

TASMANIA PERFORMS  
PRESENTS THE TASMANIAN  
THEATRE COMPANY'S  
PRODUCTION OF

# *Sex, Death and a Cup of Tea*

FOUR GREAT NEW  
TASMANIAN PLAYS  
ABOUT LOVE, LOSS,  
BETRAYAL & FISHING!



TASMANIA PERFORMS PROUDLY PRESENTS THE TASMANIAN THEATRE COMPANY  
PRODUCTION OF *SEX, DEATH AND A CUP OF TEA* IN PARTNERSHIP WITH...

Brighton Council

Devonport Entertainment Centre

The King Island Dramatic Society

The Rotary Club of Scottsdale

Great Oyster Bay Regional Arts

Flinders Island Regional Arts

Palais Management Committee

Channel Regional Arts Group

The Great Lakes Community Centre Inc and Rural Alive and Well

Lighthouse Regional Arts Branch & George Town Council

PLAYWRIGHTS: Adam Grossetti, Finegan Kruckemeyer, Debra Oswald & Sue Smith

DIRECTOR & DESIGNER: Robert Jarman

ABOUT  
*tasmania*  
*performs*

Tasmania Performs is a State Government initiative that works in partnership with artists and regional communities to present excellent Tasmanian performances across the state.

Tonight's production of *Sex, Death and a Cup of Tea*, is touring to 13 communities across Tasmania, 3–21 August 2010.

#### TASMANIA PERFORMS

**Producer:** Annette Downs

**Management:** Performing Lines Ltd

**Graphic Designer:** Sarah Owen

**Web Development:** Glenn Jeffrey

If you would like to discuss the possibility of hosting a performance for your organisation or wish to send feedback to the artists please contact: Annette Downs at Tasmania Performs

annette.downs@artsatwork.com.au

Phone: 03 6233 5935

We love to hear your feedback.



Tasmania Performs is supported by Tasmania's Minister for the Arts through Arts Tasmania



## thanks

Many thanks to our Tasmania Performs Presenting Partners and their volunteers, we couldn't do it without you, and if we did... it wouldn't be nearly as much fun!

- Brighton Post Office, Brighton Council and Cathy Harper
- Devonport Entertainment Centre, Debbie Kershaw and staff
- Shirley Stebbings, Peter Nun, Troy Smith, Annette Brooks, The Tasmanian Community Fund, Mel Blake & Sally Marsden
- The Rotary Club of Scottsdale, Jan Hughes, Scottsdale DHS, Pamella Krushka, Grant Morrison and Roses Newsagents
- In St Helens: John McCullum, Carol Liefing from Choc-A-Lolly and Elaine Sullivan from Purple Possum Wholefoods, Star FM, Heidi Howe and Judy Spilsbury
- Viv at Bear Cottage Crafts and the hardworking committee of Great Oyster Bay Regional Arts
- Raoul Harper, Flinders Island Council, Megan Boyes, Annabel Apps, Sally Walker, Steve Kacir, John Hizzard & Flinders Island Regional Arts
- Palais Management Committee, Charles Zuber and David Sales
- Channel Regional Arts Group, Jane Marris and Dr. Annick D. Anselin
- Lighthouse Regional Arts, Lorraine Wootton, George Town Council and George Town Dry Cleaners, Tamar FM and all local businesses that have displayed our posters
- The various businesses that provided ticketing outlets across the State
- The Great lakes Community Centre Inc, Community Rural Alive and Well, Central Highlands Council, Central Highlands Lodge.

If you enjoyed the show and had a great night out... feel free to buy the people above a drink, they've earned it!

Tasmania Performs also thanks Wendy Blacklock and the team at Performing Lines who manage the project, Tasmanian Regional Arts, Darren Willmott, Jen Cramer, Ten Days on the Island, Arts Tasmania and arts@work for their ongoing support.



Thanks to Flinders Council for all their support



Many thanks for the rehearsal space and support



Many thanks for assistance with King Island costs



ABOUT  
*the tasmanian  
theatre company*

The Tasmanian Theatre Company is a professional theatre company for all Tasmanians. It produces contemporary Australian theatre and focuses on telling Tasmanian stories and promoting the work of Tasmanian artists.

The Company operates three major programs:

The Professional Producing Program which includes public seasons of plays, commissioning and developing new work, a training program, an annual playreading series of 10 new Tasmanian plays, partnering with other arts organisations and regular touring throughout the state.

The Aurora Energy Community Enrichment Program is a state-wide program which includes programs for and with indigenous performers, emerging artists, young people, elderly people, prisoners and performers with a disability.

