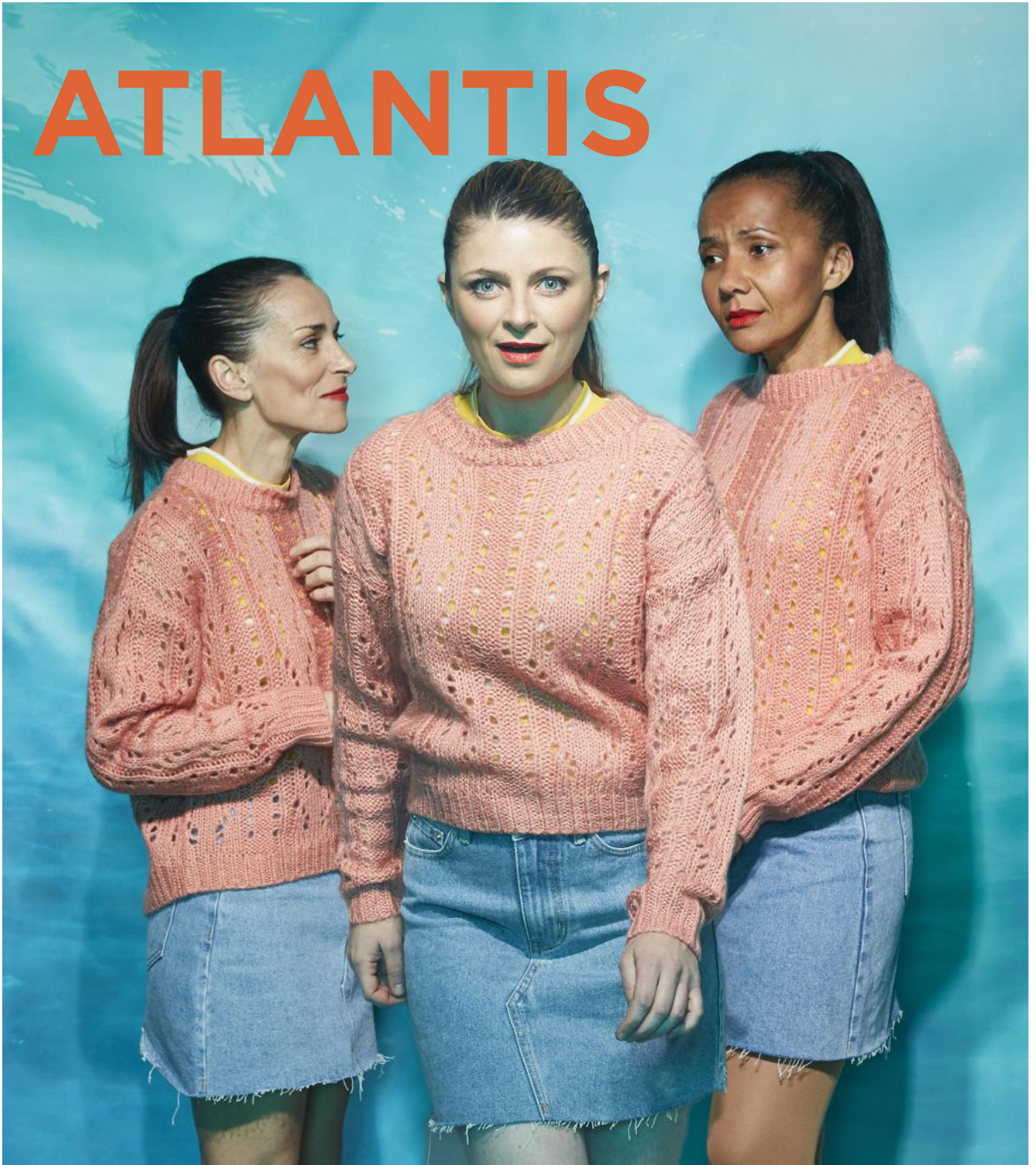


# ATLANTIS



28 OCTOBER - 26 NOVEMBER 2017

## LEARNING RESOURCES

BELVOIR



Belvoir presents

**ATLANTIS**

Writer **LALLY KATZ**

Director **ROSEMARY MYERS**

*This production of Atlantis opened at Belvoir St Theatre on Wednesday 1 November 2017.*

