

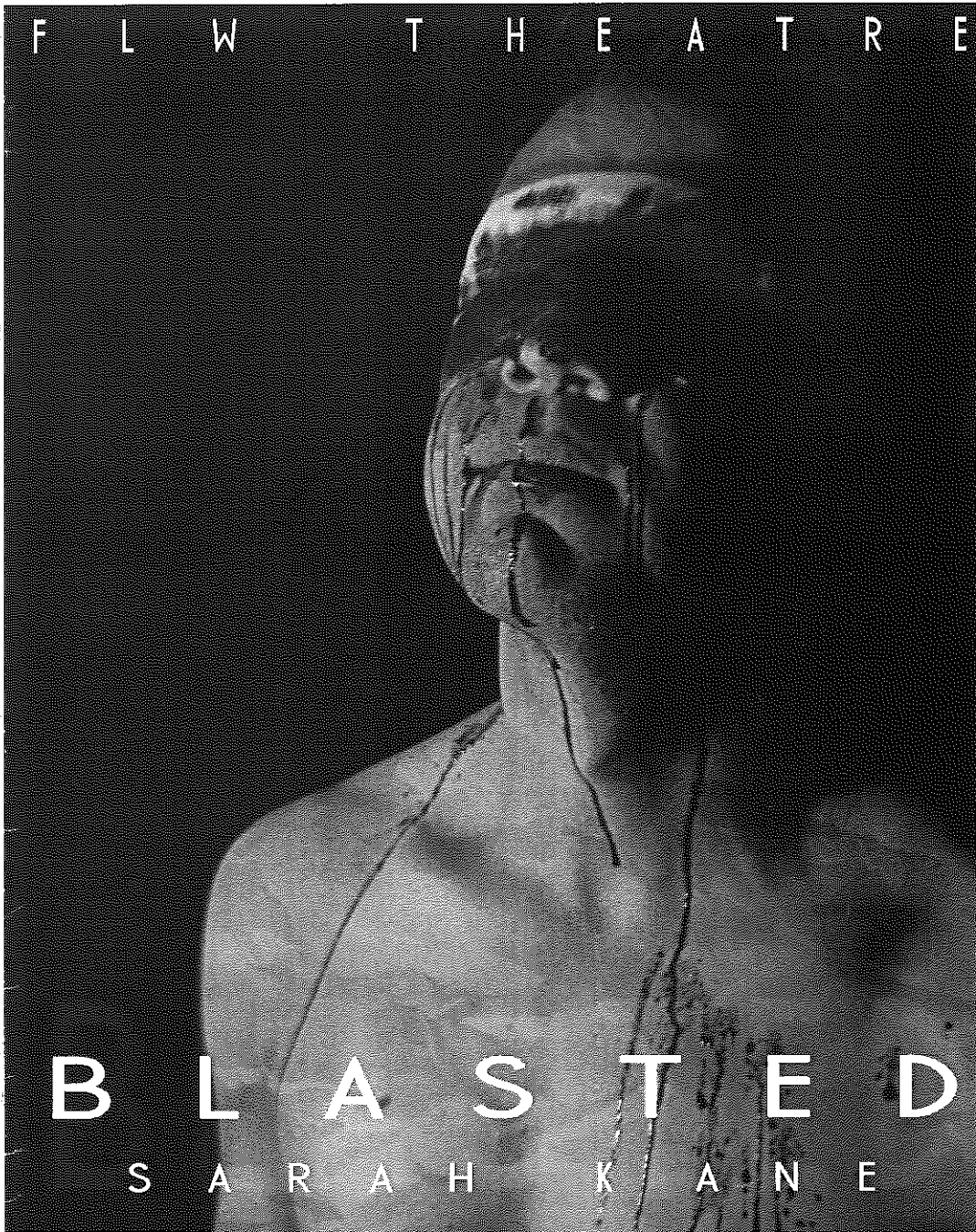
F L W T H E A T R E

**** FLW theatre**

We would like to thank UHT
Staff, particularly Clynton, Gus,
Drew, Erin and Tom, David Kelly,
Justin Nott, Leech King,
Tom Fancke and the
FLW Committee.

B L A S T E D

S A R A H K A N E



F L W T H E A T R E
presents

BLASTED

BY SARAH KANE

CAST

IAN | ROSS DWYER
CATE | BONNIE LEIGH-DODDS
SOLDIER | RHYS ACONLEY/JONES

CREW

DIRECTOR | CHENEZ DYER BRAY
ASSISTANT DIRECTOR | EMMA CONLEY
PRODUCER | MATILDA DIXON-SMITH AND ROBERT SMITH

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SET DESIGN | KIM RITCHIE
COSTUME DESIGN | HANNAH CRONE
COMPOSER | JAMES CLEVERLEY
LIGHTING DESIGN | COREY KOELEMAN

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PRODUCTION MANAGER | CHRISTA JONATHAN
STAGE MANAGER | SIMON TEGART
ASSISTANT STAGE MANAGER | LAURA FOX
CONSTRUCTION MANAGER | NIC BARBER

WARNING SHOW CONTAINS:

Strong Violence
Sexual Violence
Sexual and Adult Themes
Strong Language
Electronic Cigarettes
Weapons
Strobe Lighting

DIRECTORS NOTE

Sarah Kane's work is complex and extremely exciting to direct, with it's potential for power struggle, sensitivity and confrontation to evolve. With such intricate characters with so many layers and so many purposeful language moments throughout the script, conveying the beauty and details of Kane's writing has been both challenging and rewarding. As a director, I've tried to really uncover the characters and their purposes and to understand how Kane has chosen the play to be read and to be performed. It would be false to just direct her work without looking at the themes of power, human instinct (and of course, human weakness) and ultimately love, and I have tried to incorporate that into the performance. It has been a joy working with such a beautiful text that really can transcend more than just it's confrontational and terrifying content. It is harrowing, intriguing and I hope that the show is able to convey just that.

-Chenez Dyer Bray, Director

HISTORICAL NOTES

The 1995 premiere of Sarah Kane's controversial play BLASTED at the Royal Court Theatre in London caused a flurry of outrage amongst audiences and critics. The Daily Mail denounced the show as a 'disgusting feast of filth' and the Spectator called it 'a sordid little travesty of a play'. After Kane's suicide in 1999, at the age of 28, critics began to reassess her most shocking and brutal work. Its revival at the Royal Theatre prompted the Evening Standard to retract their defamation against the show, and Kane herself: 'How shrill and silly the 1995 hullabaloo and hysteria seemed last night when BLASTED returned to the Royal Court. It is, and always was, a play with a fine, moral purpose.' The play has been performed in New York and Berlin, but is rarely seen on the Australian stage -- as such we're thrilled to be offering this powerful performance to you.