out season of *Ten Wonderful Years*, directed by Ryk Goddard.

Jemma has a number of character voice over Credits for award winning animation company, Blue Rocket Productions and is currently in recording for the TV series *Pixel Pinkie*, which will air in 2008. Jemma has performed in two readings of *Beyond the Neck* by Tom Holloway, the first directed by Sean Monro for Sleeping Dogs Performance Company and the second directed by Iain Lang for Big Monkey Inc. As well as freelance performance work, Jemma also works for the ABC in TV News Production and at Wide Angle Tasmania - a company providing equipment, training and support for emerging film makers.

Ron Haddrick

Ron Haddrick has an extensive theatre career, having performed with Stratford Memorial Theatre, now known as the Royal Shakespeare Company in *King John*, *Romeo And Juliet*, *Twelfth Night*, *Pericles* and *Hamlet*. For Bell Shakespeare, Ron has performed in *The Winter's Tale* and *The Tempest*. His other theatre credits include *The Cherry Orchard*, *The Importance of Being Earnest*, *Caucasian Chalk Circle*, *Othello* and *School for Scandal* for the Old Tote Theatre Company; *Three Sisters*, *The Suicide* and *The Club* for Nimrod Theatre; *The Club*, *Tom and Clem*, *The Cocktail Hour*, *Broadway Bound*, *Labour Day* and *The Gin Game* for Marian Street Theatre; and *The Man From Mukinupin*, *Henry IV*, *Cat on a Hot Tin Roof*, *Fields of Heaven*, *The Way of the World*, *Gossip from the Forest*, *The Cherry Orchard*, *Nicholas Nickleby*, *Floating World*, *On Top of the World*, *Three Sisters*, *King Lear*, *The Crucible*, *Much Ado About Nothing*, *Don Juan*, *The One Day of the Year*, *Away* and *Festen* for Sydney Theatre Company. His television credits include *The Outcasts*, *Sleep of the Prisoners*, *The Taming Of The Shrew*, *The Man on the Ten Dollar Note*, *Tartuffe*, *The Stranger* and many guest appearances in well-known Australian television shows. Ron won the Sydney Critics' Circle Award for his performances in *I'm Not Rappaport* and *Long Days Journey Into Night* and was awarded an MBE for services to the arts in 1974.

Ron has just completed performing in *Othello* as the Duke of Venice for Bell Shakespeare.

Tom Holloway

At the beginning of this year *Beyond The Neck* was one of ten plays out of four hundred entries to be chosen to be part of The Royal Court Theatre's International Young Playwright's Festival in London. While in London he also studied at The Royal Court Theatre's Invitational Writer's Program and signed with one of the world's top agents for playwrights, Mel Kenyon at Casarotto and Ramsey Ltd.

In 2007, with the support of Arts Victoria, Holloway has been one of four artists researching and developing the original cabaret, *Only The Lonely*, inspired by male suicide and mental health in Australia. He is also playwright in residence at Melbourne's Red Stitch Actors Theatre.

In 2006, his adaptation of his play *The Bus* aired on ABC Radio National. In 2005 he worked as playwright and actor on *Snapshot*, winner of Best Ensemble Performance at the Melbourne Fringe Festival. In 2004 he was part of a collaboration of international young playwright's for the production Playgrounds at the Edinburgh Fringe Festival and in 2003 he was an Australian delegate at Interplay, the International Festival for Young Playwrights. In 2002 he was a featured playwright at the Australian National Playwright's Conference.

Linton Hutchinson-Kern

Linton is an ex-Rosny College student who has worked in theatre in Australia & Europe.

He has become involved in several Old Nick Theatre Company shows including *"Myth Propaganda and Disaster in NAZI Germany and Contemporary America"* and *"The One Day of the Year"*.

Linton has work with an Opera company in Germany, and throughout the six week festival he worked on Ballets, concerts, and two operas, *"Don Carlos"* and *"The Magic Flute"*.

