

Schools Resource Guide

Jumpy by April De Angelis

"... it hits a thousand nerves and makes the audience giggle, gasp and groan in painful recognition." - Mail on Sunday



Jumpy

By April De Angelis

Directed by Shane Bosher

A mother, a wife, and fifty, Hilary once protested at Greenham. Now her protests tend to focus on struggling to control her increasingly promiscuous teenage daughter and keeping the passion in her marriage alive.

"You're having some kind of crisis."

"It's called being 50. You must be having it too."

To make matters worse, this fifty-year-old finds herself coming into conflict with the hostile mother of her daughter's boyfriend and she must also fend off the unwelcome advances of her new adversary's husband. A frank and funny family drama questioning parental anxieties and life after fifty.

First presented at the Royal Court Theatre, London on 13 October, 2011 in a production which subsequently transferred to the Duke of York's Theatre on 16 October, 2012.



Shannon Colbert

Thanks from Fortune Theatre

Shannon Colbert, Fortune Theatre's Education Liaison Officer, is very grateful for the wonderful feedback and ideas of the Fortune School Ambassadors, whose participation has added to this resource guide. Many thanks from Fortune Theatre for your enthusiasm and contributions to *Jumpy*.

Please contact Shannon Colbert at education@fortunetheatre.co.nz with any thoughts, questions and feedback.

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About the Play

Synopsis

Hilary is 50 and has a panic attack on the tube on the way to work.

"You're having some kind of a crisis."

"It's called being 50. You must be having it too."

Her job, her marriage with husband Mark and most spectacularly her relationship with her teenage daughter, Tilly, is in jeopardy. Her very identity seems to be slipping out from under her.

"I've hit a low point. I've let go of too many things at once. Periods, job's on the line, Mark ... It will be Tilly next, then I'll be alone."

Things become even more complicated when Hilary has to negotiate with the parents of Tilly's boyfriend; his hostile mother and his needy father who pushes for an affair with Hilary because he wants to, *"- feel like I'm fifteen"*.

Things intensify when Tilly becomes pregnant and Hilary sleeps with Tilly's friend Cam, the only character in the play who does not demand something of her.

Despite a near miss with a gunshot, dabbling in burlesque and a little stalking, everyone seems to make it through relatively unscathed. As Tilly goes away to university, the audience feels Hilary and Tilly's relationship may be fine in the end. Hilary and Mark seem to have found some comfort and security in their marriage and there is a quiet sense of hope for a new beginning for both of them.

Scene by scene breakdown

[For reference after seeing the play.](#)

Scene 1

We meet Hilary and Mark. Hilary describes her panic attack on the tube going to work, her fears about losing her job, Mark's business failing and hints at her fears about Tilly's promiscuity. Mark is rather unresponsive and goes off to walk the dog.

Scene 2

Tilly and her friend Lyndsey, who is clearly pregnant, are on their way out to celebrate Lyndsey's 16th birthday. Hilary questions Lyndsey about her situation. Tilly tries to leave as Hilary warns them of dangers, asks them to be safe and reminds them of exams.

Scene 3

Hilary and her longtime friend Frances are having their monthly Friday night get-together. Frances talks about her fear of the future and the horrors of being 50; *"Being a woman and getting old is a disaster"*. Hilary tells her she caught Tilly and Josh after they'd had sex.

Scene 4

Hilary meets with Josh's parents, Bea and Roland to discuss how to handle the children's relationship. Bea is cold and combative and Roland is gushy and accommodating, even a little flirty.

Scene 5

Tilly confronts Hilary about meeting Josh's parents. She is mortified and tells her that she and Josh broke up, *"When you ruined it"*.

