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La Mama Theatre is on traditional land of the people of the Kulin Nation. We give our respect to the Elders of these traditional lands and to all First Nations people past, present and future. We acknowledge all events take place on stolen lands and that sovereignty was never ceded.

We are grateful to all our philanthropic partners and donors, advocates, volunteers, audiences, artists and our entire community as we work towards the La Mama rebuild. Thank you!

La Mama is financially assisted by the Australian Government through the Australia Council – its arts funding and advisory body, Restart Investment to Sustain and Expand (RISE) Fund - an Australian Government initiative, the Victorian Government through Creative Victoria, and the City of Melbourne through the *Arts and Creative Partnerships Program*.



L A M A M A P R E S E N T S
G A Z P A C H O



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G A Z P A C H O

Written by **Peter Green**
Music by **Faye Bendrups**
Director/Composer/Dramaturg **Faye Bendrups**
Research/additional dramaturgy **Guillermo Anad**
Performed by **Jim Daly**
Julie Dawson
Peter Green
Dion Mills
Louisa Williamson
Musicians **Dan Bendrups**
Faye Bendrups
Stage Manager **Brooke Simmonds**

DIRECTOR'S NOTES

*"There are so many people asking questions everywhere.
There is the bleeding blind man, and the irate, and the
downhearted, and the miserable,
the tree of fingernails, the bandit with envy on his back.
Thus it is life, Federico"*

(Pablo Neruda, Ode to Federico Garcia Lorca)

Lorca is taken out and shot. Franco is brought to imaginary justice. People are imprisoned, waiting to face the firing squad in the morning. Guardia Civil, Young Woman, Carlisle Requeté, Mother, International Brigadista, opposers, appeasers, how fragile is freedom?

BROOKE SIMMONDS

Brooke is a graduate of the VCA with a Bachelor of Fine Arts (Design & Production), working as stage manager and sound technician on multiple productions, including Stage Manager for *The World That Was*, Audio Programmer and Operator for *Our House* and *F***ing A*, as well as ASM for *Mad Forest* and *The Skin of Our Teeth*. Other credits include stage manager for *The Hitmen* (Baker's Dozen Theatre Company), *Grand Gesture* (The People), *Guerilla Sabbath* (La Mama), *The Great Australian Play* (Montague Basement Theatre Company) and *Punk Rock* (Patalog Theatre Company). In 2020 Brooke completed a stage management secondment with the MTC on *Torch the Place*. Brooke is co-founder and Artistic Director of Frenetic Theatre.

LOUISA WILLIAMSON

Louisa is a graduating student at Actors Centre Australia in Sydney, as well as an alumna of ATYP. At ACA, Louisa has appeared in *Daylight Saving*, *The Mill on The Floss*, *The Season at Sarsaparilla*, *The Seagull*, *A Midsummer Night's Dream*, *The Mercy Seat*, and *Bluebeard's Friends*. She also directed and acted in *Revolt. She Said. Revolt Again. Gazpacho* is Louisa's first professional job as an actor.

Thank you...

Thank you to our technical consultants: Olivia McKenna, Joel Peters and Ben Walter.

PETER GREEN

Peter Green, a platinum equity cardholder, has been on stage for 58 years starting in 1963 as Mr Pinchwife in Wycherley's Restoration comedy *The Country Wife* on the lake in the Fitzroy Gardens. In 1965 he played Stanley Kowalski for Alan Money's Muse Theatre in Grattan Street, in 1967 the eponymous hero of Barry Oakley's *Witzenhausen Where Are You* (the second ever production at La Mama) and from 1970-1980 some 20 more at La Mama, The Pram Factory and the APG. Television appearances include *Homicide*, *Division 4*, *Matlock Police* and *Ryan*. Roles in TV series *Colin Carpenter* for 10, *Eureka Stockade* for 7, *One Summer Again*, *Keepers of the Ark* and *Six of the Best* for ABC plus ABC radio plays. Most recently cabaret at Cafe Voltaire and The Butterfly Club.

