A man and a woman are sitting on a wooden floor frame in a dark room. A spotlight shines down on them from the top right. The man is wearing a striped shirt and the woman is wearing a grey shirt. They are both looking towards the camera.

THE
VIOLENT
OUTBURST
THAT DREW ME TO YOU
by Finegan Kruckemeyer

MELBOURNE THEATRE COMPANY
— EDUCATION PACK PART B —

2 — 18 MAY
SOUTHBANK THEATRE, THE LAWLER

22 MAY — 7 JUNE
REGIONAL TOUR

MTCC MELBOURNE
THEATRE
COMPANY

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Throughout these notes, look out for these icons for opportunities to learn more:



Activity



Discuss



Interview

LEARN MORE

Enhance your theatre excursion with the following learning experiences connected to the MTC production of *The Violent Outburst That Drew Me to You*:

Teacher revision workshops: 11 – 12 September

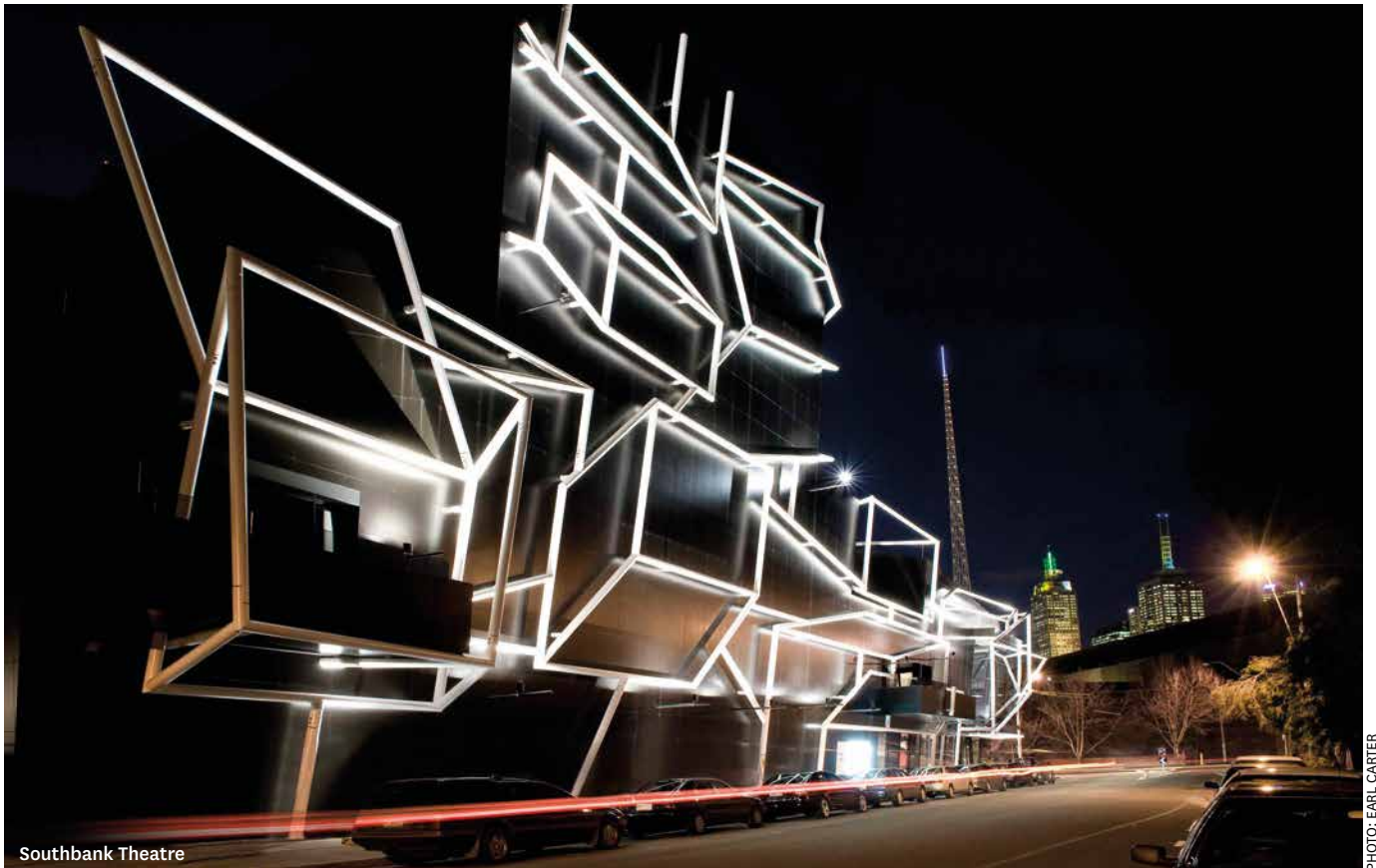
Regional workshops: On demand

HQ Tours: On demand

Learn more at mtc.com.au/education. To book, email schools@mtc.com.au or call 03 8688 0963.

Notes prepared by Nick Tranter Design by Helena Turinski
Production photos by James Henry

— MELBOURNE THEATRE COMPANY —



MTC is Melbourne’s home of live storytelling, producing an annual mainstage season of up to 12 plays, an annual Education production and diverse learning program, play readings, and more. MTC is one of the major performing arts companies in Australia, and one of the largest theatre companies in the English-speaking world. Founded in 1953, MTC is also the oldest professional theatre company in Australia, and currently exists as a semi-autonomous department of the University of Melbourne.

As Australia changed, MTC has changed with it. We like to think that we have frequently been at the forefront of Australian culture, introducing new ideas and new ways of looking at our lives, our society and the world; helping to explain a swiftly evolving landscape as we moved through it. Today, with Southbank Theatre as our performance home and our headquarters in Sturt Street, Southbank, MTC strives to present Melbourne audiences with the best drama from Australia and overseas to the highest standards.

Our Vision: To enrich lives with understanding and empathy through the storytelling power of the finest theatre imaginable.

Our Artistic Purpose: To produce classic and contemporary Australian and international theatre with style, passion and excellence in order to entertain, challenge and enrich audiences.

Melbourne Theatre Company acknowledges the Yalukit Willam Peoples of the Boon Wurrung, the First Peoples of Country on which Southbank Theatre and MTC HQ stand. We pay our respects to all of Melbourne’s First Peoples, to their ancestors and Elders, and to our shared future.

