Introductory Notes

1. Introductory information

Event name:

**Hans and Gret**

Event presenter:

**Windmill Theatre Company and Sandpit Production** presented in association with **Adelaide Festival.**

Event synopsis:

Part teenage fever dream, part dystopian nightmare, **Hans and Gret** reinvents the classic fairy-tale for a new generation. When Hans and Gret’s mum arrives home from a radical health retreat with the years literally shaved off her, their lives are thrown into chaos.

As parents become teenagers again and kids all over their community start disappearing, the pair are led down a seductive forest path that will see them leave everything they know behind.

Audio Describers: Carol Wellman Kelly and Jules Fielke

1. Set description

The Queen’s Theatre has been transformed into a proscenium theatre. As you enter there is large tiered bank of seating, of approximately 30 rows, divided by a central isle on your right with the performance area to your left.

The interior beams and pillars of the theatre are exposed with lighting rigged on large horizontal trusses (scaffolding) high above the playing space. Once seated in the audience, six structural pillars frame the space, three on either side, with a strong white light shooting up the front surface from a lamp, at the foot of each pillar. This gives them the appearance of a forest of tall pale tree trunks.

The central feature of the set, is a large house-shaped structure; a rectangular box with a pyramid roof. This structure 6metres high at the apex of the roof and aprox 5m wide by 5m deep, sits on a revolving platform, one step up, about 50cms above the theatre floor.

The house is divided in half, lengthwise with a full height wall. This back wall contains two doors, one at either end, through which the characters enter and exit. When the house revolves 180 degrees, the other half of the house is revealed often with a change of scene or environment. The front wall of the house has a single central door.

Action also takes place in the space between your seats and the house on the theatre floor in front of you, approx. 8m wide by 3metres deep. The areas on either side beyond and between the pillars is dark and characters appears mysteriously from these places at times during the play.

The unique thing about the house is that it appears to be made entirely of a mirrored surface and we can see ourselves in the audience, reflected back in the mirror. That is, until Fluro lights which outline the interior walls of the house are switched on. Now the entire house becomes transparent and through the clear walls the action inside becomes magically visible.

The action begins in Hans and Gret’s family dining room containing a long 50’s style Laminex-topped table and four chairs. The house then revolves and becomes a dress shop at the Mall with a clothes rack, laden with garments standing in the centre of the room. Next, a hairdressing salon, with large pink neon letters down the front door that read “CUT HAIR VERY GOOD” Two black hairdresser’s stools on long silver stands, face us inside the room. Later the house revolves to become a therapist’s waiting room with a series of four connected chairs, a potted palm and a wall photo of a tabby cat hanging by its front paws from a tree. The poster reads “Hang In There”. When the house revolves, the characters leave the waiting room and renter the next room, the therapist’s room, which is identical except that the chairs have been replaced by a cream modern couch and a white high backed contemporary lounge chair with sleek wooden arms.

On various occasions, the space defined in the pyramid ceiling like an attic of the house, becomes a laboratory with clear plastic hoses and medical drips on frames hanging about.

Behind us, towards the end of the play, a series of projected patterns light up; an undulating blue line, a jagged red line and an irregular green line tracing cliffs and troughs, wiggle across the wall. They can be seen reflected in the mirrored house.

The final scene is inside the witch’s house where the bare sterile room has a steel vat with large opening at the top standing in the centre and a tall steel mobile trolley with two shelves in the front right corner. A computer sits on the top with a mannequin head on the shelf below.

1. Characters and Costumes

**Gareth Davies** as the **Witch** has a glossy mass of light-auburn coloured shoulder-length hair. Initially the upper portion of the hair is pulled back into a man bun, later it hangs out straight. He wears a creamy-white linen suit and white buttoned shirt with a string of pale large guru-like beads strung around his neck. He wears white Nike sneakers with the black Nike Swoosh or tick branding on the sides of the shoe.

**Jo Stone** plays the roles of **Mum and the Hairdresser**. Her long dark hair has a central part and is pulled up into a high ponytail. As Mum she wears large gold hooped earrings, a lavender-coloured open neck shirt with sleeves slightly rolled at the cuffs and dark green pleated trousers, with a brown belt and white court shoes.

In the scene at the School Formal, she wears a sleeveless 60’s style swing dress, that features a large black diamond on the front and back, that stretches from edge-to-edge meeting at the sides around waist level. The upper half of the dress is white the lower half is dark green as are her ankle length boots with chucky heels.

As the Hairdresser her wild blonde hair is long and untidy. She wears a short sleeveless figure -hugging black and white dress with a plunging neckline. A red Stylist tool belt hangs around her hips with grey socks and white scuff slippers completing her “look”.

**Jim Smith** plays three roles, those of **Dad, Hairdresser and Security**. Jim has short brown hair, and a tightly clipped beard and moustache. As Dad he wears a bottle green polo shirt, light brown trousers, a watch on a brown leather watchband, a brown belt, and lace up shoes. To the School Formal he wears a black suit over a white dress shirt and black bowtie, black leather belt and black polished shoes.

As the hairdresser’s husband he wears dark sunglasses, a knotted handkerchief on his head and a dirty white sleeveless singlet and apron over his large belly. His grubby red tracksuit pants are too short in the leg, above black socks and white plastic slides.