Scene 6

Hilary and Mark are in bed. Hilary tries to continue reading *Great Expectations* out loud and talking to Mark, who tries to go to sleep. Tilly and Josh arrive home and Hilary and Mark work hard not to hear any noises from Tilly's room next door. Hilary rebuffs Mark when he reaches for her. Mark says, *"We're not doing things right"*

Scene 7

Roland stops by to tell Hilary that Tilly had gone up to a bedroom with two different guys at a party, when she was angry with Josh for being with another girl. Roland tells her his marriage is over and pressures Hilary to admit her marriage is not in good shape; *"We tend to lead separate lives. A bit ... I suppose I'd be scared not to be in it."*

Scene 8

Hilary tries to force Tilly to sit and talk with her. She shows Tilly her album of photos from Greenham Common. Tilly pushes back and Hilary asks her about what happened at the party. Tilly wants to escape and Hilary wants to know what she was thinking. Mark arrives and gives Tilly permission to go to her friend's house. Hilary tells him that Tilly slept with some boys at a party. *"That's all I know. Look at us, we're supposed to be a family."*

Scene 9

Hilary, Mark, Tilly, Roland, Josh and Frances are having a weekend at a beach cottage in Norfolk. They are at the beach. Roland is trying to get Hilary to have an affair with him. Frances is doing all she can to get Roland interested in her. Hilary reveals she has brought a somewhat sexy new swimming costume, which she covers with a baggy jumper. Hilary and Tilly argue over food and Tilly and Josh escape for a walk. Hilary blames Mark for never standing up to Tilly and goes inside.

Scene 10

Back in the cottage, Tilly suggests to Hilary and Mark that they go away for a holiday together so she can have friends over. Mark reminisces and sparks up at the idea. Hilary shuts it down and says Mark is just giving in to Tilly again and shows she doesn't trust Tilly. Roland and Josh return from cutting wood. Roland has injured his eye with a wood chip. Mark asks Hilary if she wants to go to Paris with him and asks *"What is the point...The point in us. Is there a point?"* Frances preforms a burlesque routine mostly directed at Roland. Roland's eye gets worse and he goes off to casualty. He returns to kiss Hilary before he leaves.

Scene 11

Hilary talks to Tilly and Lyndsey as they are leaving to go out to a club. Hilary tries to control, caution and keep the girls with her for company. They leave and she drinks alone. It is her and Mark's anniversary.

Scene 12

Frances has got Hilary into a burlesque costume and is persuading her to come and perform at an amateur night. The audience hears that Mark has been living above his

shop. Tilly comes home and Frances leaves when Hilary tells her *"You've let yourself down, Frances. I'm not joining you."* Tilly is unusually cuddly with Hilary and confides first that she is being called a slut on Facebook and then that her period is late.

Scene 13

Roland, Bea, Hilary, Mark and Lyndsey with her baby meet to give Tilly their input on what to do about her pregnancy. First Bea, then Hilary refuse to let their children come to the meeting. They battle and disregard Lyndsey; telling her how she should feel. Lyndsey cries and tells them Tilly is bleeding.

Scene 14

Hilary enters with a bleeding knee. She meets Cam in his boxers. Cam is kind and talkative. Hilary tells him she was knocked off her bike and lost her job. Cam cleans her leg. Tilly comes downstairs. Cam goes off. Tilly says Cam is just helping her revise. Hilary abuses her for sleeping with him.

Scene 15

Roland is at Hilary's for dinner as Hilary did not meet him at a bar as planned so she could keep watch over Tilly. Hilary and Tilly war with each other. Tilly asks Roland if she could come and live with him. She tells him Hilary followed her. Hilary tells him Tilly and her friends have a gun. Tilly says the gun was just a joke. After a spectacular fight Tilly gets the gun and fires it nearly hitting Roland – It was loaded after all. Hilary pushes Tilly upstairs. Tilly says she needs to calm down first. Roland leaves and Hilary exits with *"Do what you like. I don't care anymore."* leaving Tilly alone.