Set & Costume Designer **JONATHON OXLADE**

Lighting Designer **DAMIEN COOPER**

Composer & Sound Designer **HARRY COVILL**

Dialect Coach **PAIGE WALKER**

Movement Director **SARA BLACK**

Production Manager **SALLY WITHNELL**

Technical Manager **AIDEN BRENNAN**

Stage Manager **KEIREN SMITH**

Assistant Stage Manager **GEORGIANE DEAL**

Senior Technician **RAINE PAUL**

With

**PAULA ARUNDELL**

**LUCIA MASTRANTONE**

**AMBER MCMAHON**

**HAZEM SHAMMAS**

**MATTHEW WHITTET**

Atlantis is supported by The Hive and The Honey Bs.

We acknowledge the Gadigal people of the Eora nation who are the traditional custodians of the land on which Belvoir St Theatre is built. We also pay respect to the elders past and present.

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# ABOUT BELVOIR



**One building.**

**Six hundred people.**

**Thousands of stories.**

When the Nimrod Theatre building in Belvoir Street, Surry Hills, was threatened with redevelopment in 1984, more than 600 people – ardent theatre lovers together with arts, entertainment and media professionals – formed a syndicate to buy the building and save this unique performance space in inner city Sydney.

Thirty years later, under Artistic Director Eamon Flack and Executive Director Sue Donnelly, Belvoir engages Australia's most prominent and promising playwrights, directors, actors and designers to realise an annual season of work that is dynamic, challenging and visionary. As well as performing at home, Belvoir regularly takes to the road, touring both nationally and internationally.

## **Belvoir Education**

Our Education Program provides students and teachers with insights into the work of Belvoir and first hand experiences of the theatre-making process.

Belvoir Education offers student workshops, teacher professional development workshops, work experience, VET placements, archival viewings and a wealth of online resources designed to support work in the drama classroom. Our arts access programs assist schools in Regional NSW and Western Sydney to access the company's work.

Explore our education pages at [www.belvoir.com.au/education](http://www.belvoir.com.au/education)



# CAST AND CREATIVE TEAM



ROSEMARY MYERS  
Director



LALLY KATZ  
Writer



PAULA ARUNDELL  
Elektra & Others



SARA BLACK  
Movement Director



DAMIEN COOPER  
Lighting Designer



HARRY COVILL  
Composer & Sound  
Designer



GEORGIANE DEAL  
Assistant Stage  
Manager



LUCIA MASTRANTONE  
Bella, New York Taxi  
Driver, Dossie & Others



AMBER MCMAHON  
Lally Katz



JONATHON OXLADE  
Set & Costume  
Designer



HAZEM SHAMMAS  
Diego, Panther &  
Others



KEIREN SMITH  
Stage Manager



PAIGE WALKER  
Dialect Coach



MATTHEW WHITTET  
Dave, Pop-Op, Bella's  
Daughter & Others

# DIRECTOR'S NOTE: ROSEMARY MYERS

I think Lally Katz is totally brilliant so I was excited and deeply honoured when Eamon Flack asked me to consider directing her new work, *Atlantis*, for the 2017 Belvoir season. I read the draft on a flight to America, which proved particularly appropriate, and I laughed out loud at its continual surprises, inspired by Lally's unique theatrical voice. The play is a road trip for our time and it explores ideas with potent metaphors and astounding characters.

I don't want to give too much away before you experience it for yourself, but this work is a testament to the way Lally's life and art are deeply intertwined. We meet a woman grappling with her own ticking clock living in a world on a countdown. It is about an eternal optimist reconciling dreams with reality, and it is a Lally Katz message of hope.

