

**REP
SEASON**

WAYSIDE BRIDE

**LIGHT SHINING IN
BUCKINGHAMSHIRE**



**LEARNING
RESOURCES**

Belvoir presents The Rep Season of:

WAYSIDE BRIDE

by **Alana Valentine**

Co-directed by **Eamon Flack** and **Hannah Goodwin**

&

LIGHT SHINING IN BUCKINGHAMSHIRE

by **Caryl Churchill**

Co-directed by **Eamon Flack** and **Hannah Goodwin**

This production of *Wayside Bride* opened at Belvoir St Theatre on Wednesday 8 April 2022. *Light Shining in Buckinghamshire* was first performed at the Traverse Theatre, Edinburgh, in September 1976, and subsequently on tour and at the Royal Court Theatre Upstairs. This production opened at at Belvoir St Theatre on Thursday 9 April 2022.

Costume Designer **Ella Butler**

Set Designer **Michael Hankin**

Lighting Designer **Damien Cooper**

Sound Designer & Composer **Alyx Dennison**

Choreographer **Elle Evangelista**

Fight Director **Nigel Poulton**

Vocal Coach **Danielle Roffe**

Costume Design Associate **Nell Ferguson**

Set Design Associate **Keerthi Subramanyam**

Production Manager **Ren Kenward**

Costume Supervisors **Belinda Crawford** and **Lisa Mimmocchi**

Special Effects Engineer **Tom Houghton**

Assistant Director **Matilda Ridgway**

Andrew Cameron Fellow **Abbie-lee Lewis**

Stage Manager **Cecilia Nelson**

Assistant Stage Managers **Amelia Grindrod** and **Alexandra Logiudice**

With

Arkia Ashraf

Maggie Blinco (Wayside Bride only)

Rashidi Edward

Marco Chiappi

Emily Goddard

Sandy Greenwood

Sacha Horler (Wayside Bride only)

Rebecca Massey

Brandon McClelland

Angeline Penrith

UNDERSTUDIES/ STANDBYS

Ákos Armont

Matilda Ridgway

Christopher Stollery

Contessa Treffone

Charles Wu

MUSICIANS

(Light Shining only)

Alyx Dennison

Marcus Whale

We acknowledge the Gadigal people of the Eora nation who are the traditional custodians of the land on which Belvoir St Theatre is built. We also pay respect to the Elders past, present and emerging, and all Aboriginal and Torres Strait Islander peoples.

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BELVOIR

STREET THEATRE

ABOUT BELVOIR

**ONE BUILDING.
SIX HUNDRED PEOPLE.
THOUSANDS OF STORIES**

When the Nimrod Theatre building in Belvoir Street, Surry Hills, was threatened with redevelopment in 1984, more than 600 people – ardent theatre lovers together with arts, entertainment and media professionals – formed a syndicate to buy the building and save this unique performance space in inner city Sydney.

Thirty years later, under Artistic Director Director and Executive Director Sue Donnelly, Belvoir engages Australia’s most prominent and promising playwrights, directors, actors and designers to realise an annual season of work that is dynamic, challenging and visionary. As well as performing at home, Belvoir regularly takes to the road, touring both nationally and internationally.

BELVOIR EDUCATION

Our Education Program provides students and teachers with insights into the work of Belvoir and first hand experiences of the theatre-making process.

Belvoir Education offers student workshops, teacher professional development workshops, work experience, VET placements, archival viewings and a wealth of online resources designed to support work in the drama classroom. Our arts access programs assist schools in Regional NSW and Western Sydney to access the company’s work.

Explore our education pages at www.belvoir.com.au/education

CAST AND CREATIVE TEAM



Alana Valentine
Playwright
Wayside Bride



Caryl Churchill
Playwright - *Light Shining in Buckinghamshire*



Eamon Flack
Co-director



Hannah Goodwin
Co-director



Ákos Armont
Understudy



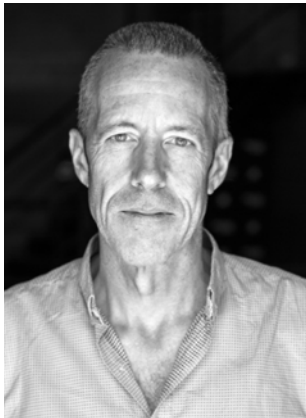
Arkia Ashraf
Ensemble



Maggie Blinco
Ensemble
(Wayside Bride only)



Ella Butler
Costume Designer



Marco Chiappi
Ensemble



Damien Cooper
Lighting Designer



Alyx Dennison
Musician, Sound Designer
& Composer



Rashidi Edward
Ensemble



Elle Evangelista
Choreographer



Nell Ferguson
Costume Design Associate



Emily Goddard
Ensemble

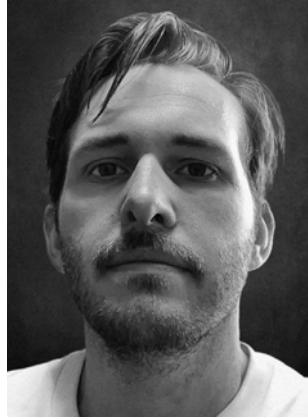


Sandy Greenwood
Ensemble

CAST AND CREATIVE TEAM CONTINUED...



Amelia Grindrod
Assistant Stage Manager



Michael Hankin
Set Designer



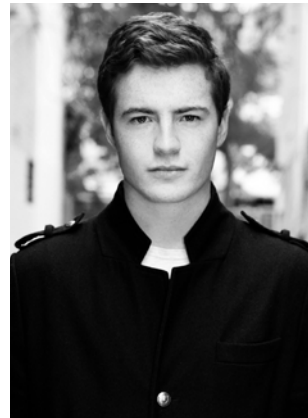
Sacha Horler
Ensemble
(Wayside Bride only)



Alexandra Logiudice
Assistant Stage Manager



Rebecca Massey
Ensemble



Brandon McClelland
Ensemble



Cecilia Nelson
Stage Manager



Angeline Penrith
Ensemble



Nigel Poulton
Fight Director



Matilda Ridgway
Assistant Director & Understudy



Danielle Roffe
Vocal Coach



Christopher Stollery
Understudy



Keerthi Subramanyam
Set Design Associate



Contessa Treffone
Understudy



Marcus Whale
Musician



Charles Wu
Understudy

REP SEASON

TWO GREAT PLAYS ABOUT POWER AND CHANGE.