— ABOUT THIS RESOURCE —

Part B of the Education Pack for *The Violent Outburst That Drew Me To You* is designed to help you analyse the production in relation to your VCE Theatre Studies curriculum. This is a post-show resource, and is best used in combination with Part A of the Education Pack. Revisit Part A for information about the structure, setting, characters, contextual information, theatrical styles, and the playwright. While this pack is intended to support your study, teachers and students should consult the VCE Study Design and VCAA documents for information about assessment tasks and examinations



Revisit Part A

Revisit Part A of this Education Pack for information about contexts, setting, structure, characters, theatre styles, and the playwright at mtc.com.au/education

— CAST AND CREATIVES —



Josh Price
Timo / Mal / Ensemble



Harry Tseng
Connor



Izabella Yena
Lotte / Teacher /
Ensemble



Prue Clark
Director



Romanie Harper
Set & Costume
Designer



**Amelia Lever-
Davidson**
Lighting Designer



Ian Moorhead
Composer & Sound
Designer



Lyndall Grant
Fight Choreographer

The Fry Chronicles by Stephen Fry

Extract from The Fry Chronicles by Stephen Fry used with permission.

— CHARACTERISATION —

For summaries of each character, revisit Part A of this Education Pack. Here, we share insights from the cast about their roles in *The Violent Outburst That Drew Me To You* and the rehearsal process.

CONNOR

Connor is played by Harry Tseng. Connor is the protagonist of the play, and he narrates much of the action in Part One through direct address to the audience.



Harry Tseng (Connor)

‘Connor’s driving force is wanting to find his people, and wanting and wanting to be in a place where he can be himself with his people.’

Tseng says the play deals with heavy issues by making them light, and Part One is presented in an energetic comedy mode. Tseng uses exaggerated gestures, movement and facial expression to portray the teenage Connor in a ‘comic book’ style. Part One has many short scenes, with a mix of vignettes and direct address, so he switches between interacting with the world of the play and that of the audience. With the shift in style that comes with Part Two, Tseng’s acting skills become more nuanced, and he employs a more naturalistic acting style to portray Connor’s boyishness, innocence and vulnerability. Tseng says the play puts a negative tone on phases, but Connor is ‘going through a chapter in his life’. Tseng notes that those chapters will keep going, and cites the character’s monologue at the end of the play as an exploration of the idea, and the chapters that lie ahead for Connor.



Acting skills

With a partner, make a list of all the ways Tseng uses his acting skills to create Connor in Part One and Part Two. Discuss how the actor uses these skills to show the character’s growth and development, with reference to specific moments in the play.



Harry Tseng

As an actor, Tseng’s background is mostly working in film, and his approach comes from a script analysis point of view:



Harry Tseng (Connor)

‘I start by looking at where my character sits within the story. What device I serve within the story. I’m finding some blocks for myself where I lack knowledge in theatre, so I’ve been doing a lot of reading about theatre.’



Characterisation

Discuss with your class how you approach a script initially, and how you develop your character. What have you read about different approaches to acting? Explore writing by Peter Brook, Stanislavski, Brecht and Laban.

When performing a character like Connor, the actor and director have to consider the elements of theatre composition, particularly variation and cohesion. As the audience sees Connor express anger and clash with various people around him, there is a deliberate effort to create crescendos and dynamics within the performance so that Connor isn’t always yelling. There are many ways to express anger, and we see Tseng manifest a number of these as Connor.



Expressing anger

Make a list of the moments when Connor expresses anger, and be specific about how Tseng shows anger through his acting skills. Choose two contrasting examples and write a paragraph about how this is used to engage the audience in a particular way.



Harry Tseng, Josh Price and Izabella Yena

LOTTE

Lotte is played by Izabella Yena. Compared to Connor, Yena says ‘Lotte’s anger is, in her perception, genuine. It’s valid. It’s from a place of hurt.’ Yena describes Connor’s anger as frustration, while Lotte’s anger is legitimate and authentic. ‘She’s actively angry,’ says Yena, ‘she chooses anger. As well as having reason to be angry and sad. I think she wants people to know she’s angry because she’s scared of being left by the sidelines.’ Yena explains that because Lotte has been expelled and dumped, she feels ‘second’, ‘so as a way of counteracting that feeling, she makes herself known’. Yena’s favourite line in the play is one of Lotte’s: *I need to piss*. ‘It’s quite aggressive and punctual,’ says Yena. ‘It’s so unapologetic, and it’s not something you really say as a woman in real life, and she says it twice! I just generally like swearing.’



Lotte's anger

Discuss Yena's comments above about Lotte and why she is angry. Relate this to the contextual information in Part A, and your own knowledge and experience of the world.



Izabella Yena (Lotte)

'We did some work with Laban, which explores effort actions. I found that informative when starting to work with a new character. Asking questions like "what is their literal weight in space, are they direct or indirect", then putting on each one until it feels in the ballpark. Lotte is quite direct.'



Laban's effort actions

Rudolf Laban is best known for his method of movement analysis, often known as Laban's Effort Actions. He categorised movement into component parts, each with two elements: Space (direct/indirect); Weight (strong/light); and Time (quick/sustained). These parts are then combined into eight efforts (e.g. a punch is direct, strong, quick). Research Laban and think about how his method can be used to develop characters.

Yena says this is a play about recognising that you can change. 'You can stop being A, B or C and be different,' says Yena. 'I think that's one of the differences between Connor and Lotte: he comes to that revelation, whereas Lotte isn't there yet – she might be in a sequel.'



Izabella Yena (Lotte)

'Theatre is about marrying everything together: design, style, tone, performance. In rehearsal I'll try to actively play against the costume design, for example the teacher's glasses and blazer, to see how it sits or doesn't sit. It makes you realise how useful costume is! I have glasses for a reason.'



Izabella Yena

TIMO, MAL AND MALE ENSEMBLE

The roles of Timo, Mal, Dad, Mr. Brenner and Driver are played by Josh Price. These characters cover a wide range of ages, backgrounds and physicalities. Price uses his acting skills in chameleon-like ways to change between these characters at lightning speed. Reflecting on the rehearsal process, Price says director Prue Clark was quite generous ‘in terms of giving us time to improvise and experiment’.