The flair Lally exhibits rendering her imaginings on the page pose exciting challenges for the team tasked with delivering them to the stage. I have been happy to be accompanied in this endeavour by the boundless talent of some of my absolute favourite collaborators: the incredible Amber, Jonathon, Matthew and Harry. This is my second time working with the wonderful Hazem and the first with the creative dexterity of Lucia, the rigour of Paula and the absolute expertise of Damien. Thank you also to Eamon for his insightful dramaturgy, our stage manager Keiren and ASM Georgie for their care, coordination and cakes, to Paige and Sara for their invaluable contribution and to all of the wonderful Belvoir team across production, marketing and admin.

Thank you also to Kaye Weeks and the team at Windmill Theatre Co for their support, which made it possible for me to be part of this production.

Our rehearsal room has been full of laughter and revelation as we realise the premiere production of this original play - it is the work that drives us as makers of theatre.

I hope you enjoy the ride as much as I have.



Rosemary Myers

# WRITER'S NOTE: LALLY KATZ

Thanks so much for coming to see Atlantis. I really hope you enjoy it. I've really enjoyed writing it and I love working at Belvoir.

This is a story made up of a lot of different characters and stories that were part of my life over the past five or so years. All of them changed me in some way and then became part of my life story. I hope you will love them like I have loved them.

The character of 'Lally' says in the beginning of the play that everything in it is based on truth and all the characters in it are based on real people. This is true and not true, because it is still a story. In the play, time and places have morphed. Two people from life have sometimes become one character in the play. Events are changed and rearranged to fit together into scenes. Dialogue has been invented and rewritten. Some of it is exactly true, as I remember it. But of course, memory is a tricky thing and can't always be trusted as true.

I've had many collaborators since beginning working on this in 2012. I'd like to thank all the actors who participated in the workshops and gave so much. Many great minds have provided invaluable dramaturgy to the script, but I'd like to particularly thank Rosemary Myers, Eamon Flack, Chris Drummond, Anthea Williams and Ben Chessell.

I'd like to thank Anita Jacoby for believing in this project and supporting it from the beginning and for coming to the workshops. And I'd like to thank my friends and Belvoir supporters The Hive and The Honey Bs for their support. It means a lot.



Lally Katz



# REHEARSING ATLANTIS



Amber McMahon & Paula Arundell

Describe what you see in the picture above.

What do you think the relationship between these two characters could be?

Where is the focal point in this moment?



Amber McMahon & Hazem Shammam

Describe what you see in the picture above.

Where do you think this scene might be taking place? What clues are there to indicate this?

What do you think is happening in this moment?





Matthew Whittet & Lucia Mastrantone

Describe what you see in the picture above.

What do you think the relationship between these two characters might be?

How do the actors' body language and facial expressions convey this relationship?



Matthew Whittet, Lucia Mastrantone, Amber McMahon & Hazem Shammas

Describe what you see in the picture above.

Where is the focal point in this moment?

# PRODUCTION ELEMENTS

The elements of production are the technical and visual elements used to manipulate the elements of drama in order to effectively tell a play's story.