The Theatre Royal Backspace is the performance home of the Tasmanian Theatre Company. The Backspace offers a curated support program for independent Tasmanian theatre artists. In 2011 a new program: Creative Coalitions will be made available to artists from around Tasmania.

Visit [tastheatre.com](http://tastheatre.com) for the latest Tasmanian Theatre Company news, production information, online bookings and email updates.



Tasmanian Theatre Company partners



**BOARD OF DIRECTORS**

Shirley Abel, Susan Benner, Jan Field, James Groom, Greg Shaw, Deborah Vaughn

**STAFF**

**Artistic Director / CEO:**

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ABOUT

*sex, death and  
a cup of tea*

In 2008, four internationally regarded playwrights spent a week in four widely separated and unique Tasmanian communities, Miena, Swansea, King Island and Zeehan. Each playwright drew inspiration from the communities and their people to write four new plays. *Sex, Death and a Cup of Tea* – an eclectic offering of keenly observed perspectives on the Tasmanian experience. Four great stories about love, loss, laughter and coming home. Linked by journeys across beautiful landscapes and between emotional states, *Sex, Death and a Cup of Tea* is funny, poignant and provocative theatre. These plays are unique and at the same time universal, reminding us how our own sense of place can connect us to those miles away.

ABOUT  
*tonight's  
program*

*The Seagull*

written by Sue Smith and inspired by the Zeehan community

*Bull Kelp*

written by Debra Oswald, and inspired by the King Island community

Interval 20 minutes

(Note King Island will have 3 intervals, one after each play).

*Sex Death and Fly Fishing*

written by Adam Grossetti and inspired by the Miena community

*The Exceptional Beauty  
of the First and Last*

written by Finegan Kruckemeyer and inspired by the Swansea community

The show contains adult themes and occasional strong language, recommended 15 years+

Duration – 2 hours (including interval)

*Sex, Death and a Cup of Tea* was originally commissioned through a partnership between the Australian Script Centre and the Tasmanian Theatre Company to commemorate the Centre's 30th anniversary.



## a note from the director

ROBERT JARMAN

Tonight we present four plays set on a island, Tasmania. Or rather, two islands, for one of the plays is set on King Island.

(Interesting facts: Tasmania is not just one island. It is in fact made up of 374 islands greater than one hectare and 6,163 islets smaller than one hectare in size. And despite making-up only 0.9% of Australia's area, Tasmania has 8.2% of the nation's coastline. That's more coastline than Victoria and NSW combined.)

Lately I have been reading a lot of literature, mostly plays, set on islands. Islands assume many functions in human imagination. An island can be a utopia, an undiscovered Garden of Eden: idealised places that exist only in the idealised maps of dreamers. Then there is the fantasy of the desert island, the very emptiness of which makes it potent with freedom and danger, gain and loss. Whilst waiting to be rescued, the desert island cast away frequently undergoes a journey of self-discovery. Islands can become a sort of melting pot, populated by people thrown together and forced to interact by the mere fact of their isolation. Conversely, an island can be a fortress, repelling both physical and cultural invaders. And of course an island can also have a darker side and has often been a prison, a place of banishment and exile.

But from my reading it seems that, in writing about Tasmania, our island home most often serves the function of a refuge, a place of healing and renewal.

Within Australian regional writing, and especially play-writing, this 'healing' theme seems to be very particular to Tasmania. Compare, for example, plays from or about North Queensland, which seem to focus on that region's attraction as a 'sea-change' destination (escaping to the tropical rainforest), or the Northern Territory, which is a

location for escape from the 'South' and all that implies. No, Tasmania seems, again and again, to present not as a place that people escape to, but rather as a place that people actively come to (or happily discover), and where they find healing.

That may be an interesting observation, but of course the really interesting question is: why? Is it because of the place itself: the pristine landscape, the clean air, the crisp autumn mornings? Is it the leisurely pace of life? Is it – and here I risk sounding a bit too 'spiritual' – the fact that, with its sad and bad convict and indigenous history, Tasmania is a place so desperately in need of healing that healing is what it offers?

I don't know. But it seems to be a fact (based on my reading anyway) that this is how Tasmania is seen from both the out- and inside. And it is a theme that resonates through the plays tonight. I hope you find some laughs, some comfort, and perhaps, if you need it, some healing in them.