Josh Price (Timo/Mal/Ensemble)

‘We had a session at the start of rehearsals where we Izabella and I anatomised all of our individual characters and their qualities. We did an exercise where we had to appear in a doorway ‘cutting a shape’ that we might associate with that particular character, and then there was a series of tasks we had to do (e.g. deliver a line). That was really useful in terms of defining character for me. Particularly with this piece, where I play so many characters with very quick changes, I want to make sure they’re distinct from each other in terms of the storytelling.’

Price says his character development process is less of a psychological task and more about how he is serving the story. Price asks himself ‘how does the audience know I’m playing someone else?’ and finds ways to answer that question through performance. ‘Design plays into that too,’ he says. ‘I had been thinking of Mr. Brenner as a sports teacher, but when I saw Romanie’s costume design for him, that led me down a different pathway that was more fun.’ Price says preparing for this production has been about playing in the room.



Josh Price (Timo/Mal/Ensemble)

‘A lot of my access to characters has been vocal. Finding where Mal’s voice sits led me into a physical shape for him. Similarly with Timo, finding a vocal quality and using some of those Laban efforts has been useful.’



Analyse Timo

Analyse how Price played Timo, and make notes about how he used his acting skills to create the character on stage. Find examples from the play to support your claims.



Josh Price and Harry Tseng

Price notes that in the text, Timo and Mal both play pivotal roles in terms of Connor’s journey and creating or inciting incidents, or roadblocks that challenge him the most, whereas Mum and Dad are reactive and punishing. ‘Mal has the clearest backstory on the page,’ says Price. ‘For me, all my characters’ drives are in relation to Connor. Mal’s drive is to make sure Connor doesn’t make the same mistakes that he did. Timo’s driving force is just to get his mate to calm down, just chill out. That’s the clearest and most playable thing for me, and the most enjoyable. There’s a sense of warning with Mal.’ Price’s favourite line in the play is one of Mal’s: *That is an excellent clock*. ‘It reminds me of my dad,’ he says.



Harry Tseng, Josh Price and Izabella Yena

TEACHER, SEANNAH AND FEMALE ENSEMBLE

The team used Laban’s work to develop the ensemble characters that appear in Part One, archetypal characters that are often seen for only a few moments, and must be instantly understandable for the audience. Yena notes that many of these characters are seen ‘through Connor’s eyes, in the way that they react to him.’ You might interpret Seannah’s attitude as being Connor’s perception of her. Similarly, Lorraine doesn’t say much in the script, and this might be because Connor cares more about his uncle Mal and his bad-boy past, therefore only interacting with Lorraine in Mal’s orbit.



Female roles

Discuss how Yena uses her acting skills to create the characters in Part One. How are they distinct from Lotte? Make notes about voice, movement, facial expression, gesture, stillness and silence, and choose examples from the performance.

— REHEARSAL TECHNIQUES —

While many different rehearsal techniques were used in the development of this production (e.g. exploring Laban’s effort actions), three aspects of the rehearsal process are explored in more detail here.

IMPROVISATION

Yena reflects on the second day of rehearsal when the cast did a run through of the entire play, book in hand. ‘It was an informed improvisation,’ says Yena, ‘where we just powered through the play and made choices based on impulse. It’s there, up for grabs, to be played with and moulded, or not. We had a chat after about what worked, what didn’t, what we wanted to hold onto and let go of.’ The cast would often do informed improvisations like this before delving into the nuts and bolts of a scene. Price says this approach was good to quickly generate new, fun ideas. ‘Particularly when you’re doing multi-character work,’ says Price, ‘being given the license to make a new choice and try something stupid.’ Being more accustomed to film sets, Tseng said the improvisations were a new approach for him. ‘When you’re filming, you can’t waste shooting time,’ says Tseng, ‘so it’s interesting for me here being more vulnerable. Those improvisations are useful so long as you’re with a team that’s supportive and doesn’t make you feel stupid. Work toward who you think you are, play to your strengths.’

CREATING A SAFE SPACE

Yena says ‘we spoke at the beginning of rehearsal about what we need to be able to do good work’. The whole team, including the creatives, wrote a list of what they needed in the room to feel supported and safe. ‘It was a great way of getting everyone on the same page in a way that didn’t seem contrived,’ says Tseng. The permission to make mistakes was a key feature on this list. It operated as an informally agreed-upon contract for how the team would work together collaboratively.

REHEARSING WITH THE SET

Due to the highly physical and fast-paced nature of Part One, and the changes to the stage surface that occur in Part Two, it was important for the cast to rehearse with the set as much as possible.



Josh Price (Timo/Mal/Ensemble)

‘We’re literally performing in frames in Part One, and Prue has given Izabella and myself the limitation of only being able to perform within the hallways. That’s been really interesting and useful to have the frames in the rehearsal room – to work out how to fill the frame and communicate the character in relation to the frame – and I think it would be almost impossible to do that without the set in the space.’

Price adds that the set ‘dictates a very specific style of performance, because you can’t necessarily engage naturalistically.’ Yena adds that the design informs so much of the tone. ‘When we go to the forest,’ says Yena, ‘we’ve seen that space filled or blocked, so what does it mean for it to be hollow? As Lotte, I enter that space in Part Two and explore what are the extremes of motion and movement that I couldn’t do in Part One. The terrain is different.’



Discuss rehearsals

The team had four weeks to rehearse this production, with one week for bump-in, technical and dress rehearsals at the theatre. Discuss how you structure your rehearsals, and what kind of work you do together and individually to prepare for the production.

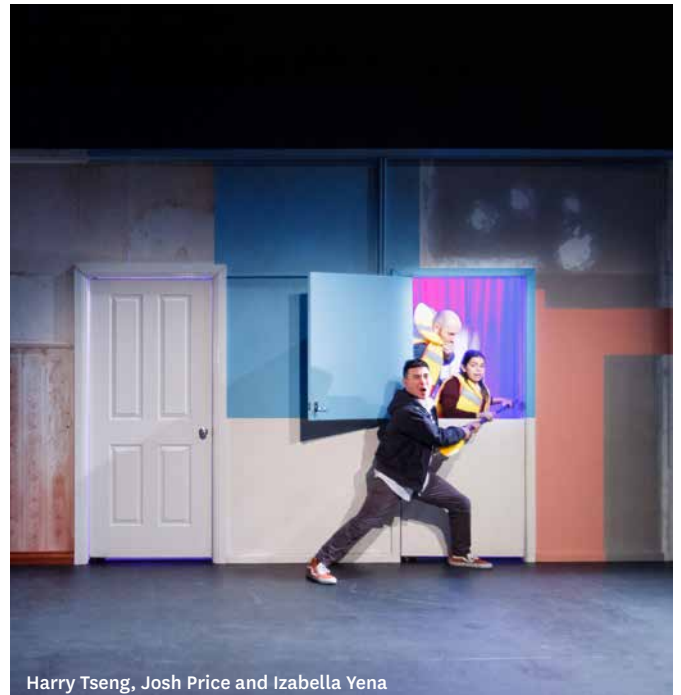
— SET & COSTUME DESIGN —



Romanie Harper

Romanie Harper has designed the set and costumes for this production. One of the challenges in designing for this play is the wide range of locations depicted in Part One, and the high-speed nature of the scenes and transitions. Harper's design allows for multiple worlds to come and go at a rapid pace, as they do on the page. 'It's a layered world,' says Harper, 'that can represent a house, a school, a gallery or a bus by opening

apertures and portals into spaces as quickly and easily as opening a door.'



