

THIRD PERSON

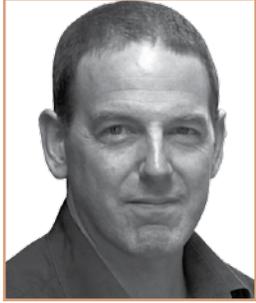
PRESENTED BY UNION HOUSE THEATRE

WRITTEN BY NOELLE JANACZEWSKA

23 MAY—1 JUNE 2013

UNION THEATRE, UNIVERSITY OF MELBOURNE

UMSU
UNIVERSITY OF MELBOURNE
STUDENT UNION



DIRECTOR'S NOTE

Tom Gutteridge

Artistic Director
Union House Theatre

It gives me great pleasure to present the World Premiere of Noelle Janaczewska's *Third Person*.

Presenting a new play to the world for the first time is always terrifying and pleasurable. The terror comes from the responsibility to try and honour the writer's intent and the potential of the script. The pleasure is all about discovery. What you read on the page at first may delight you with metaphors, excite you with ideas, and charge your imagination with ideas but it's not until the performers start giving those moments flesh that the play really begins to emerge.

Third Person is a wonderful, challenging and potent script. As soon as I read it I was attracted to the merging of realities, the potent metaphors, and the wonderful roles it offers. As we have explored it we have also discovered other layers under the surface 'rubble'. Noelle's open script has allowed the performers to develop their own characters out of our 'research' into the world of post-War Berlin and other similar conflicts since, so that the unattributed lines could then be assigned to appropriate personalities. Along with the fascinating way in which the play slips from poetic stylisation to naturalism to heightened realism, this has made rehearsals a fascinating journey.

One of the great pleasures of my job is the chance to work with extremely talented artists at the very beginning of their careers. The four main creators of the world of *Third Person*: Ashlee Clapp, composer; Ellen Strasser, co-set and costume designer; Nicola Andrews, co-set and lighting designer; and David Haidon, AV designer are all either very recent graduates or still students but their work speaks for itself.

Enjoy the show.

The play was originally a commission from Eleventh Hour, a Melbourne-based theatre company. We were interested in debt and notions of indebtedness, not only financial, but other kinds of debt—political, moral, emotional, familial. Our 'springboard texts' were Shakespeare's *The Merchant of Venice* and the musical *Cabaret*.

Instead of 1930s Berlin, I was more interested in the immediate aftermath of the Second World War—a time of displacement, chaos, grief, and guilt. A time we see less often on our stages and screens. So *Third Person* is set during the winter of 1946/7. Mostly. And the Berlin of *Third Person* is a place in the way that Shakespeare's Venice is a place.

The Merchant of Venice ends with Antonio's debt dismissed, with Shylock stripped of his fortune and faith, and with two marriages. Portia marries Bassanio, and Shylock's daughter Jessica marries Lorenzo. There's a passing reference to the fact that the servant/clown Lancelot Gobbo has fathered a child with a Moorish girl. *Third Person* begins roughly 10 years later. Nothing else that happens in Shakespeare's play is necessarily relevant to what unfolds.

I was delighted when Tom Gutteridge and Union House Theatre decided to produce *Third Person*. It is ideally suited to a large cast. The play has 7 named characters plus an ensemble of soldiers and rubblewomen picking through the ruins of the city. On the page, the play is a mix of attributed and unattributed lines; as a writer, I like to let the director and performers make their own discoveries.

Third Person was short-listed for the 2011 Griffin Playwriting Award.



WRITER'S NOTE

Noëlle Janaczewska

Playwright



CAST

Isabella Vadiveloo
Jessekah

Sarah Fitzgerald
Portia

Elyssia Koulouris
Yamina

Clancy Moore
Anton

Ronnen Liezerovitz
Chris

Shawn Tan
Mister

Sara-Tabitha Catchpole
Missus

ENSEMBLE

Liam Bellman-Sharpe
Rachael Besselink

Camilla Best
Nick Campbell

Hannah Dallas
Claudia Hong

Madeleine Johnson
Scout Kain-Bryan

Jai Leeworthy
Georgia Marett

Nikky Nguyen
Adam Porrett

Alex Scott
Sophie Waddy

Pallavi Waghmode
Laura Wilson

BAND

Gabrielle Castelluccio
double bass

Lizzie Eng
piano

Emma Morrison
bassoon

Director
Tom Gutteridge

Writer
Noëlle Janaczewska

Composer
Ashlee Clapp

Lighting and Set Design
Nicola Andrews

Set and Costume Design
Ellen Strasser

Assistant Director
Ruben Clark

Sound Designer
David Porteus

AV Designer
David Haidon

Makeup Designer
Megan Hall

Production Manager
Gus Macdonald

Head Technician
Clynton Jones

Stage Manager
David Kelly

Assistant Stage Manager
Christa Jonathan

Assistant Stage Manager
Cherry Cai

Sound Operator
Faith Sim

Lighting Operator
Rhiannon Down

Promotion and Marketing
Erin Adams

Front of House Manager

Ben White

Photography

Vikk Shayan Wong

Rehearsal Photos

Christa Jonathan

Graphic Design

Daga Mikolaj and

Christian McGilloway

Video Documentation

Angus George





BERLIN AFTER THE WAR

Ruben Clark
Assistant Director

At the culmination of the Second World War, the Soviet invasion of Berlin left the already crippled city in ruins. "Burnt out interiors, lift-shafts stranded, a hole in everywhere you turn." Having already been subjected to many devastating air raid bombings, the street-to-street Soviet push towards Hitler's Chancellery brought more suffering including starvation and rape. Upon her surrender, Berlin was "cut up like a cake", divided into four zones, with the eastern sector governed by the Soviets, and the rest for the "Yanks, the Brits and the French". Due to underlying tensions between the Soviets and the other Allied forces, this arrangement proved to be more of a balancing act than a governance structure, and the stage was set for what ultimately grew into the Cold War. In all four sectors though, Berlin was a city of wreckage and debris, and it was left for the most part to the women to clean up the mess and try to rebuild what they had lost. These trümmerfrauen, or rubble-women, as they came to be known, tore down ruined buildings and cleared away the debris, giving some order to the post-war chaos. Rubble was heaped together into hills, and on these makeshift mountains grew patches of flora, new life, tough and hardy like the trümmerfrauen themselves.

THIRD PERSON

Running time: 80 minutes, no interval

Special Thanks: Evie Bicos, Carolyn Bolton and all the Info staff, Sara Bosch-Brinques, Shane Maw, Goldie Pergl, Dee Jarrett-Jenkins, Geoff McGregor and the prop department at the MTC, Chris Uber, Michael Walker and all our wonderful theatre casuals.

Union House Theatre

Union House Theatre is the hub for extra curricular student theatre at the University of Melbourne.

We program plays, workshops and events giving students a taste of professional practice. We have been nurturing student playwrights, directors, performers and technicians since 1969!

Artistic Director: Tom Gutteridge

Production Manager: Gus Macdonald

Head Technician: Clynton Jones

Theatre Admin & Development Officer: Erin Adams



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