

Issue No 3



August 2021

R E P E R T O I R E

Newsletter of Adelaide's oldest theatre group



Good People

Margie has spent her whole life in South Boston and most of it down on her luck, but she has never had it this bad. A middle-aged single mother with a disabled adult daughter at her home, she is unemployed, facing eviction and cut off from opportunity in her insular working-class neighbourhood.

When Margie discovers that a brief high school flame is now a successful doctor, she swallows her pride and seeks his help, sparking questions about class, commitment and what it means to be a 'good person'.

BOOK NOW at www.adelaiderep.com for:

2 - 11 September at 7:30pm

Sat 11 September at 2:00pm and 7.30pm

Adult: \$25 / Concession: \$22

(book online & receive a free program)

Adult: \$28 / Concession: \$24

(book through box office)

R E P E R T O I R E

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Good People

Adelaide Repertory Theatre
presents

Good People

Written by David Lindsay-Abaire, Directed by Nick Fagan
2-4 & 8-11 September 2021

Cast: **Rachel Burfield**, (plays Margie: single mother, fired from her job), **Nicholas Bishop**, (plays Mike, Margie's old high school boyfriend) **Cate Rogers**, (plays Jean a friend of Margie) **Lyn Crowther**, (plays Dottie, a friend of Margie) **Rhoda Sylvester** (plays Kate, Mike's wife) and **Curtis Shipley** (plays Stevie, Margie's former boss).

A funny and tender drama that explores how even if you live on the brink, destiny can have a way of surprising you...

The Adelaide Repertory Theatre's third production of 2021 is the South Australian premiere of the Broadway hit play "Good People" by Pulitzer Prize-winning playwright David Lindsay-Abaire. Running for a limited season, this "poignant, brave and subversive" (New York Post) new play will be directed by Nick Fagan, a prominent Adelaide director and actor, having recently directed the award winning play "Jerusalem" (by Jez Butterworth) and the critically acclaimed "Bengal Tiger at the Baghdad Zoo" (by Rajiv Joseph).

"From the time I first read 'Good People' I fell in love with it. David Lindsay-Abaire is a masterful playwright who given us a beautifully written gift which is hilarious, soul stirring and full of heart." – Nick Fagan, Director.

Reviews of Good People

"A very fine new play, this is one of the more subtly surprising treats of this theatre season."

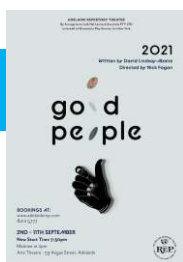
Ben Brantley - New York Times

"If 'Good People' isn't a hit, there is no justice in the land . . . The playwright has an uncanny affinity for women who work hard to make a living and suck it up without complaint."

Variety Magazine

"Only David Lindsay-Abaire could write scenes of the downtrodden ... As sensitive a modern playwright as can be heard these days, the setups for the scenes in his grandly entertaining 'Good People'—his best work to date—sound like doomed-to-fail, ivory tower-slanted scenarios: a minimum-wage employee being fired for dismal work, an uneasy meeting of old flames (one of which has a spouse of a different race), the needs of a child with a major disability ... Instead of holding up the play's lead character Margaret as a victim of hard luck, the playwright shrewdly uses her as an example of how choices can make or break us, and the smallest twists of fate determine our path."

Jason Clark - Slant Magazine



Nick Fagan Director



I have a preference to produce/direct theatre with a minimalist approach whereby sets, props and staging effects are kept simple and the focus is on the story, direction and acting. I have been very successful with this approach with my own company Lost In Translation and look for plays that fit in with this in mind. Good People is a beautifully written play in which the characters are the focal point. I am a firm believer that amateur theatre companies should understand their limitations and choose plays accordingly to produce. Being a character focussed play and having an understanding of acting talent available in SA who meet the criteria of these characters, I am very confident of a successful production.

What the critics say about director Nick Fagan.

"Bravo"

"Director Nick Fagan has masterfully brought this play to life".
"Fagan has done a fine job directing"
"Many congratulations to director Nick Fagan".

"Jerusalem"

"Nick Fagan challenged the audience in a conventional sense with strong, violent action and dialogue."
"Director Nick Fagan has rounded up a marvellous cast."

Glam Adelaide



The Adelaide Repertory Theatre Inc.


Vice Patron: The Right Honourable
The Lord Mayor of Adelaide, **Sandy Verschoor**

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around Adelaide**

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and more

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Official Website for the Theatre Assoc of South Australia





Message from the Chair Rose Vallen

Hi there members, subscribers and theatre goers. Well it has been an "interesting" couple of months in the theatre world since our last Repertoire. Isn't that an old curse... "May you live in interesting times?" Our hearts go out to all our Theatre friends who had to cancel planned shows or close early due to our recent lockdown.