Wayside Bride by Alana Valentine

Light Shining in Buckinghamshire by Caryl Churchill

For the first time in Belvoir's history we're offering a repertory season – that's to say, the same cast, on the same set, in alternating performances of two different plays, by two legendary women writers.

They're each very different works – a new Australian play by one of our finest writers about a very Sydney institution. And a classic by perhaps our language's greatest living dramatist, a play bursting with energy and provocation. Together "in rep" they present a big picture and a local picture of the age-old struggle for a fairer society.



Top: Production image *Wayside Bride*, Bottom: Production image *Light Shining in Buckinghamshire*

WRITER'S NOTE - WAYSIDE BRIDE

ALANA VALENTINE

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Matt Noffs contacted me during rehearsals to let me know about the passing of his grandmother, Margaret Noffs, Ted Noff's wife. She died in December 2021 at 95 years old, and was apparently lucid to the end. When I told the cast of the play there was a collective exclamation of grief, a deep understanding that this was the passing of a great Australian, a compassionate, extraordinary person who, no less than Ted, was responsible for the establishment of the remarkable Wayside Chapel. We had been rehearsing with the line, 'Margaret Noffs is still alive' for so long, but now she was gone. A brochure called *The Wayside Chapel, The Biggest Little Church in the World* claims that between 1964 and 1986 Ted married 24,000 couples from 132 different nations. My own mother, Janice Powell was among those married at the Chapel and was the inspiration for this work. One of the great delights of conducting interviews from this play has been the continuing radicalism

of the people who were married at Wayside - the sense that by defying religious convention at one of the most important moments of their life, their marriage, they continued to carry with them a general scepticism about institutions and authority. One of the pains, of course, is that I interviewed and heard from many more people than I could possibly put in my play. To those whose incredible stories I had to leave out please accept my apology.

Matt Noffs told me that almost every day of his life, strangers who hear that his surname is Noffs will ask if he is related to Ted and then say quickly that their brother, father, uncle, sister-in-law etc. were married by Ted. That has been my experience too in working on this play. It's the thing I love most about being a playwright who draws their work from living testimony - it is the experience of hitting a rich seam of memory and pride and pain that is connected specifically to this city of



Maggie Blinco and Alana Valentine

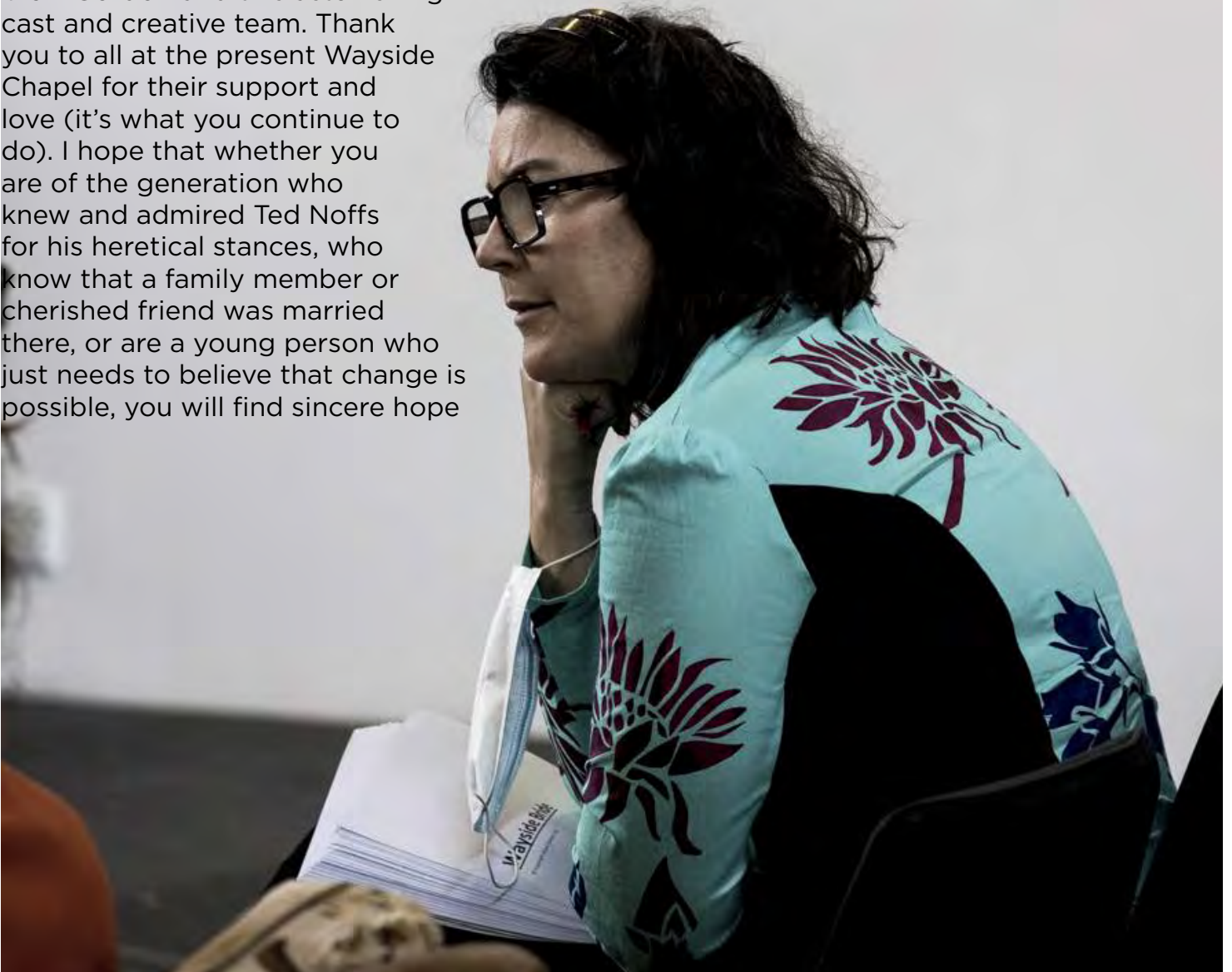
Sydney but, I hope, says something unique about the flavour of religious radicalism when it is expressed in an Australian context. In Mike Willesee's *'This is Your Life'* TV program about Ted Noffs there is a parade of astonishing visionaries who embrace him, among them Charles Perkins, the nation-changing First Nations activist who says of Ted Noffs 'I suppose he's probably one of the greatest living Australians and he made a man out of me, he made me see good things in people'. The two embrace warmly as they discuss the Wayside Chapel's breakfast program for Aboriginal children.