Scene 16

Hilary and Cam are talking. They have slept together and Cam has popped by again. Cam talks about his mother's death and going upstairs with Tilly at the party and crying rather than having sex. Tilly comes home to get her purse. Cam hides in the kitchen. Hilary and Tilly have a nice moment and Tilly goes back to school. Cam comes out naked with a flower tied to his penis. Tilly comes back in to get her forgotten bag and sees him.

Scene 17

Hilary and Frances are waiting up for news of Tilly. It is her second night away from home. Mark returns from driving round looking for her. Hilary says she will kill herself if anything has happened to Tilly. Tilly comes home and goes up to bed. Hilary puts the kettle on.

Scene 18

Hilary and Mark are in bed. They are talking about seeing Tilly off on the train to university. Hilary tells Mark that Tilly took her old toy monkey, Jumpy. *"...And I said Oh you're taking that, and she said, 'There's this ceremony at Freshers' Week. They light a bonfire and each fresher burns something that represents their childhood. Like a rite of passage... She thought she'd immolate Jumpy. So I tried to be like we said, not to be too – to hold on too tight. So I said, 'Well, if that's your decision – and she said, 'God no, what do you think I am, some kind of sick bitch?' It was a joke."*

Hilary asks Mark if he is awake. He says, *"Yes, I'm awake."*

About the Playwright



April De Angelis

April de Angelis was born in London in 1960. Her father was a Sicilian-born dishwasher. At school she played Toad – “I wasn’t a kid who was taken to the theatre so [...] drama at school was the key that unlocked me with its premium on curiosity and inventiveness.” She is a graduate of Sussex University and trained as an actor at the famous East15 Acting School in London. She joined the pioneering feminist troupe, Monstrous Regiment, following her training in the early 1980s and later another feminist fringe group, ReSisters.

In the mid-1980s she began to write, first a short film, *The Death of a Father: A Conspiracy of Silence*, then short works for the feminist fringe. *Breathless* (1987) was a prize-winner at the Second Wave Young Women’s Writing Festival and was followed by *Women in Law*, *Wanderlust*, *Visitants* and *Crux*. She wrote stage versions of *Frankenstein*,

Wuthering Heights and Albie Sachs’ *Soft Vengeance*. Even as she has become better known she has continued to undertake fringe projects including contributions to multi-authored works staged at the Royal Court Theatre and the Cockpit. Last year she translated *Tutto Bene, Mamma?* BBC Radio has broadcast half a dozen original plays and radio adaptations by her. She has written the libretti for the operas *Pig*, *Flight* and *The Silent Twins*.

The major published plays by De Angelis fall into two broad groupings. There are those with historical settings such as her first published play, *Ironmistress* (about a 19th century female factory owner and her daughter but with Thatcherite resonances), her adaptation of John Cleland’s notorious novel *Fanny Hill: Memoir of a Woman of Pleasure*, *Playhouse Creatures* (some of the pioneering actresses of the English theatre in the Restoration era) and *A Laughing Matter*, a play about the origins of Goldsmith’s *She Stoops to Conquer* which was staged at the National Theatre in a production by the leading touring company, Out of Joint. *A Warwickshire Testimony* was a Royal Shakespeare Company commission to generate a play from personal memoirs written by residents of villages near the Company’s Stratford-on-Avon headquarters.

The second category are plays with a contemporary English setting. In *Wild East* two female human resources executives interview a young male applicant but their interpersonal dynamics intrude on the encounter. *Amongst Friends* is a contemporary take on Priestley’s *An Inspector Calls* as an underclass woman intrudes on a dinner party hosted by an aspiring New Labour

politician and his tabloid journalist wife, claiming they were involved in the death of her son. Three of her best-known plays focus on middle class women as the lead characters. In *Hush* Louise goes to a seaside house to tidy up after the death of her sister who had been at Greenham Common. *The Positive Hour* is centred on a social worker and her unsatisfactory relationships with her husband, best friend and a female criminal client trying to get her daughter back from the social services.

