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An ode to a
twilight love
affair



SYDNEY THEATRE COMPANY AND ALLENS PRESENT

DAVID WILLIAMSON'S

TRAVELLING NORTH

9 JAN – 22 MAR 2014
WHARF | THEATRE

SYDNEYTHEATRE.COM.AU
9250 1777

BRYAN BROWN STARS IN DAVID WILLIAMSON'S
CLASSIC TALE OF LOVE, LOSS AND FAMILY

DIRECTOR
ANDREW UPTON
DESIGNER
DAVID FLEISCHER

LIGHTING DESIGNER
NICK SCHLIEPER
SOUND DESIGNER
STEVE FRANCIS

WITH
BRYAN BROWN
HARRIET DYER
RUSSELL KIEFEL
EMILY RUSSELL

ANDREW TIGHE
SARA WEST
ALISON WHYTE

PRESENTING SPONSOR

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PLAYWRITING CONVENTIONS USED BY DAVID WILLIAMSON

David Williamson is one of Australia's leading playwrights. His plays put Australian society on stage and have been watched by more Australians than any other playwright. Outlined here are the Dramatic Forms that define David Williamson's works.

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BASTARDS ON STAGE

Most of his plays feature male characters that possess undeniable and unforgivable flaws. Whether it is the foul mouthed, wife bashing Kenny in *The Removalists* or the apparently lecherous Gary Fitzgerald in *Brilliant Lies*. The male characters in Williamson's plays often cause audiences to leave the theatre at the end of the play reeling in frustration and disbelief at their behaviour. Running parallel to this are Williamson's female characters that are often of lower status and across the course of the play gain higher standing over their male counterparts. Most recently Williamson has written *Rupert* about Rupert Murdoch saying "He might be a bastard on a global scale, but he's our bastard."

SATIRE

Williamson subtly uses the comedic style of Satire which highlights and makes fun of flaws in people, institutions and society in general. Laughing at ourselves is an innate Australian quality that has ensured the success of Williamson's plays. The issues at the core of Williamson's works can be quite heavy, while the satirical style of the plays ensures audiences also enjoy the performance.

AUSTRALIAN SOCIETY

Williamson is a contextual playwright which means he writes about issues at the forefront in society of the time. He has explored all facets of Australian life including the workplace, family, football clubs, the police force and politics. His characters are scarily accurate and the storylines are straight from middle-class Australia. Australia identity is often perceived to be transient but Williamson's plays have played an important role in helping define our national character. As Colin in *Emerald City* written in 1987 states, "...we need to know what we are like, and we need to know that we are important enough to have fictions written about us, or we will always feel that real life happens somewhere else and is spoken in accents other than our own."

CONFLICT

All Realism and 'well made plays' are driven by dramatic tension or conflict. Williamson's plays are structured whereby the conflict is established, made more complex through flawed characters and two sided arguments and then resolved. Mostly, Williamson's plays present two sided arguments, allowing audience's to really chew over the issue and decide where they stand. Such conflicts include age vs. youth, head vs. heart, truth vs. lies, idealism vs. pragmatism and egotism vs. selflessness.