## playwrights

ADAM GROSSETTI

Adam Grossetti writes for theatre, film, television, radio, and print media. His plays include; *Dogs*, *Pitchfork*, *Lost Lagoon*, *Cavallo A Horse Cavallo*, *Ashen Sky*, *The Burnt Ground*, *Hotel*, *Mano Nera*, *3606202*, *The August Moon* (co-writer with Jean-Marc Russ), *Naked*, and *Cold*. They have been produced throughout Australia at theatre companies including The Old Fitzroy Hotel, Belvoir Street Theatre ~ Downstairs, Queensland Theatre Company, Sydney Theatre Company, Darwin Theatre Company, and heard on ABC Radio National. He has written television drama for Network Nine, and Network Seven.

*The August Moon* (co-writer Jean-Marc Russ) premiered at Queensland Theatre Company as part of their 2008 season. His play *Naked*, an adaptation of Luigi Pirandello's play *Vestire gli ignudi*, was commissioned by The Sydney Theatre Company. His play *Mano Nera* for which he won the Queensland Premiers Award for Drama in 2005, has been optioned by Queensland's New Holland Pictures and Adam is currently writing the screenplay.

As an actor Adam has worked for both the commercial and non-commercial Australian television networks on programs including *ThornBirds ~ the missing years*, *Love is a Four Letter Word*, *Water Rats*, *ABC Fly TV*, *RAGE with Midnight Oil*, and most recently in the Australian feature film *The Combination*.

He is the recipient of the Queensland Premiers Award for Drama, Philip Parsons Young Playwrights Award, and Sydney Fringe Festival – best script, Best short film ~ Brisbane Film Festival.

Adam is currently living and working in New York

## FINEGAN KRUCKEMEYER

Finegan Kruckemeyer (28) has had 42 of his commissioned plays performed around Australia, North America, Europe and Asia. He has 11 new works premiering this year, with seasons in England, Ireland, China, USA, New Zealand, the Sydney Opera House, the Adelaide Festival of Arts, the Perth International Arts Festival, Tasmania, Victoria and Queensland.

In 2009, Finegan received the Australian Writers' Guild Award (AWGIE) for Best Children's Play in Australia for *The Tragical Life of Cheeseboy* (Slingsby), which has toured to festivals in USA, Singapore, Spain, Scotland, England, and the Sydney Opera House. He was named 2009's Young Tasmanian Artist, 2008's Best Children's Theatre Playwright and 2007's Best Playwright in the SA Oscarts, and received the 2006 Jill Blewett Playwright's Award, and 2002 Colin Thiele Scholarship.

Finegan was one of 25 artists selected worldwide for the ASSITEJ Next Generation. He was an invited speaker at the 2008 Take Off Childrens' Theatre Festival (England), the 2009 Schächpir Festival (Austria) and Imagine Festival (Scotland), and the 2010 ITYARN Children's Theatre Conference (Argentina).

Finegan was born in Ireland, and moved with his family to Adelaide at eight. His formative experiences in children's, integrated, community and adult theatre all occurred in South Australia, under a string of important and generous mentors. In 2004, he moved with his wife Essie to Hobart, Tasmania, from which he now writes for national and international companies.

He is represented by the Cameron Creswell Agency. Examples of his work can be seen at [www.doollee.com/PlaywrightsK/kruckemeyer-finegan.html](http://www.doollee.com/PlaywrightsK/kruckemeyer-finegan.html), and [www.finegansworks.com](http://www.finegansworks.com)

## DEBRA OSWALD

Debra Oswald is a writer for stage, film, television and children's fiction. Debra's television credits include award-winning episodes of *Police Rescue*, *Palace of Dreams*, *The Secret Life Of Us*, *Dancing Daze* and *Sweet and Sour*. She's also written for children's programs including *Bananas in Pyjamas*, *Outriders* and *Magic Mountain*. Debra is co-creator of the new Network Ten television series *Offspring*.

Debra's stage plays have been produced around Australia. Gary's House, *Sweet Road* and *The Peach Season* were all shortlisted for the NSW Premier's Literary Award and her play *Dags* has had many Australian productions and has been published and performed in Britain and the United States. Gary's House has been on the senior high school syllabus and been performed in translation in both Denmark and Japan. *The Peach Season* won the 2005 Rodney Seaborn Playwright's Prize. *Mr Bailey's Minder* broke the Griffin Theatre's box office record in 2004, toured nationally in 2006 and was produced in Philadelphia in 2008.