In these notes we are going to look at *Atlantis*

Set model box

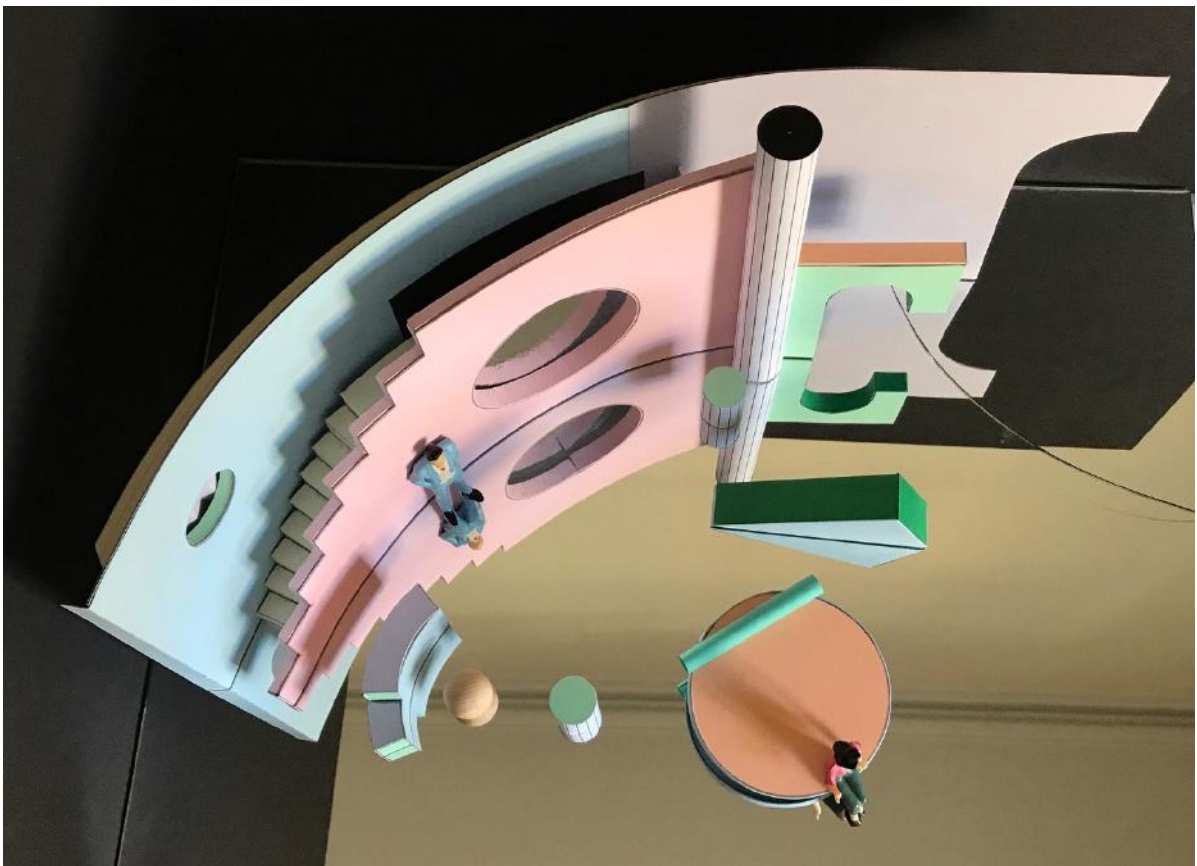
Costume references & renderings

## SET DESIGN

Before a set is made for a production, a set designer creates a design for a model box built to the scale of the theatre. Usually this model box is exactly 25 times smaller than the real size of the theatre (1:25 scale). The purpose of this step in the design process is to give the creative and production team a chance to review the design before it is constructed. The model box provides specific information about texture, materials, look and detail of a set.

### Questions to consider after seeing this production

1. What is the key difference between the early model box design (below) & the final set design?
2. Why might this change have taken place?
3. How many different locations were represented in the production?
4. How were the set pieces used to represent different locations?
5. How has the designer used stage space, texture, colour and composition to enhance dramatic meaning?
6. How did the designer use mirrors to enhance the dramatic action and meaning?



Set Model Box by Jonathon Oxlade (2017)



Set Model Box by Jonathon Oxlade (2017)



Set Model Box by Jonathon Oxlade (2017)



[illegible]

L A L Y

A fashion sketch of a woman standing with her hands on her hips. She is wearing a bright red long-sleeved button-down shirt tucked into high-waisted teal trousers, cinched with a thin black belt. She is also wearing tan pointed-toe shoes. To her left is a grey blazer, and to her right is a yellow cardigan with red heart patterns. The word 'L A L Y' is written in a stylized font above the figure, underlined. The entire sketch is set against a background of horizontal wavy lines.