Jumpy, the third of these plays, premiered at the Royal Court Theatre in London in 2011 with Tamsin Greig in the lead and its success there saw it transfer to the Duke of York’s Theatre in the West End for a three month run in 2012. De Angelis is currently developing it into a television series for Channel Four. She told *The Financial Times*, “One reason for writing this play was that I wanted two women in their fifties on the stage. There are so many fantastic actresses and not enough parts. That was deliberate.” Challenged about the domestic setting of the play she responded, “Is not bringing up a child, and then letting them go, one of the most important things? It’s the most important thing in the world but of course it’s not seen as such. Well I’d say that’s good reason for doing the play.” This Fortune production will be the play’s New Zealand premiere and the first professional mainstage presentation of De Angelis’s work in this country.

Alister McDonald (Fortune Theatre Dramaturg)

Lynne Gagliano, Education Associate at the Royal Court Theatre spoke with April De Angelis in August 2012

What sparked the idea for *Jumpy*?

I think it's having a teenage daughter. That's what sparked the idea: write from your own experience. I was interested in my generation's ideals and how that was playing out in this generation. It was something very present in my life. The other thing that sparked it was that I had written a scene that Dominic had seen with a mother and daughter in it. It's actually now one of the scenes in *Jumpy*. After reading this scene, Dominic asked me to expand it into a play. He said 'take it and go with it'. So, I was very lucky that he had that insight into the initial scene. Sometimes you can think what am I going to write about, it needs to be something really significant and your imagination can get very tied up. But the real resource is yourself, your biography, it's the best guide.

Since you had this scene as a starting point, did the rest of the play come to you quickly?

I wasn't panicking about the play. I was actually writing another play at the time. I already had that one scene and the next one I wrote was the one in which Tilly accuses Hilary of ruining her life. Then I left it for a bit. I wasn't pushing. I'd go back and re-read what I had and then write another scene. It was when I wrote



the scene with Cam that the rest fell into place. The process was like a series of thoughts, quite organic. I wasn't really worried about the play.

How long did it take to write?

It was December when the Royal Court read the first scene, and I gave in the play in September. So, it wasn't massively long, within a year. It was a nice writing experience for me. It wasn't painstaking, it wasn't pressured. There was a bit of re-writing but not much.

In the original production at the Royal Court, some of the critics said *Jumpy* was a play about mid-life crisis. Would you agree?

I think it's true but I also think it's a bit reductive. It has to be about a crisis to be an interesting play. And it is also about mid-life but it's really about a woman's experience of having to let go a child. They have to let go their role, their identity. There's a sense of panic. And this isn't often seen on stage. Women are meant to be the ones who cope.

Whose play is *Jumpy*, Hilary's or Tilly's?

It's Hilary's play. It's her big journey to become more herself. More free in a way. She's had the pressures and limitations of being a mother. And now it's learning to let that go and start again.

What would you hope the audience would take away from the play about mother/daughter relationships?

I hope that they would take away that the relationship is really fascinating, really passionate and really difficult. The daughter models herself on the mother, so it makes it very difficult for them to separate. The letting go between mother and daughter is very complex and that's interesting. I think Hilary didn't want to show her daughter her weak side. There are many weaknesses and, by the end, she really shows her vulnerability. It's a play worth telling I think that the mother/daughter relationship can be funny, humorous and cold too.

First Read-through

The School Ambassadors joined us for the first read-through of *Jumpy* on Monday 9 June. This was the first time the actors, director, designers and crew came together. It was an exciting beginning to an intensive four week rehearsal schedule.

Director Shane Boshier asked the actors to work on answering these questions for their characters.

What are your characters satisfied with in their lives?

And

What are your characters unsatisfied with in their lives?

He asked the older generation actors to answer the question:

Who did your character want to be and who did they become?

Shane Boshier asked them to look at the contradictions in their characters and what it is that is they are keeping hidden. "What is that voice in your head saying and how do you cover that up in life?"