DION MILLS

Dion has been a member of Red Stitch's ensemble since 2002. Productions include *The Cane* (2021), *Pomona* (2019), *The Moors* (2017), *Trevor and The River* (2016), *Wet House* (2015). For the past three summers Dion has performed in the ASC productions of *Macbeth*, *Hamlet*, *A Midsummer Night's Dream* and *Twelfth Night*. Television credits include *Wentworth* (Series 8), *Jack Irish* (Series 2), *It's a Date* (Series 2), *City Homicide* and *Stingers*. He played Henry Lawson in *All My Love* (Hit Productions), touring nationally 2015-2018.

(Director's note, continued...)

This work is a conversation between voices of the people and literary voices. While accurate historically, it re-imagines poetic fragments (quotes of Lorca, Neruda, others) that mirror the everyday experiences of various characters from the Spanish Civil War. The collage of literary and everyday voices informs the central role of The Poet; whose mind has taken the kaleidoscope of social history, diaries, published reflections, and artistic commentaries and wrought them into a play on words and a play on conscience.

The music is adapted from Spanish folklore songs collected and harmonised by Lorca. Lorca's first love was music and he studied composition at the University of Granada. The songs were sourced by Guillermo Anad, then adapted and re-composed by Faye Bendrups, with lyrics by Peter Green.

Pablo Neruda met Lorca in 1933 before moving to Madrid as the Chilean Consul in 1934. It was the death of Lorca that spurred Neruda to more bold, activist writing that communicated the realities of the Spanish Civil War. The final sequence of *Gazpacho* incorporates Neruda's *Ode to Federico Garcia Lorca* and *Landscape After a Battle*.

GUILLERMO ANAD

Guillermo Anad is a composer, arranger and writer from Buenos Aires. He has worked as an orchestral musician (violinist) in Argentina, Paris and Berlin; his compositions have been performed and recorded in Europe and the Americas; and he has performed with tango ensembles worldwide. He is a specialist in both Argentine tango and Latin American cultural studies and previously worked for UNESCO in Paris on their world collection of traditional music. He is an expert on the life and work of Astor Piazzolla. His next project is *In Babilonia* with TangoMundo.

DAN BENDRUPS

Dan Bendrups is a multi-instrumentalist and performance researcher from Castlemaine, Victoria. He has performed and recorded across a range of contexts – from orchestral repertoire through to punk rock – and he has taught music, improvisation and performance studies at universities in Australia and New Zealand. He has a particular interest in the links between music, wellbeing, and cultural sustainability, and has been involved in performance-based education and development projects across South East Asia and the wider Pacific, through to Easter Island. He previously performed with members of this ensemble in *The 8.16 Vodka Syndrome*.

FAYE BENDRUPS

Faye Bendrups is a veteran of Australian theatre as a director, composer, actor and performance-maker. Bendrups began working at La Mama in 1975 and has worked for Nimrod, Adelaide Festival Trust, MTC, Playbox,

La Boite, as well as a plethora of independent ensembles. Her original works have been commissioned by MTC, QTC, GGA, among others and her performance-based research has been produced in Australia, Argentina, Europe and the UK. Bendrups was awarded the first Australian postgraduate degree (MA) in performance-based research and her subsequent PhD explored the Argentine tango as a cultural phenomenon.

JIM DALY

Jim is one of Melbourne's acclaimed performers, with a career spanning more than 125 productions. He is completing a PhD at Monash University on performing the grotesque. He recently wrote, produced and performed in *Katyń* at The Courthouse. Jim performed in Barry Dickins' *The Foibles* with Faye Bendrups, and with Faye and Dan Bendrups in *The 8:16 Vodka Syndrome*, for which he won a Green Room award. He played the role of Cleaver Green's media advisor Frank in the final series of *Rake* in 2018. In 2019 he finished work on Tatiana Doroshenko's film *Amissa Anima*. Other recent theatre credits: *Tchekov at the House of Special Purpose* and *The Ghetto Cabaret* (45 downstairs), and *The Antipodes* (Red Stitch).

JULIE DAWSON

A lifetime ago Julie Dawson studied Drama under Peter Green at FIT (now VUT). She previously collaborated with Peter Green and Faye Bendrups at La Mama on Barry Dickins' *Dear Suburbia*. Julie is pleased to return to the stage, after a substantial hiatus, to help bring Peter's disturbingly timely script to life.