**BELVOIR** 





Costume rendering by Jonathon Oxlade (2017)



Matthew Whittet as Dave



Costume rendering by Jonathon Oxlade (2017)



Paula Arundell as Electra



Costume rendering by Jonathon Oxlade (2017)



Lucia Mastrantone as Dossie



Costume rendering by Jonathon Oxlade (2017)



Matthew Whittet as Pop-Op





Costume rendering by Jonathon Oxlade (2017)



Lucia Mastrantone as Bella



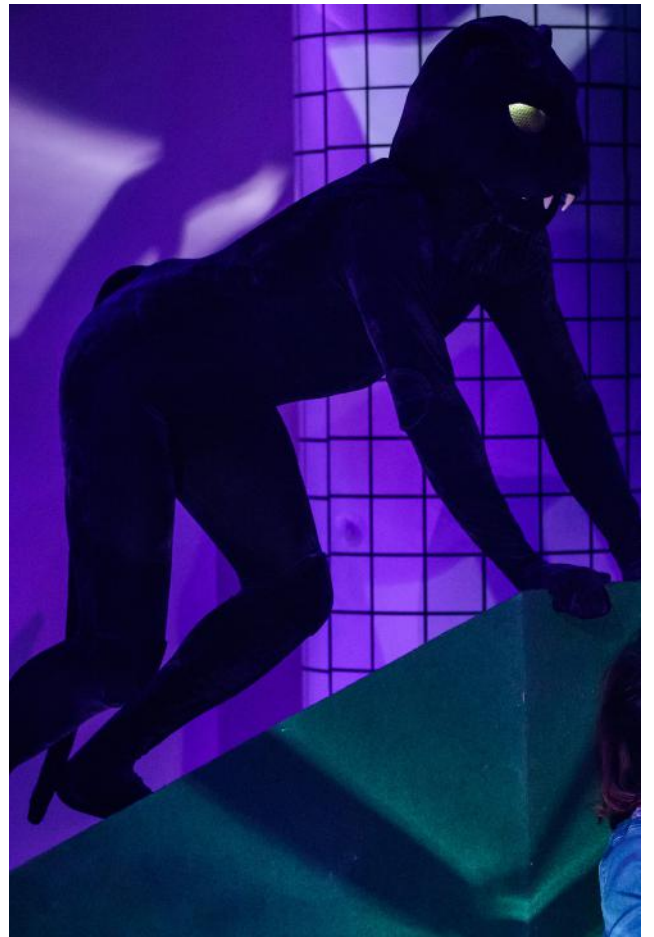
Costume rendering by Jonathon Oxlade (2017)



Hazem Shammam as Diego



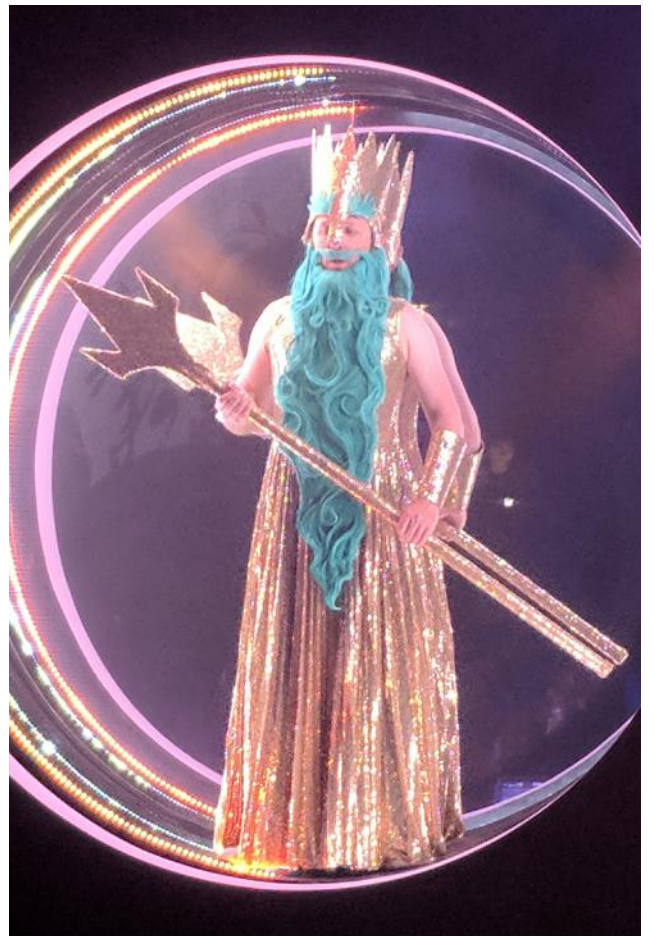
Costume rendering by Jonathon Oxlade (2017)