Harry Tseng, Josh Price and Izabella Yena



Romanie Harper (Set & Costume Designer)

'The need for the space to represent and stand in for multiple spaces was a big influence for us, and the speed at which the first half of the play rockets along. With such short scenes it was important to find a way to bring both the actors and the audience into a new space in an instant. We also needed to make sure costumes and props were readily available for fast changes, so many of these elements were chosen knowing they would need to be used and discarded very quickly, or layered over each other to allow for quick costume changes.'



Revisit Part A

To read about Romanie's research and design references, such as the films of Wes Anderson, and work by artists including Gordon Matta-Clark and Kader Attia, revisit Part A of this Education Pack at mtc.com.au/education.



Set Model of Romanie Harper's design

THE FALLING WALL

The creative team wanted to show a clear shift in perspective with the arrival of Lotte. Harper says Lotte's presence undermines Connor's idea that he is alone and that everyone is against him. The falling wall also signals a shift for the audience: until this point we have been watching the action through Connor's eyes, he has been our narrator and we understand the other characters through his version of them, he sees teachers and parents as one dimensional authority figures simply out to get him.



Romanie Harper (Set & Costume Designer)

'When Lotte arrives, Connor no longer controls our experience of the story; she brings with her the autonomy of a real person, sharing her own experiences of frustration and anger at the world around her. It is important that she controls her own presence in the forest, and that she has a control of the space equal to Connor's. By this time the artifice of life at home, the daily grind of 'do this, do that', in the way Connor represents it to us, is destroyed and we are left in a realer, more emotionally connected, and honest space.'

Harper says that the creative team had a very solid idea of how the design would look and operate, so not very much has changed throughout the rehearsal process regarding the set design. This is partly due to the timelines that creative must work within at MTC. Set manufacture usually starts several weeks before rehearsals commence, with the goal being to have as much of the real set in the rehearsal room as possible. Even still, Harper says that once rehearsals began 'the actors brought new and inventive ideas and offers to the space that Prue and I would never have thought of on our own!'



Set rendering for Part One by Romanie Harper



Set rendering for Part Two by Romanie Harper

LOTTE'S COSTUME DESIGN



Romanie Harper (Set & Costume Designer)

'Lotte's costume is quite naturalistic. I wanted her to look authentic, and natural in the outdoors, forest environment. She is more comfortable in the wilderness than Connor so her comfortable boots, flannelette shirt and backpack are practical and worn. She is a quite a tough character, she's angry, assertive, unruly and a bit punk, her clothing choices reflect that.'



Discuss Lotte's costume

With reference to Harper's comments above, discuss how the designer used the elements of theatre composition in this costume. Use specific examples of how the costume was used in the performance.

SCHOOL UNIFORM EMBLEM

Harper has also included a detail that most audiences won't notice: the emblem on the school uniform costumes features a blue and red logo with the letters CHS and the motto 'waste of time'. This supports the idea that much of the play is seen through Connor's eyes, even to the point that he perceives the school as 'Connor's High School' or 'Crap High School' with an epigram to match. Harper's emblem artwork was embroidered onto the shirts.



Hear more from Romanie Harper

To read the extended Q&A with set and costume designer Romanie Harper, visit mtc.com.au/backstage.

Emblem design for school uniform costumes



Harry Tseng and Izabella Yena

MUM / LORRAINE / TEACHER / 'LADY'



Costume design for Izabella by Romanie Harper; (below) Izabella Yena with Josh Price and Harry Tseng on stage



DAD / BUS DRIVER / MAL / MR BRENNER / TIMO



Costume design for Josh by Romanie Harper; (below) Josh Price with Izabella Yena and Harry Tseng on stage





Costume designs for Harry and Izabella by Romanie Harper; (below) Harry Tseng, Josh Price and Izabella Yena on stage



— PROPS —

There are many props in this production, particularly in Part One. There are several hooks on the back of the façade wall for the cast (in particular Price and Yena) to easily access props and costume items when rapidly changing character. Some of the props used in the production include:

- paint rollers
- teacup
- clipboards with pencil on string
- lifejackets
- oar
- money
- wallet
- mugs
- oil gauge
- plush kangaroo
- cassette tape
- backpacks
- sleeping bag
- bow and arrows
- whittling stick and knife
- pen
- BBQ tongs
- oily rag



Discuss props

Discuss which props you think were purchased, and which were made by the MTC props team. What is the function of each prop? Beside each, make a note about which scene it was used in and how it functioned. Think about what the rear of the set's façade might look like with these props and various costume items hanging on hooks.



Harry Tseng, Josh Price and Izabella Yena on stage



— LIGHTING DESIGN —



Amelia Lever-Davidson

Amelia Lever-Davidson has designed the lighting for this production. While preparing the lighting design, Amelia created and devised rules for herself around how light appears and functions in the play. 'I have attempted to use lighting to create two very different worlds,' says Amelia, 'that each has their own unique language and logic.' While creating the design, Lever-Davidson was drawn the way that we experience interior spaces versus exterior ones. 'In Part One, the audience are abruptly moved through a number of "real", mostly interior spaces,' she says. 'The lighting inside of the set will often shift with the locations so the audience can register the different qualities of light that may exist in these spaces – the fluorescent lights of a gallery, the glow of a television, the warm interior glow of a house.' This contrasts with her lighting design for Part Two, in the forest:



Amelia Lever-Davidson (Lighting Designer)

'The forest will have a completely different lighting logic. I'm not creating a real forest, but rather an environment that can support Connor's journey. The lighting is reflecting the way light appears and functions in a forest, so we are able to explore using more non-naturalistic lighting, such as side light, to help us create a more wild and magical space. While light in the forest does not reflect a real place, a sense of time passing from day to night remains important structure to the story telling. The lighting will help the audience register time passing through the use of colour, angle and direction.'