I hope we all appreciate the money, time, sweat and tears that go into putting on a show and rally round to support all of Adelaide's Theatre Community. I know we all hate wearing masks, but we have to for the immediate future. So please don't let this put you off going to see shows. The companies that put on shows need your support and the Theatres do too. When shows are cancelled Theatres, like The Arts Theatre, also lose revenue, and Theatre Technicians lose work. So again please support local Community Theatre.

Anyway enough gloom and doom. The Rep's last show *"We'll Always have Paris"* was well received by audiences and critics alike. It was "full of humour, and tenderness, and female friendship" *Broadway World, June 2021*. It was "the ultimate feel-good play" *Stage Whispers*, June 2021 and of course celebrated all things French which had me and my guest reminiscing about our own times in Paris and wishing we were there.

Don't forget to come and see our next show *"Good People"* in September and stay safe and sound until we speak again.

Cheers *Rose* 

Author David Lindsay-Abaire



David Lindsay-Abaire was born on November 30, 1969 in Boston, Massachusetts, USA. He is known for his work on *"Rabbit Hole"*, *"Rise of the Guardians"* and *"Poltergeist"*.

His critically acclaimed play *"Rabbit Hole"* won the 2007 Pulitzer Prize for Drama.

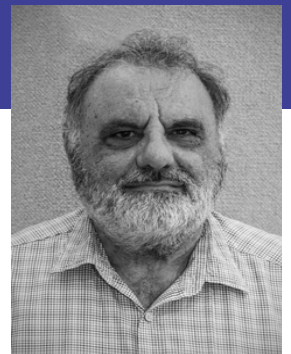
After signing on as a writer for *"The Amazing Spiderman"*, he became the second Pulitzer winner to take on writing a Spiderman screenplay.

David was nominated for two 2009 Tony Awards (Best Musical and Best Book for a Musical) for *"Shrek - The Musical"* written (Book and Lyrics)

His play, *"Good People"*, was awarded the 2013 Equity Joseph Jefferson Award for Large Play Production.

He has provided the screenplay for both films in which Nicole Kidman has served as both leading lady and producer; *"Rabbit Hole"* and *"Family Fang"*. Following their first collaboration, Kidman personally handpicked him to pen the adaption of Kevin Wilson's novel *"Family Fang"*.

Meet our newest Board Member



May I introduce myself as a board member from 2021.
My name is Sam Christodoulou.

I am a practicing property valuer, and have been in sole practice since 1979.

I also have received a Graduate Diploma in Town Planning in 1978.

In my working life, I have served on the board of the Institute of Valuers (S.A. div) for 11 years, (1983-1992)

I retired from that board after 2 years as its President.

Between 1987 and 1997 I served as an elected member on the Adelaide City Council. As an elected member of Council I also served as a Trustee on the Adelaide Festival Centre Trust for 2 years.

I have also served on a commercial board representing the Adelaide Produce Markets between 2012 and 2016, last two years as its Chair.

Since then I have been working in time sharing in both my practice and my wider family business.

I have had a keen interest in both theatre and sport throughout my working life and was delighted to be asked to stand for election to the Adelaide Repertory Theatre Board. Having been elected, I hope I will be a useful contributor.

The challenges with funding, Covid, and a return to some form of normality and attracting patrons back to theatre is an exciting one.

No doubt there will be difficult moments and competition with the comforts of internet entertainment, but that makes it all the more exciting, to attract people out of their creature comforts of home to return patrons back to live theatre. I hope to serve the ARTS well.

Do you know? What Is a Table Read or a First Read Through?

A table read (also known as a read-through) is an organised reading of a script in which the speaking parts, stage directions, voiceover and scene headings are read out loud. A table reading also provides an opportunity for the cast members and other members of the production team to hear the script aloud for the first time.

A first read through usually occurs towards the end of pre-production, before rehearsals begin. They can take place anywhere, from the director's living room to an Adelaide studio. All that's required is a clean, comfortable location that can fit the participants, and a large table for the cast to sit around. At the Rep, our read throughs usually take place in the Thomas Nave room upstairs behind the bar.



First read through of
"Good People"

Why Is a Table Read Important?

The first table read is an essential part of the script development writing, as actors use them as an opportunity to fine tune their stories and sharpen their dialogue.

For actors, the first table read with other actors is an opportunity to discover a character out loud and begin making choices that will carry over into the actual performance.