Hazem Shammass as Panther

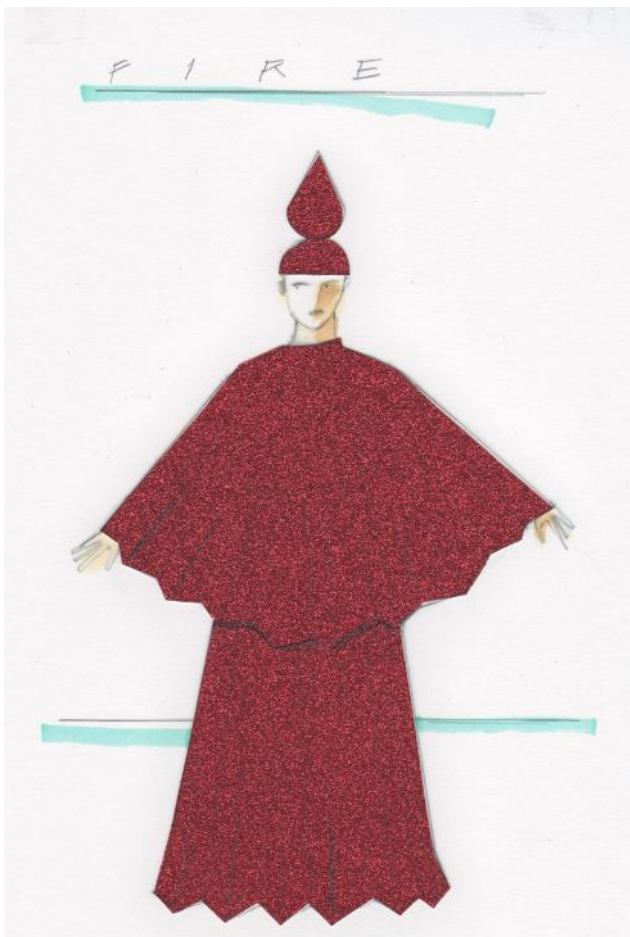


Costume rendering by Jonathon Oxlade (2017)



Matthew Whittet as Atlas





Costume rendering by Jonathon Oxlade (2017)



Hazem Shammass as Fire



Costume rendering by Jonathon Oxlade (2017)



Lucia Mastrantone as Water



# POST SHOW DISCUSSION

In *Atlantis* five actors play over 50 characters. What performance skills and techniques do the actors use to create these distinct characters?



Paula Arundell, Amber McMahon, Lucia Mastrantone & Hazem Shammās

Which character did you identify with the most? Why?



Amber McMahon & Matthew Whittet

The character Lally often breaks the fourth wall. What was the impact of these moments of direct address?