Thank you to Karen Rodgers, Ben Winspear, Lee Lewis, the City of Sydney, Graham Long, Louise Gough, Sue Donnelly, Aaron Beach, Eamon Flack, Hannah Goodwin, Wendy Howell, Dom Mercer, Vicki Gordon and this astonishing cast and creative team. Thank you to all at the present Wayside Chapel for their support and love (it's what you continue to do). I hope that whether you are of the generation who knew and admired Ted Noffs for his heretical stances, who know that a family member or cherished friend was married there, or are a young person who just needs to believe that change is possible, you will find sincere hope

in this play, genuine belief in the legacy and vision for a society that cares for its vulnerable and leaves no-one behind. Ted was a great smiler, a great laughter, a big cryer as were so many of my interviewees... so please feel free to be copious in your response to the work of this amazing cast. Margaret Noffs, I dedicate this play to you.

Alana Valentine

www.alanavalentine.com



Alana Valentine

WRITER'S NOTE - LIGHT SHINING IN BUCKINGHAMSHIRE

CARYL CHURCHILL

Published in the first edition of *Light Shining in Buckinghamshire*, 1978

"You great Curmudgeons, you hang a man for stealing, when you yourselves have stolen from your brethren all land and creatures." *More Light Shining in Buckinghamshire*, a Digger pamphlet 1649

A revolutionary belief in the millennium went through the middle ages and broke out strongly in England at the time of the civil war. Soldiers fought the king in the belief that Christ would come and establish heaven on earth. What was established instead was an authoritarian parliament, the massacre of the Irish, the development of capitalism.

For a short time when the king had been defeated anything seemed possible, and the play shows the amazed excitement of people taking hold of their own lives, and their gradual betrayal as those who had led them realised that freedom could not be had without property being destroyed. At the Putney Debates Cromwell and Ireton argued for property; Gerrard Winstanley

led Diggers to take over the common land: 'There can be no universal liberty till this universal community be established.' The Levellers and Diggers were crushed by the Army, and many turned in desperation to the remaining belief in the millennium, that Christ would come to do what they had failed in. The last long scene of the play is a meeting of Ranters, whose ecstatic and anarchic belief in economic and sexual freedom was the last desperate burst of revolutionary feeling before the restoration.

The simple 'Cavaliers and Roundheads' history taught at school hides the complexity of the aims and conflicts of those to the left of Parliament. We are told of a step forward to today's democracy but not of a revolution that didn't happen; we are told of Charles and Cromwell but not of the thousands of men and women who tried to change their lives. Though nobody now expects Christ to make heaven on earth, their voices are surprisingly close to us.

Caryl Churchill, 1978

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Production image: *Light Shining in Buckinghamshire*. Emiy Goddard, Sandy Greenwood, MarcusWhale, Rashidi Edward

DIRECTORS' Q&A

WITH EAMON FLACK AND HANNAH GOODWIN

Rep Season co-directors Eamon Flack and Hannah Goodwin gave us the low-down on *Wayside Bride* and *Light Shining in Buckinghamshire*, from where the idea for the season came from, to the challenges of the rehearsal room, and everything in between

What made you consider programming the rep season?

EF: The idea of doing two plays in rep is something I've thought about for a long time, and I've come close to doing it several times, but the impetus became very real during that first lockdown in 2020 when the whole artform was suddenly in peril. We were forced to question everything - which is not necessarily a bad thing. Terrifying, but interesting. One of the things I found myself thinking a lot about was the relationship between process and outcome, and the fact that if you always work in the same way you'll always get the same kind of theatre and the same kinds of stories. There are many problems with this, the first of which is that sameness and homogeneity are a dangerous delusion. But also the world had just changed very suddenly at that time, and theatre was going to have to change too, there was no choice.

So the idea of rep came from that fact that we had to find new ways to work, and from the sense that we had to find new kinds of stories and forms that might reflect the new realities we're living in. So this rep model isn't about going back to an old "repertory" idea of making theatre - though the idea of ensemble is one I love very much - it's more about looking for a way forward that is about artistic collaboration, about a wider view of a changing world, about an idea of theatre-going not as a one-off night of entertainment but as a returning act of shared imagination...

HG: I was still quite new to the company when we went into that first lockdown (I began my Andrew Cameron Fellowship 5 weeks beforehand) and my memories of that time are marked by enormous

conversations, and sometimes arguments about how the theatre, the world, this company needed to change. Nothing was off the table. It was both overwhelming and exhilarating; change to the known models and methods seemed not only inevitable but also essential. There were lots of big ideas that we tossed around in the Artistic and Programming team at that time and then later, in the Artists at Work groups. I think at one point we discussed the possibility of doing 5 shows on one set! The situation continued to evolve and so did our response. Somewhere along the road we ended up with these 2 plays that somehow belong together. In a strange way the strange times made that possible. And I think that's because many things, both good and bad, seemed more possible than they had ever been. The Rep Season is an attempt to meet that sense of possibility in good faith, to work with the past to imagine a path forward... In that sense I think our Rep Season is a great act of optimism, conceived of at a time when the world was telling us to hunker down. That was and remains as good a reason as any to make the leap and do it.

Why these two particular plays and why right now?

HG: The great link between these two plays for me is also the reason to stage them right now. It's that both are fundamentally about a struggle to hold faith - in an idea, in a mission, in a vision, in each other... Both explore what it costs to believe in and to fight for a better, fairer world. They honour and celebrate the forgotten people who kept up that fight. The people who, at great personal cost, made space

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in society so that we can think, speak, act, and love in different ways. Together, these two plays show us that the pursuit of change like that is a rebellion that has sustained over hundreds of years and continues today. From a civil war in the 1600s, to Kings Cross in the 70s, to us

at Belvoir now. My hope is that the Rep project as a whole raises a placard in the mind that says, 'I can't believe we're still fighting this sh*t'.

