



SAVANNAH BAY

*"You don't know who you are, who you were,
 you know you have played,
 you don't know what you played, what you are playing,
 you know you have to play, you don't know what,
 you play.
 Savannah Bay is you."*

– Duras' introduction to Savannah Bay

Savannah Bay is a complex and delicate work about intergenerational connection, memory, desire and theatre. The text by Marguerite Duras is rich with ambiguity and devotion: a Young Woman attends to an aging actress, 'Madeleine' – she may be Madeleine's carer, she may be her grand-daughter – they speak of a history that is clouded with uncertainty, memories that have merged with a life immersed in the theatre. The layers of identity between the characters unfold with an ever-growing yet subtle urgency as the Young Woman seeks to tease, entice and cajole the memories and history that bind these women together.

Savannah Bay explores the fragility of memory and identity and how they are connected to place and the bonds of relationship. As our generations age and become more isolated, **Savannah Bay** portrays the value of the passing on of stories and knowledge between generations, particularly across generational gaps.

Brenda Palmer, who plays 'Madeleine', has reached the venerable age of 82 (soon to be 83) and her working relationship with **Annie Thorold** (originally from Sweden) is truly symbiotic – forged over a 3 year relationship playing the two aspects of Marguerite Duras in Laurence Strangio's adaptation of *The Lover* (La Mama 2016 & 2017).

*"See anything adapted by Strangio on Duras.
 The text is infinitely simple and artful."*

– Sarah W, *The Plus Ones* 2016, on *The Lover*

Laurence Strangio is renowned for his obsessive Duras expertise and with *Savannah Bay* he creates a meta-theatrical production that reverberates with the history of the space it occupies.

Madeleine and the Young Woman inhabit the theatre as an environment for therapeutic care. This is theatre that blurs the borders of the theatre itself – what is real, what is theatre, what is memory?

"No Australian director is as attuned to Duras' work as Laurence Strangio. ... brilliant theatre, pure and simple."

– Cameron Woodhead, *The Age* 2016, on *L'amante anglaise*

"Laurence Strangio's skilful direction is deceptively simple. ...an engrossing theatrical experience with assured acting and direction."

– Kate Herbert, *Herald Sun* 2016, on *L'amante anglaise*

Marguerite Duras is an important French writer who is best known for her provocative memoir *The Lover*. Duras' work unashamedly challenges notions of form, subjectivity, identity and theatrical narrative. Her wartime memoir *La Douleur* (also adapted by Laurence Strangio for Malthouse Theatre 2007) was the subject of a recent film at the 2018 Alliance Française French Film Festival.

Direction & design: **Laurence Strangio**

Lighting design: **Clare Springett**

Cast: **Brenda Palmer** and **Annie Thorold**

Photography/Image credit: **Laurence Strangio**

DATE October 17 - 27, 2019
TIME Thurs, Sats and Suns at 6.30pm
 Fris at 9pm
no Wed performances

VENUE La Mama Courthouse
 349 Drummond Street, Carlton

TICKETS \$30 Adult | \$20 Concession
BOOKINGS 03 9347 6948 or www.lamama.com.au

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