The security men wear black caps and dark glasses, black polo shirts and paramilitary style pants with lots of pockets, a belt, and heavy black boots. They carry futuristic laser/machine guns they can sling across their shoulders on a strap.

**Antoine Jelk** has a brown wavy hair with a long fringe parted on the right, and a slight hint of beard on his face. He plays three roles, those of **Wally, the Therapist and Security**. As Wally he wears jeans, a pale grey t-shirt and a knee-length black open dustcoat with black socks and white leather lace-ups with long pointy toes. As the leader of the Wolf pack, he dons the grey head wolf mask made of rough textured plaster. The mask features large pointed triangular ears, dark slits for eyes and a long pointy snout-like nose with triangular whiskers to the sides.

As the Therapist Antoine adds a white medical coat to his existing outfit.

**Temeka Lawlor** as Gret has wispy long white-blonde hair with a fringe. She is tall and slim and wears her school uniform; a long-sleeved orange shirt under a sleeveless bright green knitted vest and yellow and brown skirt that has square box pleats and is made in a large houndstooth checked fabric. Her socks are bright green and worn with black school shoes.

To the formal she wears a mid-blue overall “onesie” with long sleeves and a zip up the front, pulled in at the back with elastic. Her bright red pull-on elastic boots have soles that flare out at the sides.

**Dylan Miller** plays **Hans**. He has short thick black hair parted on the right, shaved short at the sides, with a long heavy fringe and sideburns, a small moustache and dark heavy eyebrows. His school uniform features shorts in the same checked material as Gret’s skirt, his short-sleeved orange shirt is open and worn over a lime green t-shirt. He also has bright green socks and black school shoes.

**Emily Liu** plays **Sim**, Gret’s girlfriend, and a character called the Doubling. She has long voluminous black hair that reaches past her shoulders, she wears a school uniform identical to that worn by Gret. Later, she wears the same mid blue overalls as Gret.

As the Doubling, Sim’s Mum, she has shoulder length brown hair and wears a multi-colored shirt tucked into tiny denim shorts. We meet her sipping on a smoothie in a long tall glass.

**Chrissie Page** has naturally grey curly hair in a short bob. At the beginning of the show, she introduces us to the unique technology you will use during the performance. She wears clinical white shirt and trousers. Later she plays a mother suckling a child in the shadows of the bad part of town/the old woods. Her final role is **Old Gret.** Here she wears Gret’s the blue overalls and red boots and has striking long white/blonde hair that waterfalls down to her knees.

Additional cast members act as a chorus, **May Sim**, **Georgia Polischko** and **Zara Blight** play teenagers attending the School Formal. These **“clone girls”** wear the same frock in three different colours, one is in pink, another in cream and the third in a black version of the checked chiffon fabric. The dresses have scooped necklines, oversized large, puffed sleeves, a fitted bodice and a short, flared skirt teamed with nude tights and short cream-coloured boots with a high chunky heel. Their hair is long and flips around as they jerk their heads side to side.

**Stella Byrne** and **Chloe Dowd** play **wolves** in the pack, they wear grey wolf masks over their faces, a t-shirt with a fake suit front and long tartan shorts, grey hoodie, black sweatshirt and sweatpants with black and yellow banded socks and black boots.

1. Creatives

**Cast**

Witch: Gareth Davies

Mum/Hairdresser: Jo Stone

Dad/Hairdresser/Security: Jim Smith

Wally/Therapist/Security: Antoine Jelk

Gret: Temeka Lawlor

Hans: Dylan Miller

Sim/Doubling: Emily Liu

Old Gret: Chrissie Page

Additional cast: May Sim

 Georgia Polischko

 Zara Blight

 Stella Byrne

 Chloe Dowd

**Production Credits**

Writer: Lally Katz

Original Concept: Rose Myers

Director: Clare Watson

Designer: Jonathon Oxlade

Lighting Designer: Richard Vabre

Sound System Designer: Brendan Woithe

Dramaturg: Sam Haren

Movement Consultant: Larissa McGowan

Stage Manager: Bridget Samuel

1. Event details

Event date and time:

The audio-described performance is on **Saturday 11th March at 2pm.** With a **Sensory tour beginning at 1pm.**

The Audio Describers will deliver a live commentary via a personal headset providing information on the visual elements of a performance as it unfolds.

**Please request headsets when booking to ensure availability. Headsets can be collected in foyers from the audio describers in each venue near box office – from one hour prior to show time.**

A receiver and earpiece will be provided for you to use, to hear the Audio description during the Performance.

Event location: The production takes place in the **Queen’s Theatre** at the junction of Playhouse Lane and Gilles Arcade, Adelaide.

Ticket information: **Booking Access Tickets**Access tickets can be booked via email at **access@adelaidefestival.com.au** or phone on **1300 393 404**.

Runtime: **1h 15 minutes** with no Interval.

Recommended Age: **13+**

Please Note: This show contains drug references, sexual references, mild coarse language and adult themes, strobe lighting effects, loud noise and theatrical haze.

1. Access information

Please contact **Adelaide Festival** on **1300 393 404**.

Please visit website [**www.adelaidefestival.com.au/accessibility/general-access**](http://www.adelaidefestival.com.au/accessibility/general-access)for further details on the best access route to the theatre.

Assistance: assistance is offered by venue staff