Recently he has been involved in more Tasmanian shows including *"Wolf Lullaby"*, *"The Cygnet"* and *"Who's Afraid of the Working Class?"*

Iain Sinclair

Iain is a graduate of the Royal Academy of Dramatic Art and King's College London Masters program, a Churchill Fellow and Queen's Trust scholar.

He is a dramaturg as well as a director and specialises in the development of new work.

Recent work includes. *The Designated Mourner*, *The Fever*, *This is Our Youth*, *The Romans in Britain*, *Who Smokes Kool?*, *My Arm*, *Hurlyburly*, *Festen*, *Lord of the Flies* and *Troupers*.

Iain's next work will be as assistant director to Cate Blanchett on *Blackbird* with The Sydney Theatre Company in November and after that he will be directing *The Seed* by Kate Mulvany for Company B in February.

Steve Toulmin

Steve graduated from NIDA (Technical Production) in 2006 and has since worked across numerous areas of both theatre and events. In Sound Design his credits include *The Seed* (Mimmam Productions/B Sharp); *Last One Standing* (Tamarama Rock Surfers), *Holding the Man* (Griffin Theatre Company), *Ordinary and Cymbeline* (NIDA Productions). In Stage Management: *Hedwig and the Angry Inch* (Showtunes); *Holding the Man - Mardi Gras* and Sydney Opera House Seasons; *Blue Eyes and Heels* (Darlinghurst Theatre Company), *Light the Night and The Lost Echo* (NIDA secondment with Sydney Theatre Company). In AV/Video Design and Editing: *Take 40 Australia*, Telstra's *Wotnext*, Peugeot 207cc Launch, Sydney Lord Mayor's New Year's Eve Party, Bell Shakespeare Education Launch.

Daniel Zika

Daniel has worked on dance, theatre & festival projects and has collaborated with artists, designers & architects for multi-media exhibitions and presentations around Australia & overseas. Some of Daniel's lighting design credits include: *Mercy: a Dance for the Forgotten* (TasDance/Ten Days on the Island); *Dream Masons* (Salamanca Arts Centre/ Ten Days on the Island); *The Legend of Ned Kelly* (Terrapin Puppet Theatre); *Cancelled by Popular Demand* (Lambrusco Brothers/Salamanca Arts Centre); *Traitors*- Green Room Award winner (La Mama/Branch Theatre); *Macbeth Exploration* (Melbourne Theatre Company); *Falling Petals*, *Svetlana in Slingbacks*, *Post Felicity* and *Inside 01*- Green Room Award winner (Playbox Theatre); & *Liquid*, *Red Rain* and *Quiescence*- nominations for 2000 and 2001 Green Room Awards (co. motion). Other collaborations have involved, Melbourne Symphony Orchestra, Victorian College of the Arts School of Dance, Arena Theatre Company, Adelaide Festival of the Arts, Hot House Theatre Company, Polyglot Puppet Theatre, Anthill Theatre, Australian Performing Arts Museum & RMIT School of Architecture & Design.

WITH SPECIAL THANKS TO...

- Wendy Blacklock (who is one of a kind) and all the staff at Performing Lines.
- The Tasmanian Performing Arts Industry who have so generously supported and engaged with this project.
- Lou Cox and Magdalena Grubski for their brilliant marketing campaign advice.
- Angela Driver for the great publicity in Launceston.
- The Arts Advocates who helped spread the word ... David Walch, Daryl Peebles, Robert Jarman, Adela Morton, Craig Wellington, Mudlark Theatre, Allison Farrow and LIVE Tasmania.
- The staff at Arts@work for their ongoing support of Tasmania Performs.
- Theatre North and Centrstage for including us in their mailouts.
- Salamanca Arts Centre for the sponsorship.
- Jude Ranson for connecting Tom with talented local young writers.
- The staff of the Australian Script Centre for managing Tom's Industry workshop
- Is Theatre staff for a warm and welcoming rehearsal space.
- Tim Munro and the Theatre Royal for the fabulous lighting desk and crew assistance.

Supported by