Wayside Bride pays tribute to a community of local heroes, outsiders, and rebels. And it's about love – real, pure and simple. One character in the play describes Wayside Brides and grooms as 'the people who loved their partner so much that they were willing to go against society to marry them'. Before rehearsals I read an email from the Wayside Chapel, written by their current pastor Jon Owen. In it he wrote about a wedding, a couple's third attempt following a number of COVID cancellations. Upon finally seeing his partner as a bride the groom was made so speechless that Jon had to break down the vows into bite sized pieces so they could get through it. Jon writes, 'Their union is a gentle reminder of a divinity that still exists in an all too often cynical world'. And that's what this play is to me. If a union is a kind of spell, a charm to keep people together, then this play is full of that magic. A magic that hopes to prevent the cynical, the narrow-minded and pessimistic forces that would have us believe that we are not connected to one another.

In *Light Shining in Buckinghamshire* Caryl Churchill takes as her subject the people that the history books don't write about. When we began work on the production, I read a book that Churchill read while she was writing this play, *The World Turned Upside Down* by Christopher Hill. In it Hill quotes a lot of remarkable writing from the period, some of which Caryl has used in the play. One quote I have returned to repeatedly comes from Richard Hooker, a priest and theologian. He described the people of the period as, 'men whose minds are of themselves as dry fuel'. There is a fire that catches in this play, and



it is in the minds and imaginations of the people. Fuelled by speech, vision and action it grows into an inferno that spreads across a nation until it is all but suffocated by those who were supposed to lead their people to freedom. But a small ember did survive and sustain itself, to be reignited later to finish what they started. As Churchill says in her introduction, ‘...their voices are surprisingly close to ours’. We still have unfinished business here on this stolen land.

EF: We had already committed to doing *Wayside Bride* before COVID, but COVID made the play even more special because it’s about community, and in the autumn of 2020 we suddenly had very little of that. And we suddenly realised just how fragile and necessary it is. Community is not a gift of government or a strategic plan or a sentimental bank ad, it’s a living thing that has to be grown and sustained by groups of people who go out of their way to keep this or that little place going – a theatre, a drop-in centre, a sports club... And without those places and those people there’s no dignity and no joy in our cities. COVID made that very clear, and of course the threat COVID posed to all forms of community was very close to home for us at Belvoir. So *Wayside Bride* was always going to be a key work coming out of COVID.

Light Shining had always been a favourite play of mine, but because it’s a difficult play for both artists and audiences I’d always balked at putting it on – it doesn’t have a “story” in the usual sense of the word, its central scene is a verbatim account of an arcane debate about the foundations of law in 17th century England... But on a hunch we did a reading of the play during the first lockdown as part of our Artists at Work program and it was a revelation. Like *Wayside Bride*,

Churchill’s text quotes and draws on real voices, and it was exhilarating to hear those long-ago voices from a past time of crisis speaking to us in this time of crisis, and it felt very close to us. So many of the big questions of the 17th century are unanswered today, and so much of the crisis in our democracies and our economies today stems back to those unanswered questions. So the content of the play was revelatory. But so too was the form. Churchill’s unconventional pastiche of historical documents and devised scenes and post-Brechtian situations felt far more true-to-life than the neat shape of a conventional play. One of the things both plays have in common is that they are breaking apart the old orthodox forms of the well-made play in an attempt to hold a mirror up to the unwell-made world we actually live in. Interestingly both of the writers are women and feminists and outsiders...

But the leap of imagination was the idea of doing them together. The two plays are very different, but at heart they’re about the same thing: who gets a say and who doesn’t. And each play enriches and contextualises the other. One is local and familiar and full of heart and generosity; the other is historical and foreign and challenging. And yet, despite the fact they were written independently nearly half a century apart, there are characters and lines in each play that could well be from the other. And in a very direct way, via the eruption of theology and social action in the 17th century, the real *Wayside Chapel* is only possible because of the innovations made by all those people portrayed in Churchill’s play; you could even go so far as to say that Alana’s play is only possible because of the dramaturgical innovations made by Caryl Churchill 50 years ago (although let’s not downplay Alana’s own remarkable originality). The two

plays are connected by long, deep chains of thought and experience and struggle. There's even a sense that the long scene at the end of *Light Shining* could well be taking place at Wayside today...

How do you approach working with two plays from two very different periods in time, two different countries, simultaneously, with a large group of actors, musicians, creatives, and two directors? How did this affect the design process and outcome?

EF: The secret actually is having two directors. Theatre is always a collaboration and being part of a duo has really allowed the conversation around the work to extend and deepen, especially in those early stages before you cast and design the play. When you're in a team you're able to talk out the thoughts you'd normally have alone in the shower or walking to work in the morning. These plays are about coming out into speech and action and that's always easier when you're in a team. But I also love history, and I'm very much against the historical solipsism of so much contemporary culture, by which I mean the way we are working so hard to ignore and forget the past. It's a very silly thing to do. Yes, a lot of what we're experiencing in the 21st century is unprecedented, but a lot of it is not, and it's consoling to spend time with the past, and to see what is common to now and then. There's wisdom in it. So that's been a pleasure, really. And of course Caryl Churchill and Alana Valentine had already done the hard work of divining those voices from another time, so we have the great fortune of working with texts that have already been processed and formed. In terms of design and the creative elements of the shows, that has been a real adventure, to be sure, but the foundational conversations with Mikey and Ella on set and costume were among the most rewarding I've ever had. The very difficulty of the task is the whetstone, you really have to sharpen your ideas against

the challenge you've given yourself. And we have. We knew that the set needed to be a communal space that evoked the unfinished business of making a society which accepts and allows all people. But how we use that space is very different in each play. The chairs were an early key offer from Mikey in how to establish those differences. And of course each play has very particular requirements, so we just had to be inventive and find solutions within the constraints of the set. That's been a lot of fun, really.