Lever-Davidson also says her lighting design will reflect the transformation of the set design. 'As the set design begins to fragment and splinter, the lighting will also begin to strip itself back from the fullness of a "real" space towards a more abstract, expansive and austere environment.' Through her design, Lever-Davidson aims to shift the audience's perception of the space as the play progresses.

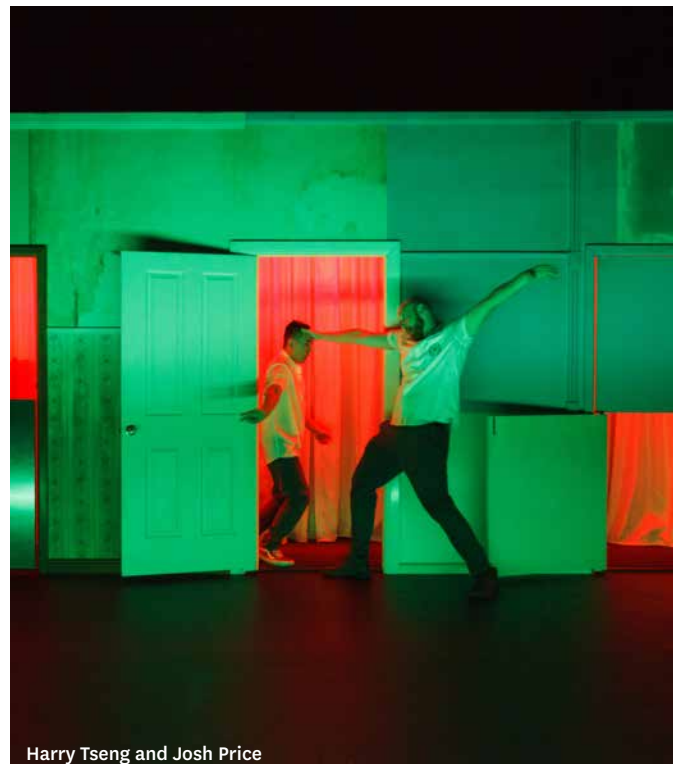
THEATRE TECHNOLOGIES

The lighting design makes use of a mixture of tungsten and LED fixtures to help create a palette with which Lever-Davidson creates a number of looks. 'Different fixtures bring with them different qualities of light and capabilities,' says Lever-Davidson. 'I have chosen a number of coloured LED fixtures, which are used as practicals within the set.' Using LED fixtures allows her to create a number of highly colourful looks that can change very quickly. The fixtures are very small which allows them to be concealed easily in the set.



Amelia Lever-Davidson (Lighting Designer)

'The classic tungsten theatre lights allow light to move in a different way by using the gentle fade that these lights are known best for. They also have the ability to shape and control the beam more easily.'



Harry Tseng and Josh Price

FUN AND FIERY

For Lever-Davidson, this play is a fun and fiery portrait of being a teenager. ‘Through the eyes of Connor, the audience is granted access into the time in adolescence where we are beginning to grow into our new identity as an adult, but where we still not yet quite have the tools or the vocabulary to properly occupy this new place in the world. As the story builds towards Connor’s violent outburst, there is a level of self-consciousness in the way lighting is behaving in the space, as it needs to keep up with the way Connor is choosing to tell us the story. We see the world through his eyes, and the intensity and quality of the lighting changes are controlled and instigated by him.’



Amelia Lever-Davidson (Lighting Designer)

‘Once we are in the forest, Connor is no longer in control of the theatrical devices he made use of in the beginning of the play. The lighting becomes more gentle and spacious, supporting the time and space Connor needs to come to terms with his place in the world.’