For those who would like to read some more about Good People:

The Play revolves around middle-aged mother Margie who has been spending her entire life in the primary insular and Irish Boston region called Southie. She inevitably dropped out school so that she could raise her baby while she was still a teenager and has been spending her entire life taking care of the daughter. Margie, as a result, works at low wage jobs and she makes barely enough just to get by. Her young boss was ordered to fire her by the upper management attributed to her tardiness.

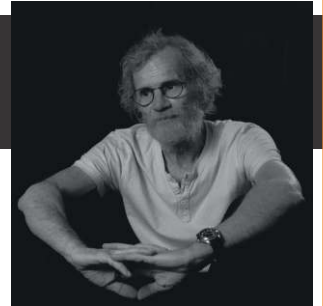
The meeting between Mike (the doctor/old flame) and Margie is a turning point where the play brings into question problems with regards to individual needs, class, social responsibility, community ideas and the matter of gender and race specifically as they impact the opportunities for financial and social mobility.

The play reflects the social classes existing in America. Class stereotyping, perceptions, as well as divisions, permeate every different scene as well as every moment. Good people tells a portrait of the white, poor and miserable working class American citizens who are encountering the diverse world of the professional class who live comfortably. The play primarily addresses the problems of class in a familiar and moral theological American framework. There is a particular sense that the accidents occurring at birth can determine the manner in which one is going to live their lives and the theme of 'luck' is reflected in the play. The play also strives to encourage people to work hard enough to achieve greater things.

David Lindsay-Abaire has portrayed an affinity for the female characters who are forced to suddenly re-evaluate the different roles by which they are defining themselves. The complicated characters of Lindsay-Abaire illustrate the difficult choices which people make to achieve various ambitions and the importance of not escaping poverty.

"Good People" gives a broad look at economic and social disparity with grace and humour wrapped within realism. The play is about the lives of ordinary people, and it raises several questions about the nature of human fulfilment or success.

Behind the scenes Richard Parkhill

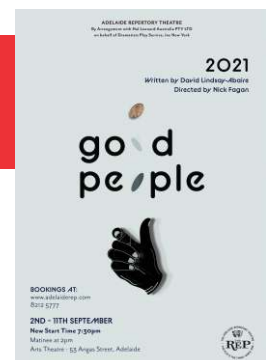


Behind the glitz and glamour of the stage lights comes Richard Parkhill, one of the Adelaide Rep's most longstanding contracted theatre technicians. Doubling up as Adelaide's most sought after lighting designer, Richard brings a wealth of experience to every production. He sparked his passion as a lighting designer in 1977 working for Melbourne Theatre Company in the Russell Street Theatre. Richard is not only talented in the theatre scene, he's worked on major film and television sets that saw him working on high stakes projects including game shows, commercials, documentaries and news/sport presentations, including as a lighting designer for 'Prisoner' and 'Young Talent Time'.

If Richard isn't backstage working a play, you'll see his stunning lighting design sparkling across stages all over Adelaide.

'Lighting design is central to conveying a show's environment in space and time. It's part of the mechanism that draws an audience in, so it helps to be in touch with your own feelings and to have valuable personal experiences under your belt to draw upon in your work' says Richard.

The Adelaide Rep would like to thank Richard for his passion and dedication to the Arts, which was recognised recently when he won the 2019 TASA award for being a shining example of the fun, camaraderie and creativity of amateur theatre.



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Leading Actress Rachel Burfield



Rachel, plays Margie

What the critics have to say about Burfield

"Rachel Burfield is superb in both acts."

Three Tall Women
The Advertiser

"Albee's script allows each woman moments to shine and Rachel Burfield does this with ease."

"Rachel Burfield was simply fantastic ..."

"Although the entire cast all provide exceptional performances, Rachel Burfield steals the show. She has the ability to bring your chuckle to an immediate halt with her powerfully emotional presence that commands the stage almost the entire length of the show."

Glam Adelaide

"Rachel Burfield commands the stage. ... a compelling performance."

Stage Whispers

"Burfield's performance in 'The Goat' is a standout."
Adelaide Theatre Guide

"The acting by Rachel Burfield, is outstanding as she provides a convincing complex character with varying interactions from aggressive clashes to surprising humorous exchanges".

Meet the rest of the cast



Nicholas Bishop,
plays Mike

Cate Rogers
plays Jean



Lyn Crowther,
plays Dottie



Rhoda Sylvester,
plays Kate



Curtis Shipley,
plays Stevie



Moore St Parking

\$8.00

Undercover parking
6pm 'til midnight



Located on Moore St
opposite the Arts Theatre stage door!!

WANT TO EAT BEFORE THE SHOW?
Here are 2 great offers for Rep patrons

The Wakefield Hotel on Wakefield Street
offers 50% off the 2nd meal when you
produce your Rep tickets