Similarly, the costume task for each play is also very specific. There's a delicious, magical game of then and now at work in Wayside, and we always knew that it would be the job of costuming to play that game - especially given that clothes are so written into the play. *Light Shining* is a much more challenging costume task conceptually, but the form requires the actors to stay on stage so it was really a process of essentialising each figure so that they could become many different kinds of people very quickly and easily.

The songs are written into *Light Shining*, but the composition is all Alyx's work. Alyx brought us some central European folk songs as a reference, and the sense of deep memory in those songs felt very apt, the way they carry both struggle and hope but with the balance sometimes going this way, sometimes that. I love Alyx's compositions, and they've really helped to form the overall shape of the work.

HG: I think the project has only been possible because there are two directors. The scope and scale of what we are trying to speak to artistically is so enormous and multifaceted, that only having one mind to helm the ship (so to speak) would be dishonest. I am enormously grateful to have had a co-director to talk it out with, to collaborate with on the many challenges we've been faced with staging these two

plays. But we'd be nowhere without our team. The thinking we did with Michael and Ella in those early days on the set and costume design really set the agenda for work to continue. A Rep Season is an enormous design task that stretches you into unfamiliar territory, Mikey and Ella have helped us immeasurably to extend our ideas for these productions. I love Alyx's music, it acts as a time machine, a rallying call, an elegy and much more across both shows (one of which she also performs in). Our stage management team performs miracles daily to keep us all on task. The cast have been heroic. And of course, all of it wouldn't have been possible if Alana hadn't taken the leap of imagination with us.

Is there something audiences should keep a particular eye/ear out for in these two plays?

EF: The very first line of *Light Shining* talks about "action, word, thought or faint motion less than any of these", which describes a sort of layer-cake of the faculties that make up a human being. The faint stirrings of something within, brought to thought and then to speech, lead to action in the world. It's a wonderful description, and two wonderful ideas follow from it. First, the idea that intuitions and imaginings can make the world. As the late and great David Graeber said, "the ultimate, hidden truth of the world is that it is something that we make, and could just as easily make differently." Second, the idea that a person needs to be allowed to exercise the full gamut of their being, from faint motion right up to action and back again. Too many people are forced down into bottom layers of their own existence. Both plays take very seriously the idea that we have a responsibility to make space for all people to be able to come out into word and action. These are both plays about people breaking through into thought and action. In doing so those people are remaking themselves, and they are remaking the





world. I find their courage and imagination inspiring and beautiful.

Do you have a favourite?

EF: Yes but it changes every other day.

HG: Ditto.

Has there been a particular challenge in working together on this project?

How did that affect the dynamic between the two of you or in the room?

EF: Two imaginations are always better than one. There are sort of two parts to directing a show – there’s the work in the rehearsal room, doing the scene work, on the floor, with the actors; and there’s the work before and around the rehearsal room, with the creatives and the production team, where you’re solving the staging and the worlds of the plays. That second part of the work is quite challenging on these plays – both writers really set some real staging challenges. So opening that work up into a broader collaboration than normal has been exciting, and I think it has probably allowed us to be more intrepid than if there were just one director. In terms of the rehearsal room, we work with a kind of pilot/co-pilot setup – Hannah leads the work for *Wayside* and I lead the work for *Light Shining*. It remains a collaboration, and we talk very openly about everything, but we keep the actual scene work and text work quite focused.

If you have only seen one of these plays, why should you see the other?

HG: Because they are both so different! And it is genuinely thrilling to watch these artists test themselves against the style and scope of these two plays. I think it will be a real treat for audiences to see that.

Throughout the process we have talked about how *Light Shining* is a work that targets the head and the gut, whereas *Wayside* goes for the heart. Together, you get a total experience.

HISTORICAL REFERENCES: A TIMELINE

THE ENGLISH CIVIL WARS

It is possible to view this play without a historical context, however knowing a bit about the history allows you to access the text in a new way, and even draw parallels to the present.

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1381	The Peasants' Revolt
1408	The Bible becomes available in English
1476	Development of the Printing Press makes Bibles, prayer books and radical pamphlets widely available
1534	The Church of England breaks from Catholicism
1625	Coronation of King Charles I
1629	Charles I dismisses Parliament and rules by dictatorship, the 'Eleven Years Tyranny'
1642	Civil War between the King and Parliament breaks out

THE PLAY BEGINS

1645	The King's forces are defeated at the Battle of Naseby
1647	The Putney Debates are held outside London. Parliamentarians of privilege and property stymie the soldiers' demands for wholesale constitutional reform
1649	Oliver Cromwell invades and brutally represses Ireland
	(JAN) Charles I beheaded
	(APR) 'True Levellers' plant crops on common land in Surrey
	(MAY) The Parliamentarian army suppresses and disperses the Diggers and True Levellers.

THE PLAY ENDS

1653	Cromwell dismisses Parliament and rules by dictatorship, the 'Protectorate'
1658	Cromwell dies
1660	Coronation of King Charles II

A GUIDE TO LIGHT SHINING IN BUCKINGHAMSHIRE

Thank you for joining us to bring Caryl Churchill's radical and challenging play to life in these radical and challenging times.

Because this is a radical and challenging play we've put together this short guide.

Light Shining in Buckinghamshire is a non-narrative play from 1978 which mixes Brechtian and feminist theatrical techniques. It is set in the 1640s, a time of total cultural, economic, political and social confusion - much like our own time. The play uses religion to look at how ideology restricts the better possibilities of our society - much in the way that the ideology of neo-liberal capitalism does today.

While some characters reappear, there is no traditional plot or character arc. It helps when you are watching to think of each scene as a mini play of its own, and the 8 actors as different people in each scene. The scenes loosely group together in four sections:

The **first section** consists of many small scenes which show many different people struggling to survive in a world of religious dogma and class inequality. It shows the viral spread of radical new ideas, and people realising that they can take action to change their lives for the better. This section is about the excitement of change.

The **second section** is one single scene which Churchill edited verbatim from the historical Putney Debates of 1647. This scene shows soldiers from the victorious opposition army arguing about whether to establish a new kind of government which gives a vote to all Englishmen. This scene is about the failure of change.