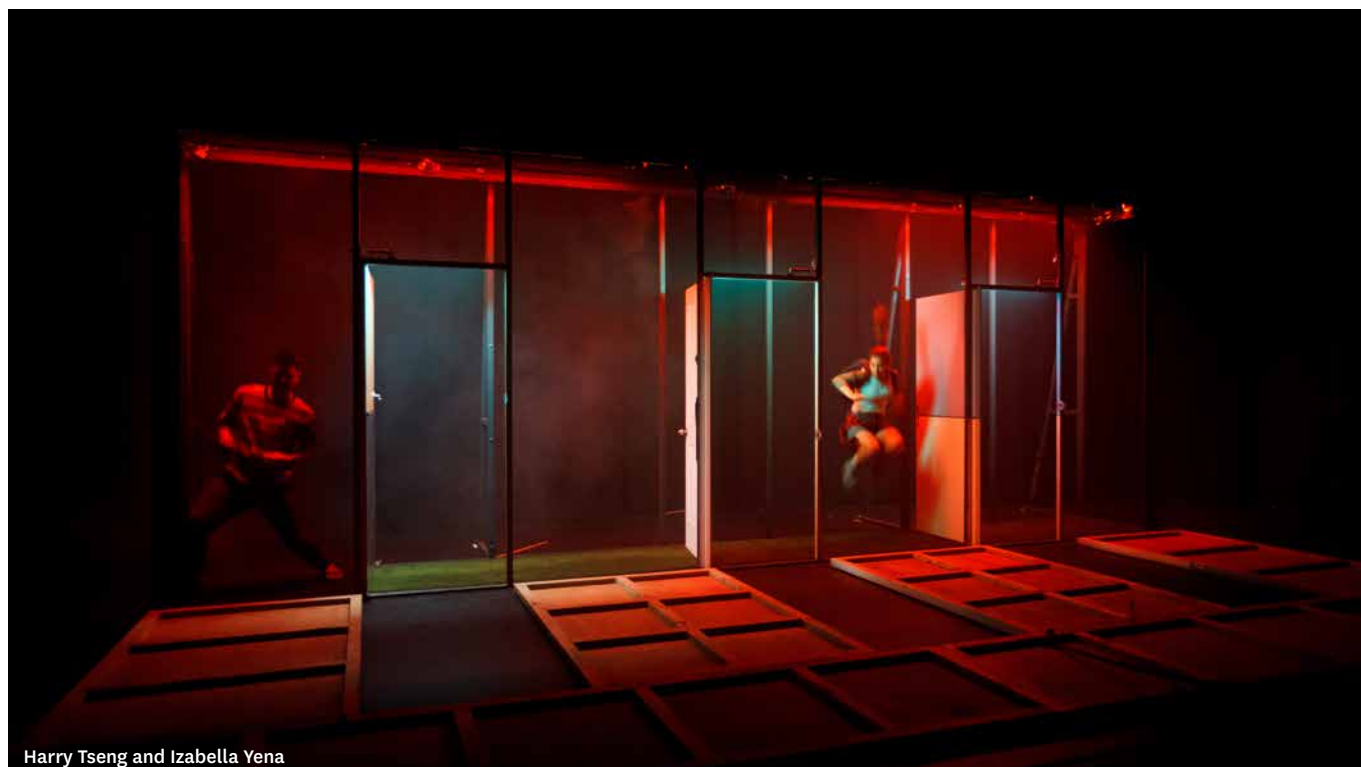
RHYTHM



Amelia Lever-Davidson (Lighting Designer)

‘Lighting in its simplest form is a story telling device and as a designer I’m trying to find the best way that I can help tell the story. Lighting design was once described to me as being similar to the role of film editor as we are often controlling the rhythm of the story telling. The way in which lighting designers control rhythm is in the way light moves in the space. Light transitions can act like a “jump cut” where it quickly lands us in another location, or we slowly transport the audience through a soft fade in which we can register the shift in light.’

Lever-Davidson says the script has a very specific rhythm that the creative team must respond to. She describes Part One as ‘fast and furious’, with many short scenes and snap transitions. ‘The rhythm can feel very abrupt as we quickly move the audience through a series of snapshots.’ Connor switches between interacting with the audience and with the other characters, shifting gears like a racing car driver. ‘As Connor is responsible for the story telling,’ explains Lever-Davidson, ‘the creative team need to rhythmically match Connor’s ascent into his violent outburst.’ By quickly and dramatically changing lighting states as each new scene begins, Lever-Davidson creates theatrical “jump cuts” that propel the rhythm of the performance forward.



Harry Tseng and Izabella Yena

As the play progresses, the scenes become gradually longer, and Connor eventually stops interacting with the audience as he's drawn into Lotte's world. 'In the forest the audience is finally given time to breathe with more space for more gentle story telling,' says Lever-Davidson. 'This more gentle rhythm allows the audience to be carried more gently alongside Connor and Lotte's journey.'



Amelia Lever-Davidson (Lighting Designer)

'A lighting state always sits in opposition to what you've just previously seen and experienced, and the new found softness of the rhythm of light in the space should sit very differently alongside the pace of Part One. As Connor and Lotte decide to travel deep into the forest, lighting supports a more natural sense of time passing from day, to dusk, to deep night.'

REHEARSALS

In the rehearsals process I am always in discussion with my team around the how we can best tell the story. In this production, the sound designer and I are working closely together to ensure that the relationship between lighting and sound is instrumental in this. We are often in discussion around timing and the pace of fades and cuts, and always trying to find moments of unison.

PART ONE TO PART TWO

Lever-Davidson says Part One of the play exists in a number of 'real' and tangible spaces that Connor occupies in his day-to-day life. 'The lighting in Part One will create these spaces through a more naturalistic use of light,' says Lever-Davidson. 'While we are embracing a colourful, quick "pop-up book" aesthetic for the opening scenes, montages and flashbacks, the lighting looks and behaves the way it does in the real world. The light will be toned in more natural tints and will reflect the way lighting looks in these real spaces.'

In contrast, Lever-Davidson's lighting for Part Two creates a more imaginative and expansive space. 'While the forest is a more honest and real space in Connor's emotional development, the lighting will embrace a kind of lyricism, becoming a more magical version of a forest.' Lever-Davidson likens the forest in the play to those in fairy tales, 'an in-between place to get lost in, and to be found again'. The lighting helps to create this world by shifting from the quality of light used in Part One, to more dramatic and sculptural angles. 'Light should no longer connect with the logic of the real world,' says Lever-Davidson, 'but create a world that transcends the everyday.'



Discuss contrast and variation

Discuss how the lighting designer uses the elements of theatre composition to organise components of the production and create deliberate effects. Use specific examples from the production.



Amelia Lever-Davidson (Lighting Designer)

'I'm always the most excited lighting for the opening of a play. At the beginning of the play you make a pact with the audience about what your doing, and the first five minutes are so critical as they tell you how you're going to tell them the story.'



Hear more from the Lighting Designer

To read the extended Q&A with Amelia Lever-Davidson, visit mtc.com.au/backstage.

NOTE: Due to constraints of the venue, MTC is unable to reproduce Amelia Lever-Davidson's original lighting design for performances at **The Potato Shed, Geelong**. Audiences should note the following changes: reflective timber floor (different from matte black stage in other venues); no booms; overhead wash only; and no specials in the rig. The set-electrics (notably the LED strip within the frame) are still incorporated, but the effects appear slightly different with the reflective floor.

COMPOSITION & SOUND DESIGN



Ian Moorhead

Ian Moorhead describes his composition and sound design for *The Violent Outburst That Drew Me To You* as belonging in the world of its two protagonists, Connor and Lotte. He says the sonic world of the play is immediate, a bit 'shouty', heightened, funny and self-aware. 'It pops up from nowhere and places us in moments of memory, in a hallucinatory dream accompanied by the dulcet tones of Stephen Fry, deep in a forest by night, and even in a fantasy of what might lie ahead.'



Ian Moorhead (Composer and Sound Designer)

'Connor and Lotte are two teenagers struggling to manage their anger. This has given me permission to create some pretty loud and angst-ridden music that reference elements of dubstep and more chaotic, growling metal. I wanted to create a sense of danger in the music that cuts against the comedy and pathos within the writing. These elements are instead supported by the sound design.'



Create transition music

Based on Moorhead's comments above, choose a transition between two moments in the play and create a piece of music that could be used to enhance this moment. You might consider using a program like Audacity or Garageband to create your music.



Izabella Yena and Harry Tseng

COHESION IN SOUND

One of the starting places for the Moorhead's composition was offered by the director Prue Clark, who drew him to the 1968 song *Bonnie and Clyde* by French songwriter Serge Gainsbourg, recorded with Brigitte Bardot. The song tells the story of Clyde Parker and Bonnie Parker, two fugitives of the run. 'We enjoyed the idea of Connor and Lotte being a modern day equivalent,' says Moorhead, 'running together through the forest. I have sampled the opening chord progression from the original and have used it as a bed in many of the scene changes throughout the work.' An instrumental version reappears as Connor tunes the car radio.