He told the cast he is looking for a unified dialect for the characters. He described it as a hybrid "contemporary London" dialect, which is half RP (received pronunciation – sometimes called Queens English) and Estuary (a modern Cockney influenced dialect spoken in the South and East of England including some parts of London).



- During the first read through table discussion, many felt that Tilly was very much a product of the ideals of Greenham Common and the feminist movement. Some felt Hillary wanted a sexually liberated daughter in theory but not in practice.
- The Ambassadors were asked as actual representatives of Tilly's generation whether they truly felt history has nothing to do with them. Does Tilly really feel the past is irrelevant to her or is this just part of her relationship with her mother – her need to push back or push buttons?
- How would you answer the director's questions for each character?

Greenham Common

Peace Camp

It all started in August 1981 when 36 people; women, some men and several children walked 125 miles from Cardiff in Wales to Greenham Common to protest the nuclear arms race and NATO's decision to bring 96 Tomahawk Cruise Missiles to the American Air force base at Greenham Common, each with the destructive power four times that of the atomic bomb that destroyed Hiroshima. Many protesters were mothers and grandmothers who spoke of their fears for the future of their children in the dangerous world of the nuclear arms race. When their protest walk did not get the public attention they had hoped for, some decided to stay on and form a peace camp. The peace camp grew and staged daily protests which were mostly ignored by the mainstream media until December of 1982 when 30,000 women came to hold hands around the 9 mile fence surrounding the base.



Although the women faced ridicule in the media, increasing violence and abuse from police and soldiers and many who, though sympathetic to their cause, felt their efforts were futile, they succeeded to make Greenham Common a household name, and forced the issue that had been little talked about to continue to be debated in Parliament. Thousands of women became involved, living full time at the camp, visiting at weekends, rallying for big protest days and providing support with food, sleeping bags, publicity and legal assistance.

The camp was to last for 19 years until after the departure of the cruise missiles, the closure of the base and the return of the Common to the people. The camp was a corner stone for the women's anti-nuclear peace movement and a new wave of feminism and activism. It inspired similar protests at other nuclear bases and was visited by women from all over the world

including New Zealand. Pacific Island women helped broaden the protest to issues of racism and colonialism in nuclear testing in the South Pacific.

Some of the women who were at Greenham are still actively protesting today, recently organising protests against the replacement of the Trident programme of nuclear armed submarines at Faslane Naval Base in Scotland.

- Shannon Colbert

MORE INFORMATION

Explore some good songs and get a feel for New Zealand's own anti-nuclear protest movement in the 1980's. Follow this link to Radio New Zealand's:

[No Nukes - How NZ Music Helped Us Ban the Bomb](#)

<http://www.radionz.co.nz/national/programmes/nonukes>



Discussion questions

Thirty years have gone by since Hilary went to protest at Greenham Common. Hilary asks where her feminist and political ideals have gone. She can't see them in her daughter and is having trouble finding them in her own life.

1. What did Greenham Common mean to Hilary then and now and why is it so important to her to share the ideals that mattered so much at Greenham with Tilly? Why did April De Angelis include this in Hilary's background?
2. How do you think feminism and activism have changed since Hilary protested at Greenham Common in the 1980's? Director Shane Bosher writes, "Post-Steinem, post-Paglia, post-Madonna, where is feminism actually at? Miley Cyrus? Really?" But the Miley Cyrus generation also has the example of Pussy Riot's feminist political activism. Do you think Tilly is living in a post-feminist world, where the feeling is that feminism is no longer relevant and somehow unfashionable?
3. What different kinds of feminism can you find in *Jumpy*? How does each of the female characters in the play explore the theme of feminism? How does this relate to attitudes in the play towards teen sexuality and teen pregnancy?
4. In a discussion at the Royal George Theatre, April De Angelis said she did not set out to write a feminist play, rather, she was focused on age crisis and generational conflict. However, she says part of her motivation for writing *Jumpy* was to have more than one woman in her 50's on stage at the same time and feminism is a strong theme in the play. Would you call *Jumpy* a feminist play?