The **third section** is another collection of small scenes that show what happens when the promises of a better life have been betrayed: many people searching for even newer, more radical ideas; and others returning to old forms of privilege and inequality. This section is about the consequences of failed change.

The **final section** is a "prayer" meeting, in which a group of survivors and dreamers gather together to try to keep the desire for change alive. This scene is about not giving up on change. It shows that the failure of political revolution was also the birth of cultural revolution.

Without this cultural revolution, the real life stories in our other repertory show, *Wayside Bride*, would not have come to pass. Nor would a place like Belvoir be possible.

LOCATIONS

THE WAYSIDE CHAPEL, KINGS CROSS. SYDNEY NSW

Wayside Chapel has provided unconditional love, care and support for people on and around the streets of Kings Cross since 1964.

Reverend Ted Noffs opened Wayside Chapel in 1964 at a time when Kings Cross was fast becoming a mecca for disaffected youth; the home of the red light district, illegal gambling and drug culture. What started as a couple of rooms in an unassuming apartment block in Hughes Street, quickly became a place where people from all walks of life gathered to share their concerns, voice their opinions and find connection. Within a couple of years, The Wayside Chapel grew to include a chapel, coffee shop, crisis centre and the first office of the Foundation for Aboriginal Affairs. The addition of a theatre drew in people from all walks of life to watch drama, music, film and public debates. By the end of the decade, Wayside Chapel had already cemented its place in the fabric of Sydney society.

Read more: waysidechapel.org.au/history/



Wayside Chapel, Potts Point, Sydney (2014). Image by [Sadarka](#)

CHARACTERS

WHO'S WHO IN WAYSIDE BRIDE

Many of the characters in the play are based on real people. Take a look at some of the key inspirations for the play and their real-life counterparts

Ted & Margaret Noffs

Visionaries who started the Wayside Chapel in 1964.



Sacha Horler and Brendan McClelland as Margaret & Ted Noffs (Production Image)



Ted & Margaret Noffs

Alana Valentine

Alana is an Australian playwright and the writer of *Wayside Bride*.



Alana Valentine (2022)



Emily Goddard as Alana (Rehearsal image)

Janice Powell

Janice Powell, Alana's mother, was married at the Wayside Chapel.



Janice Powell



Emily Goddard as Alana/Janice (Production image)

Rev. Bill Crews & Pastor Jon Owens

Various colleagues and mentees of the Noffs' are referenced or represented in the play including Rev. Bill Crews (left) who founded [Exodus Foundation](#) and current Pastor and CEO of Wayside Chapel, Jon Owens (right)





From 2015 to 2021 Alana Valentine collected stories of couples married at the Wayside Chapel in Kings Cross for her play *Wayside Bride*. Stories came from contributions on her website as well as conversations at the Wayside Chapel, from friends of friends of friends and many other sources.

Estimates put the number of people married by Rev Ted Noffs between 1964 and 1986 at 30,000 people from 132 different nations. When you add all of the others married by later Wayside Chapel ministers including Rev Graham Long and Rev Jon Owen, it puts the number closer to 50,000 people. It wasn't possible for Alana to include ALL of these stories into her play. So instead Alana and Belvoir have produced this beautiful compendium of 50 of the submissions Alana received. You can read more of these stories here:

belvoir.com.au/wayside-bride-weddings/



Submitted wedding photos of some of the thousands of couples married at the Wayside Chapel.

PRODUCTION ELEMENTS

PROGRAM

The elements of production are the technical and visual elements used to manipulate the elements of drama in order to effectively tell a play's story.

In these notes we are going to look at *Wayside Bride* and *Lighting Shining in Buckinghamshire*

- Set & Costume reference images
- Set model box
- Cosume Renderings

TEXT

One set, two plays.

One challenge for this production is that the design needs to capture the themes and aesthetic of two plays.

Designer Michael Hankin, worked closely with co-directors, Eamon Flack and Hannah Goodwin, to design a set that would communicate concepts of community, change and communal space.

The result is a set that shifts between the two worlds of the play.

DESIGN

PRODUCTION

MEDIA



Model box by Michael Hankin



Set Design by Michael Hankin

SET DESIGN

REFERENCE IMAGES

Reference images are used by designers to communicate aesthetic concepts with the director or to the cast. These might communicate a moment in the play, or an overall texture or style.

THE WORLD OF BOTH PLAYS



Reference images collected by designer Michael Hankin

PROGRAM

TEXT

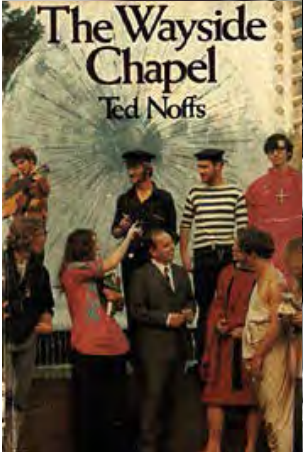
DESIGN

PRODUCTION

MEDIA

REFERENCE IMAGES

THE WORLD OF WAYSIDE BRIDE



THE WORLD OF LIGHT SHINING IN BUCKINGHAMSHIRE



Reference images collected by designer Michael Hankin

SET DESIGN LIGHT SHINING IN BUCKINGHAMSHIRE

MODEL BOX

PROGRAM

TEXT

DESIGN

PRODUCTION

MEDIA



Model Box of Light Shining in Buckinghamshire by Michael Hankin



Model Box of Light Shining in Buckinghamshire by Michael Hankin



Set of Light Shining in Buckinghamshire, design by Michael Hankin



Set of Light Shining in Buckinghamshire, design by Michael Hankin

Questions to consider after seeing this production

1. What are the key differences between the early model box design & the final set design?
2. Why might this change have taken place?
3. How many different locations were represented in the production?
4. How are set pieces and props used to change the space? What impact does this have?
5. How has the designer used stage space, texture, colour and composition to enhance dramatic meaning?