Ian Moorhead (Composer and Sound Designer)

'Part One contains lots of short scenes, which has the potential to break the pace of the action. I've tried to maintain momentum by creating music for these scene changes that is vibrant and beats-driven with sharp in-and-outs so that we end one scene and are thrown quickly into the next. As we move further into Part Two, these transitions become more blurred and languid as we move deeper and deeper into the world of the forest.'



Elements of theatre composition

Discuss how Moorhead's music and sound design relates to the elements of theatre composition.

Reflecting on the rehearsal process, Moorhead says one of the scenes that took a while for the team to find a solution to was the montage in Part Two when Connor first engages with the forest environment. 'It wasn't until we found that moment musically that it really took off,' says Moorhead. The sound design begins with an 8-bit video game quality (replicating the *Bonnie and Clyde* chord progression) then drops into a heightened underscore that references action movies like Rambo. 'From there we have a bit of fun punctuating moments with sound as Connor rather unsuccessfully attempts to conquer his surrounds.'



Ian Moorhead (Composer & Sound Designer)

'The play for me is about the struggle for identity. Both Connor and Lotte are striving to find themselves in a world that they are still learning. As a result, this spills out in a variety of ways ... including anger. But there is also a lightness, a humour and a self-awareness that comes as well. I hope that my design contains moments of all of these elements.'



Hear more from the Composer & Sound Designer

To read the extended Q&A with Ian Moorhead, visit mtc.com.au/backstage.



Izabella Yena and Harry Tseng

— THEMES —

The cast offer their insight as to the big ideas that this production explore. Revisit Part A of this Education Pack to read more contextual information, and think about what themes you would emphasise in your interpretation of Kruckemeyer's text.



Izabella Yena and Harry Tseng



Harry Tseng (Connor)

'This is a classic coming of age story. It's about Connor discovering that it's ok to be angry. There's light at the end of the tunnel. I think we're so scared of change. Good or bad, change needs to, and will, happen.'



Izabella Yena (Lotte/Female Ensemble)

'I think it would be easy to say 'this is a play about anger', but I think it's a play about identity through anger and adolescence, and discovering who you are in the absolutely chaos that is being a teenager. It's about how friendship can have redemptive qualities. That point when you're a teenager when your friends become more important figures than your family. It's still totally a comedy. Growing up is hard, but it's funny – in retrospect.'



Josh Price (Timo/Mal/Ensemble)

'For me, the play speaks to the importance of moving through change, through chapters of life, and allowing yourself to change and not get stuck in a phase. Lotte and Connor are both in a phase that's about change. Looking back, when I was in that stage of life, it was about change and big choices.'

— ANALYSIS QUESTIONS —

The following analysis questions are offered to help you unpack the performance and make connections between components of the Theatre Studies curriculum. These questions should be considered as a starting point. Discuss your responses with your peers and explore how other members of the audience may have perceived the performance differently. Make sure you use specific examples and evidence from the production to support your ideas, and always consult VCAA documents when preparing for VCE assessment.



Harry Tseng, Josh Price and Izabella Yena

THE ART GALLERY

- Evaluate how lighting enhances this moment.
- Analyse how one actor used non-verbal skills in this moment.
- How are acting and design interrelated in this moment?
- Analyse and evaluate the use of theatre styles and motion in this moment.



Harry Tseng, Izabella Yena and Josh Price

MAL'S GARAGE

- Explain how emphasis is used in this scene.
- Analyse how one actor used two acting skills to portray a character in this moment.
- Evaluate how contrast was used in this scene.
- Discuss how the sound design was used to enhance this scene.



MONTAGE IN THE WILD

- Discuss how the conventions of a theatre style were manipulated in this moment.
- Describe how sound was used to enhance this moment.
- Identify two theatre technologies that were used in this scene.
- Discuss how lighting enhanced the rhythm in this scene.



LOTTE'S MONOLOGUE

- Analyse how one actor used one acting skill to enhance this dramatic moment.
- Discuss how variation was used in this scene.
- Evaluate how costume and contrast were used in this scene.
- Describe how the contexts of the play were interpreted in this scene.



The script for *The Violent Outburst That Drew Me to You* by Finegan Kruckemeyer is now available to purchase from MTC.

For VCE Theatre Studies Unit 3, students must read and study the written script. Studying the script will also help your students go deeper in their analysis of the play, and sustain their memory of special moments in the production.

To order your copy of this Australian play published by Currency Press, email schools@mtc.com.au

\$20 EACH

(including GST)

Postage: 1-2 copies \$3; 3-5 copies \$6; 6+ copies \$15

— CAREERS AT MTC —



Many hands make a show

The production you've seen on stage is the product of many people's work over many months. Read the list of jobs below, research what each role entails, and discuss what work they did on this production.

EXECUTIVE MANAGEMENT

Artistic Director & CEO
Brett Sheehy AO
Executive Director & Co-CEO
Virginia Lovett
Executive Assistant to the Artistic Director & CEO
Nick Doherty
Executive Administrator to the Executive Director & Co-CEO
Kathleen Higgs

ARTISTIC

Producer
Martina Murray
Associate Artistic Director
Sarah Goodes
Associate Director
Dean Bryant
Literary Director
Chris Mead
CASTING DIRECTOR
Janine Snape
CASTING ADMINISTRATOR
Carmen Lai
Company Manager/Assistant Producer
Stephen Moore
Deputy Company Manager
Leah Milburn-Clark

NEXT STAGE

Administrator
Karin Farrell
Literary Associate
Jennifer Medway

CATERING

Catering Manager
Andrea Purvis
Assistant Manager
Anita Lyovic
Café Staff
Bev Reinmuth

DEVELOPMENT

Director of Development
Rupert Sherwood
Events Manager
Mandy Jones
Annual Giving Manager
Chris Walters
Major Gifts Manager
Sophie Boardley
Philanthropy Coordinator
Patrick Crummy
Partnerships Manager
Syrie Payne
Partnerships Executive
Isabella Wren
Partnerships Coordinator
Alice Fitzgerald

EDUCATION

Head of Education & Families
Jeremy Rice
Community Outreach Manager
Karin Farrell