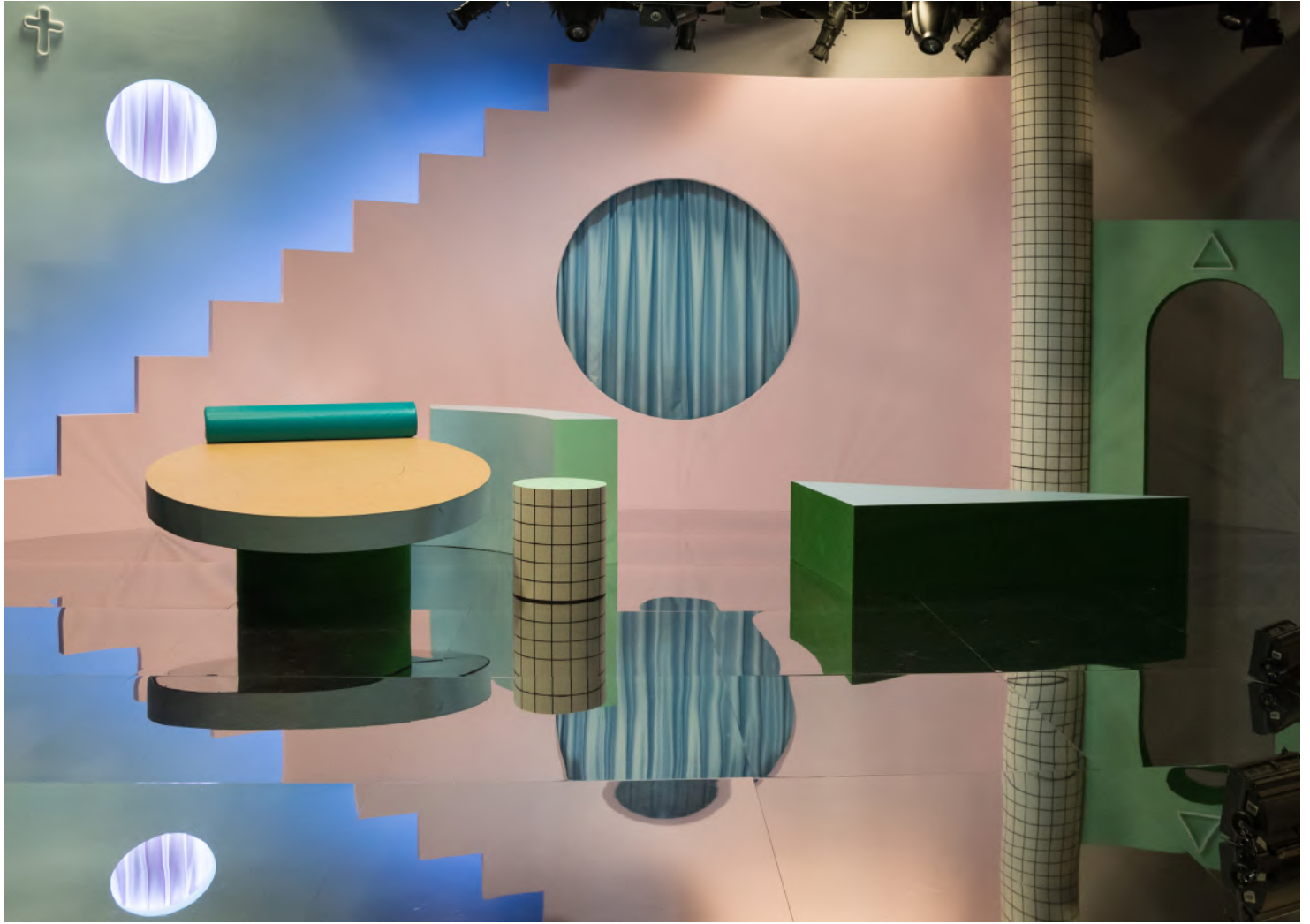
Amber McMahon & Lucia Mastrantone

Describe the use of lighting in the production. How did the lighting states and changes enhance the dramatic action, mood and style?





# PODCAST



Step behind the scenes with writer Lally Katz, director Rosemary Myers and actors Lucia Mastrantone and Amber McMahon as they discuss the wild adventure that is *Atlantis*.

Produced by Zoe Ferguson for Belvoir

Listen to the *Atlantis* podcast online here: <https://omny.fm/shows/belvoir/atlantis-backstage>



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