MODEL BOX

PROGRAM

TEXT

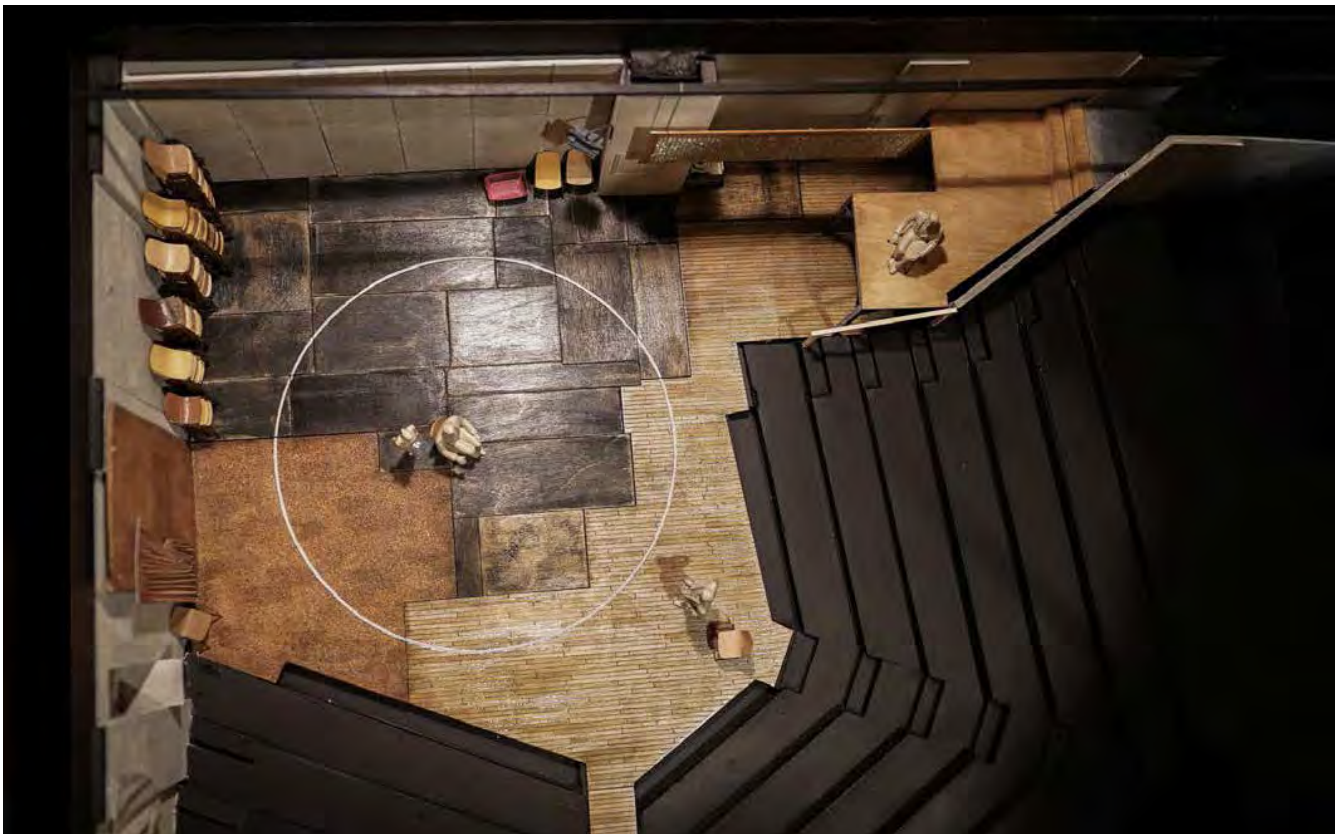
DESIGN

PRODUCTION

MEDIA



Model Box of Wayside Bride by Michael Hankin



Model Box of Wayside Bride by Michael Hankin



Set of Wayside Bride, design by Michael Hankin



Set of Wayside Bride, design by Michael Hankin

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COSTUME DESIGN IN LIGHT SHINING IN BUCKINGHAMSHIRE

PROGRAM

TEXT

ENSEMBLE



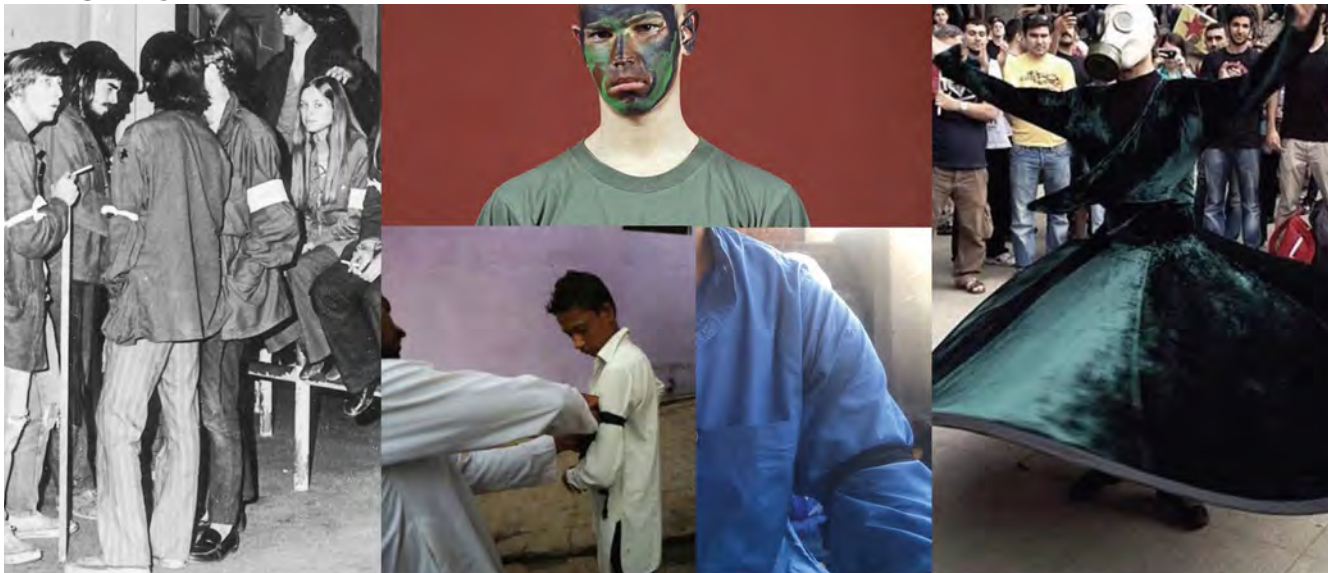
DESIGN



PRODUCTION

MEDIA

PROTEST



Reference images collected by Designer, Ella Butler



REP SEASON | Ella Butler on Costume Design

Hear from Rep Season costume designer Ella Butler about the myriad of costumes in *Wayside Bride* and *Light Shining In Buckinghamshire*, from sources of inspiration to challenges faced along the way.