Education Coordinator

Nick Tranter

HUMAN RESOURCES

HR Administrator
Christine Verginis
EHS Coordinator
Liz Mundell

FINANCE

Finance Director
Liz Chappell
Finance Manager
Ness Harwood
IT & Systems Manager
Michael Schuettke
IT Support Officer
Darren Snowdon
Assistant Accountant Irene Budiono

Payroll Officer

Julia Godinho
Payments Officer
Lisa Maundrell

MARKETING & COMMUNICATIONS

Marketing & Communications Director
Vanessa Rowsthorn
Marketing Manager
James Wright
Digital Manager
Daniel Coghlan
Marketing Campaign Manager

Ebony Addinsall
Marketing Executive
Rebecca Lawrence

Lead Graphic Designer/Art Director
Emma Wagstaff

Graphic Designers
Helena Turinski
Victoria U

PR & Communications Manager

Rosie Shepherdson-Cullen
Publicist

Georgia Fox
Communications Content Producer

Sarah Corridon
Communications Coordinator

Jacqui Bartlett
Receptionist
David Zierk

PRODUCTION & TECHNICAL

Technical & Production Director
Adam J Howe

PRODUCTION

Senior Production Manager
Michele Preshaw
Production Manager
Damion Holling
James Lipari
Production Coordinator
Michaela Deacon

Marta Losiewicz
Props Buyer/ASM Swing
Jess Maguire
Production Administrator
Alyson Brown

TECHNICAL

Technical Manager Lighting & Sound

Kerry Saxby
Senior Production Technician

Allan Hirons
Production Technicians
Nick Wollan

Marcus Cook
Denis Irving Award
Mungo Trumble

Technical Manager – Staging
Andrew Bellchambers

CAD Drafting
Jacob Battista

Alexander Rothnie
Kris Bird
Staging Supervisor HQ

Nicholas Stace

PROPERTIES

Properties Supervisor
Geoff McGregor
Props Maker
Colin Penn

SCENIC ART

Scenic Art Supervisor
Shane Dunn
Scenic Artists

Tansy Elso
Colin Harman

WORKSHOP

Workshop Supervisor
Aldo Amenta
Deputy Workshop Supervisor

Andrew Weavers
Set Makers

Ken Best
Brian Easteal
Nick Gray
Philip de Mulder
Peter Rosa

WARDROBE

Wardrobe Manager
Keryn Ribbands
Wardrobe Staff

John Molloy
Jocelyn Creed
John Van Gastel
Lyn Molloy

Julie Renton
Costume Coordinator
Sophie Woodward

Costume Hire
Liz Symons
Costume Supervisor

Kate Seeley
Buyer
Joanne Paterson

Millinery
Phillip Rhodes

Wigs & Makeup

Jurga Celikiene
Wardrobe Maintenance
Stella Cadzow
Josephine Johnson
VCA Wardrobe Intern
Carmody Nicol

STAGE MANAGEMENT

Christine Bennett
Ben Cooper
Brittany Coombs
Lisette Drew
Jess Keepence
Whitney McNamara
Meg Richardson
Julia Smith
Pippa Wright

SOUTHBANK THEATRE

Theatre Operations Director
Mark D Wheeler

Building Services Manager
Adrian Aderhold

House Services Manager
James Cunningham

Production Services Manager
Frank Stoffels

Bar Manager
Claire Marsh

Lawler & Events Technical Supervisor
Tom Brayshaw

Lighting Supervisor
Richard Gorr

Staging Supervisor
Grant Kennelly
Sound Supervisor

Terry McKibbin
Head Flyman
James Tucker

Stage & Technical Staff
Matthew Arthur

Trent Barclay
Sam Berkley
Simon Bond

Michael Burnell
John Carberry
Nathan Evers

Eugene Hallen
Kylie Hammond
Adam Hanley

Luke Hawley
Jake Hutchings
David Jenkins

Louis Kennedy
Robert Larsen
James Lipari

Marcus Macris
David Membership
Stephanie Morrell

James Paul
Will Patterson
Nathaniel Sy

Raff Watt
Max Wilkie
Michael Taylor

Michelle Thorne
Joy Weng

HOUSE & BAR SERVICES

House & Bar Supervisors
Paul Blenheim

Sarah Branton
Kasey Gambling
Paul Terrell

Drew Thomson
House & Bar Attendants

Faith Angaika
Stephanie Barham
Tanya Batt

Matt Bertram
Max Bowyer
Zak Brown

Michael Cutrupi
Leila Gerges
Rosie Howell

Kathryn Joy
Laura Lethlean
Will McRostie

Natasha Milton
Yasmin Mole
Daniel Moulds

Ernesto Munoz
Emma Palackic
Adam Rogers

Richard Saxby
Sophie Scott
Myles Tankle

Bella Vadiveloo
Rhian Wilson
Jamaica Zuanetti

TICKETING

Director of Ticketing Operations
Brenna Sotiropoulos

Subscriptions Supervisor
Jessie Phillips

Database Specialist
Ben Gu
Data Analyst

Megan Thomson
VIP Ticketing Officer
Michael Bingham

Education Ticketing Officer
Mellita Ilich
Box Office Supervisor

Kieran Gould-Downen
Box Office Attendants
Brent Davidson

Peter Dowd
Jean Lizza
Bridget Mackey

Ross MacPherson
Debra McDougall
Laura McIntosh

Daniel Scaffidi
Tain Stangret
Lee Threadgold

— ATTENDANCE INFORMATION —



Izabella Yena and Harry Tseng



When you visit Southbank Theatre, share your experience on Twitter and Instagram with the hashtag **#mtcViolentOutburst** and tag **@melbtheatreco**



Like MTC Education on Facebook for behind-the-scenes information about our Education Program and discover ways for you to get involved with MTC: **facebook.com/MTCEdu**

CONTENT

This production contains coarse language and is recommended for ages 14+. For detailed information, visit our website at **mtc.com.au/production-content-guide**

To read more about visiting with school groups visit **mtc.com.au/education**

DURATION

Approximately 65 minutes, no interval.

BOOKINGS

Melbourne season: Email **schools@mtc.com.au** or phone **03 8688 0963**

Regional Tour: Visit **mtc.com.au/education/on-the-road**

GENERAL ENQUIRIES

For general MTC Education enquiries, email **education@mtc.com.au** or contact our Education Coordinator **03 8688 0974**