Hilary: ... When we were at Greenham Common –

Frances: We did a few day trips. Let's be clear - we weren't really a part of –

Hilary: Because we were students. But we were part of – something bigger. Didn't you feel –Powerful? Kids' clothes sewn on to the fences.

Frances: Thirty years ago. Your point is?

Hilary: We should be living those ideas. I don't know if I have lived them.

Frances: You're so sentimental. Grow up.

Hilary: The practical thing of life is more tricky. But if you take the politics out, what's left?



Hilary: Here is a photo of me when I went to Greenham Common.

Tilly: What?

Hilary: A peace camp. A protest against American nuclear missiles being sited at Greenham. Women lived there. For years. In tents. It got very muddy.

Tilly: Like Glastonbury without the music.

Hilary: There I am

Tilly: Why are there loads of men there?

Hilary: They're women. They have short hair.

Tilly: Not a good look. Can I go now?



Hilary: In December 1982 thirty thousand women from all over Britain came to 'embrace the base'. Which we did. Nine miles of perimeter fence. You felt this incredible energy and also lots of confusion, women were saying, "Are we supposed to hold hands now?"

Tilly: Time's up.



Feminism and *Jumpy*

During the Royal Court production of *Jumpy* there was a panel discussion:

Has the Legacy of Feminism Been Betrayed?

<http://www.royalcourttheatre.com/whats-on/jumpy-panel-discussion>

"Jumpy explores the life of a Greenham Common feminist 30 years on. But did the idealist dreams of a generation of women who are now turning 50 actually change anything? Did they even change themselves let alone the lives of their daughters and granddaughters?"

Read about the discussion here:

<http://www.mookychick.co.uk/feminism/uk-feminism/jumpy-feminist-discussion-panel.php>

"The panel was unified in its belief that every generation of young women needs to be made aware of the history of women and feminism, particularly (as De Angelis pointed out) because many industries have a vested interest in keeping women vulnerable in order to make a profit."

Hilary: *Do you know what the Berlin Wall is Tilly? In 1945-*

Tilly: *Nobody cares.*

Hilary: *Well they might actually. They might have an interest in the world wider than their own wardrobe...*

When I was your age I had an engagement with sexual politics. My vision extended beyond my next outfit.

Tilly: *I know. I saw the photos.*

Director Shane Bosher said that *Jumpy* more than wins

The Bechdel test.

This simple test was originated in a cartoon by American cartoonist, Alison Bechdel. To pass the test a movie, play etc. needs to:

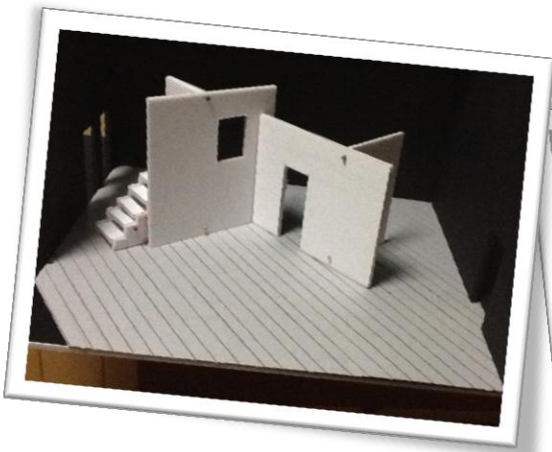
1. Have more than one woman
2. Who talk to each other
3. About something besides a man

Wikipedia http://en.wikipedia.org/wiki/Bechdel_test tells us that Alison Bechdel was inspired by Virginia Woolf's 1929 essay, *A Room of One's Own*.

"All these relationships between women, I thought, rapidly recalling the splendid gallery of fictitious women, are too simple. ... And I tried to remember any case in the course of my reading where two women are represented as friends. ... They are now and then mothers and daughters. But almost without exception they are shown in their relation to men. It was strange to think that all the great women of fiction were, until Jane Austen's day, not only seen by the other sex, but seen only in relation to the other sex. And how small a part of a woman's life is that ..."