[WATCH NOW](#)



L to R: Brendan McClelland, Angeline Penrith, Emily Goddard, Sandy Greenwood, Arkia Ashraf, Rashidi Edward, Rebecca Massey, Marco Chiappi, Costume design by Ella Butler



L to R: Rashidi Edward, Angeline Penrith, Arkia Ashraf and Emily Goddard, Costume design by Ella Butler

COSTUME DESIGN IN WAYSIDE BRIDE

TED & MARGARET NOFFS

PROGRAM

TEXT



JANICE 1975



DESIGN

WAYSIDE BRIDES



Reference images collected by Designer, Ella Butler

PRODUCTION

MEDIA

Q & A with Costume Designer Ella Butler

We spoke with Rep Season costume designer Ella Butler about the myriad of costumes in *Wayside Bride* and *Light Shining in Buckinghamshire*, from sources of inspiration to challenges faced along the way.

READ MORE

TED NOFFS



MARGARET NOFFS



BILL CREWS



URSULA (BRIDE-TO-BE)



L to R: Brendan McClelland, Sacha Horler, Angeline Penrith and Rebecca Massey, Costume design by Ella Butler

ALANA 2021



ALANA AS JANICE 1975



MIRIAM (A WAYSIDE BRIDE)



ISABELLA (A WAYSIDE BRIDE)



L to R: Emily Goddard, Angeline Penrith and Maggie Blinco, Costume design by Ella Butler

REHEARSING THE REP SEASON

PROGRAM

TEXT

DESIGN

PRODUCTION

MEDIA



Rashidi Edward, Rebecca Massey, Emily Goddard

1. What do you think is happening in this scene? Give reasons for your answer
2. What evidence is there that this is a rehearsal?



Emily Goddard, Sandy Greenwood, Marco Chiappi

1. Describe what you see in the photo above
2. What play do you think they are rehearsing? Give reasons for your answer.



Michael Hankin, Hannah Goodwin

1. This photo, of co-director Hannah Goodwin (background) and Set Designer Michael Hankin (foreground), was taken in the rehearsal room. Why do you think the set and costume references are on display on the walls during the rehearsal period?



Sandy Greenwood, Marco Chiappi, Hannah Goodwin

1. Describe what you see in the picture above.
2. What do you think is happening in this moment? Give reasons for your answers

POST SHOW DISCUSSION

PROGRAM

TEXT

DESIGN

PRODUCTION

MEDIA



Angeline Penrith, Brendan McClelland

How does the play *Wayside Bride* explore themes of community?



Arkia Ashraf, Emily Goddard

How did the actors who played multiple roles distinguish their characters?



Emily Goddard, Maggie Blinco

The play *Wayside Bride* comes from true stories of people married at the chapel. How did the playwright weave the verbatim text into the narrative?



Emily Goddard, Rashidi Edward

How did the production use time and place to tell the story?

POST SHOW DISCUSSION

PROGRAM

TEXT

DESIGN

PRODUCTION

MEDIA



Marco Chiappi, Rebecca Massey, Emiy Goddard, MarcusWhale, Arkia Ashraf, Sandy Greenwood, Rashidi Edward

How does the play *Light Shining in Buckinghamshire* explore themes of freedom, power and injustice?



Sandy Greenwood, Brendan McClelland, Marco Chiappi

**How would you describe the characters in this play?
How did the ensemble indicate the characters they were playing?**



Emily Goddard, Angeline Penrith

**What theatrical devices did you recognise in the play?
Describe how they affected you as an audience member.**



Rashidi Edward

**What is the impact of the structure of the play?
How are the production elements used to create the world of each scene?**



Emily Goddard, Brendan McClelland (*Wayside Bride*)

What moment in the play had the most impact on you and why?



Rebecca Massey (*Light Shining in Buckinghamshire*)

WATCH & LISTEN



REP SEASON | Interview with Co-Director, Hannah Goodwin

We sat down with Co-Director, Hannah Goodwin, to find out how 2 plays - written decades apart - could have so much to say about each other.

WATCH NOW



WAYSIDE BRIDE Interview with Writer, Alana Valentine

Playwright and national treasure, Alana Valentine chats with Artistic Director, Eamon Flack about *WAYSIDE BRIDE*.

WATCH NOW



LIGHT SHINING IN BUCKINGHAMSHIRE Interview with Actor, Rebecca Massey

Actor, Rebecca Massey chats with Artistic Director, Eamon Flack about Caryl Churchill's *LIGHT SHINING IN BUCKINGHAMSHIRE*.

WATCH NOW

The New Noffs

The story of Ted Noffs, a maverick Methodist minister, whose groundbreaking work with the young and destitute in 1960s Australia lives on. Sun 14 Nov 2010, 11:20pm

abc.net.au/religion/watch/compass/the-new-noffs/10141138

LISTEN



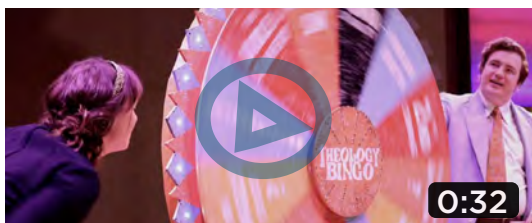
Social Media

Lots of sneak-peek content, and promotional information can be found on social media.

Take a look at the grid and the stories for more content during the run.



ARTICLES & REVIEWS



Productio Reviews Video

WATCH NOW

Wayside Bride review - a loving tribute to an Australian religious rebel
THE GUARDIAN

READ THE REVIEW

CONTACT EDUCATION

PROGRAM

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TEXT

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DESIGN

PRODUCTION

MEDIA