Debra has written three plays for the Australian Theatre for Young People – *Skate*, which was performed in Sydney, on a NSW country tour and at the Belfast Theatre Festival; *Stories in the Dark*, which premiered at Riverside Theatre Parramatta in 2007 and won the NSW Premier's Literary Play Award in 2008; and *House on Fire*, which was staged in Sydney in June 2010. She is the author of three 'Aussie Bite' books for kids, including *Nathan and the Ice Rockets*, and six novels for teenage readers: *Me and Barry Terrific*, *The Return of the Baked Bean*, *The Fifth Quest*, *The Redback Leftovers*, *Getting Air* and *Blue Noise*.

## SUE SMITH

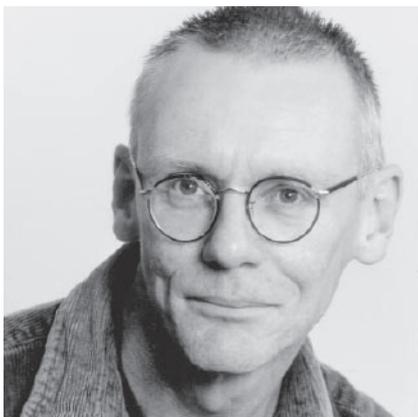
Sue Smith is a multi-award winning screenwriter and script editor. Her credits include the ABC miniseries *Bastard Boys*, the feature film *Peaches*, and the SBS miniseries *RAN*, which Sue co-wrote with John Alsup and Alice Addison.

Other credits include the telemovies *Temptation* and *The Road From Coorain*, and, in partnership with John Alsup, the adaptation of *My Brother Jack*, the ABC series *Bordertown*, and the mini-series *The Leaving of Liverpool* and *Brides of Christ*. Her first stage play, *Thrall*, was produced by Tamarama Rock Surfers in 2006 and *In the Violet Time* was showcased at the National Play Festival 2008. Sue's professional theatre debut, *Strange Attractor*, received a very successful premiere at the Griffin Theatre in 2009.

Sue also wrote the libretto for *Rembrandt's Wife*, which premiered at the Victorian Opera April 2009 and was nominated for an AWGIE and Green Room Award.



## director and designer



ROBERT JARMAN

Robert Jarman is a director, performer, writer, designer and teacher.

Previously for the Tasmanian Theatre Company, Robert directed the inaugural production of *Bombshells* (2008), starred in *I Am My Own Wife*, and earlier this year designed *Andrew Corder Thinks Twice*.

In addition to numerous independent projects, Robert has directed and/or performed for all major Tasmanian performance companies. Robert's performance credits are extensive: over a hundred productions, mainly in Tasmania, Sydney and North Queensland, and national touring. He has created a series of eight solo shows; the most recent, *The Spectre of the Rose*, was invited for presentation (its third season) in the 2007 Ten Days on the Island Festival.

Writing credits include his own one-man shows, several opera libretti, school programs for the Tasmanian Symphony Orchestra, and numerous magazine publications.

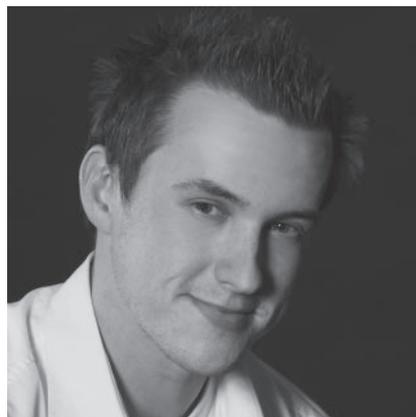
Robert has been an occasional lecturer in Performance and Communications, Movement, Music-Theatre, Opera and Cabaret for the Tasmanian Conservatorium of Music, and in Modern Drama for the Department of English, UTAS. He has also tutored at Al Quds University (Abu

Dis), Birzeit University and Ashtar Theatre Company (Ramallah), and is an associate member of the General Union of Palestinian Artists.

A past-member of numerous arts boards and committees, Robert currently sits on the Arts Tasmania Assistance to Individual Panel, and the Regional Arts Tasmania Funding Panel.

In 2002, Robert was awarded the Centenary of Federation Medal for services to the performing arts and in 2009 was one of eight nominees, drawn from across all art forms, for the inaugural Distinguished Tasmanian Artist Award.

## cast



SCOTT FARROW

Scott Farrow debuted at age 17 as Huck Finn in *Big River* at the Theatre Royal (Summerstock Theatre Company). Since then he has been seen in many performances in Hobart including Jared in *Blackrock* and Mark Renton in *Trainspotting* (Old Nick Company), Kenickie in *Grease* (Pierrot Productions), Roger in *RENT* (ExitLeft), and Tobias Ragg in the critically acclaimed production of *Sweeney Todd: The Demon Barber of Fleet Street* (Shouting in the Evening) and Scott featured as The Rum Tum Tugger in the arena spectacular *Cats* (ExitLeft). In 2007, Scott played Jamie in the Jason Robert Brown musical *The Last Five Years*.

Scott was one of only 2 Tasmanians selected for the 'Top 100' vocalists in the country, in the 2008 season of *Australian Idol* on Channel 10. Scott performed in two sell-out productions for the Tas Theatre Unit Trust, playing the student revolutionary Enjolras in *Les Miserables* and then performing the lead role of Chris in *Miss Saigon*. In 2010, Scott has performed in the premiere of *The Perfect Circle* and as the Hon. Paul Keating in the Old Nick Company's production of *Keating: The Musical We Had To Have*.



JEMMA GATES

Jemma Gates keeps herself busy by being a performer, an arts administrator, a film and tv production assistant and a remedial massage student. Studying at NIDA and at the Victorian College of the Arts she returned to Tasmania to live in 2001 and has since performed in plays produced by a number of companies including is theatre, Terrapin Puppet Theatre, Sleeping Dogs and the Australia Script Centre. For Blue Rocket Productions she has worked as a voice over artist on a number of series, most recently *Pixel Pinkie* and her last appearance on stage was in the premiere production of Tom Holloway's *Beyond the Neck*.



GUY HOOPER

Guy Hooper is an actor, teacher and academic. He was recently seen in the Tasmanian Theatre Company's production of *The Messiah*. Prior to moving to Tasmania he was Associate Lecturer in Drama at La Trobe University. Guy has worked as an actor for a range of Australian companies including Playbox, HotHouse Theatre, Zootango, Circus Oz, Back to Back Theatre, the Murray River Performing Group and Death Defying Theatre.

Guy has trained with Philippe Gaulier, John Bolton, Zygmunt Molik, Monica Pagnieux and Frankie Armstrong. Guy has created and directed many large and small performances for a wide range of organisations from big community parades to comedy festival pieces. He has made a number of TV appearances including an ongoing role on *Neighbours*.



JOAN MURRAY

Joan Murray is one of Tasmania's most experienced actors. During her early days in theatre she worked backstage at the RSC's Aldwych Theatre in London and attended classes at the Royal Academy of Dramatic Art. She has performed with companies as diverse as Arena Theatre, Theatre ACT, the State Theatre Company of South Australia, Whistling in the Theatre and the Melbourne Theatre Company.

Joan has toured Victoria Arts Council and community theatre shows and performed at La Mama many times. She has directed for companies including Theatre ACT, Women on a Shoestring and the Melbourne Worker's Theatre. Joan has performed in films and appeared on television in *City Homicide*, *Blue Heelers*, *Secret Life of Us*, *Halifax MD*, *Flying Doctors* and others. Joan has trained and worked as a Psychodramatist.



## credits

**SEX, DEATH AND A  
CUP OF TEA CREATIVE TEAM**

**Director & Designer** Robert Jarman

**Lighting designer** Andrew Macdonald

**Cast:** Scott Farrow, Jemma Gates,  
Guy Hooper & Joan Murray

**Composer:** Craig Wood

**Production Manager:** Jill Munro

**Lx and Sound Operator:**  
Andrew Macdonald

**Stage Manager:** Mattie Swanson

**Set realisation:** Jill Munro,  
Charles Parkinson, Roz Wren

**Costume maker / coordinator:**  
Helen Edwards.

**Set artwork:** Petra Lagewaard &  
Anja Reinalda

**Props:** Mattie Swanson, Kiah Davey

**Tertiary Secondment:** Irene Lemon

**Work Experience:** Sarah Johnstone,  
Oliver Carter

**TASMANIA PERFORMS  
TOURING TEAM**

**Supervisor & TTC AD:**  
Charles Parkinson

**Tour Manager:** Jill Munro

**Lx and Sound Operator:**  
Andrew Macdonald

**Stage Manager:** Mattie Swanson

**Cast:** Scott Farrow, Jemma Gates,  
Guy Hooper & Joan Murray



Ten Days on the Island  
25 March - 3 April 2011

*In 2009, Ten Days staged  
238 events in 99 venues  
in 52 locations across  
Tasmania.*

*In 2011, we'll be back: with  
theatre, dance, music, film,  
literature, visual arts and  
more from Tasmania and  
island communities across  
the world.*

*Ten Days 2011 launches  
in November. Visit [www.tendaysontheisland.com](http://www.tendaysontheisland.com)  
and sign up to the e-news  
for the latest news and  
programme updates.*

**Spot On<sup>®</sup>**  
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