We know April De Angelis wrote *Jumpy* with the intension of creating complex older female characters who talk to each other, but apply the test to popular movies and you will be surprised how many fail. Try it out.

Some Swedish movie theatres have started including the Bechdel test in their movie ratings.



Set Design

Set designer, Dan Williams and director, Shane Bosher, talked about the set reflecting the middle class neuroses that occupy the play. Dan Williams was drawn to the idea of sleek, fashionable, affordable, but somewhat bland, kit set furniture and room designs of Ikea, a popular Swedish furniture and home decorating store. At a massive Ikea store a shopper can select whole rooms that look like the life they want to have. Dan Williams feels getting the right kitchen or sofa feels a bit like the other steps in life we are meant to take; getting the degree, getting married, getting the job, getting the house, having the children...

The plain, simple and moveable set pieces add to this kit set feel, as well as solving the problem of creating all the different locations required by the script.

Peter King, who is building the set, translates Dan William's design model into **Google Sketch Up** and works on building each component from there. Each set piece has to be built off site and moved into the theatre through a tight 180x150cm doorway. This means the set needs to be constructed from pieces that will fit into the theatre, then look and behave the way they need to once they get into the space. "It's a bit like building a ship in a bottle", says Peter King.

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Dan Williams – Set Designer



Daniel graduated with a degree in Performance Design from Massey University and Toi Whakaari: New Zealand Drama School in 2006. His theatre career has seen him design sets and costumes for work all over New Zealand. He recently won The 2013 Q Theatre, Auckland Newcomer Award and has been nominated multi times at the Chapmann Tripp theatre awards including winning Weta Workshop set designer of the year for *The Little Dog Laughed*. Recent designs include the New Zealand premiere of Dean

Parker's *The Tigers of Wrath* for Circa Theatre and *Masi* for The Conch at the Sydney Opera House. Recent Designs include, *The Pitchfork Disney* at Q Theatre, *Girl in Tan Boots* at Basement Theatre and *Sunday Roast* for Silo Theatre Company. Most recently Daniel designed the immersive theatrical event *Zombie: Red Zone* in Christchurch city and is about to take this production to the Edinburgh International Fringe Festival.

Google Sketch Up is an excellent, user friendly programme to experiment with building your own set designs and is a free download from Google.



Photos from an Ikea catalogue and store.

Costuming Jumpy

Some of the Fortune Ambassadors met with costume designer Maryanne Wright-Smyth at her treasure trove of a wardrobe to discuss costume design for *Jumpy*.

Maryanne has been watching the television show *Skins*, a British drama about the lives of young teens in Bristol. The director, Shane Bosher wanted the younger generation of characters to look like they could have slipped right out of the show. The ambassadors looked at some of Tilly and Lyndsey's costumes which Maryanne selected for their range of colours and textures. "Colourful but grungy". They also got a peek at Frances' corseted burlesque costume.

Maryanne showed the ambassadors the neutral colours and conservative styles she had chosen for Hilary, except for an exotic fuchsia swim suit. At that time she was still looking for the perfect pair of jeans for Hilary. The ones that so mortify Tilly in the play.

Maryanne talked about the importance of collaborating with the other designers. She warned that lights can easily ruin a costume by changing the colour or the look of the texture and the set and costumes often share a similar colour pallet so good communication with the other designers is important. She also often contributes to the set. For *Jumpy* she created the red and white striped deck chair covers, the couch cover and cushions and helped props design the flower Cam wears in Scene 16.

Maryanne explained that as the set for *Jumpy* is so stark and has so much white there will be a lot of bounce back from the lights which will wash out the colours of the costumes. With this in mind she has chosen some bright colours so the actors won't get lost on stage.



The end result: Hilary Halba and Lauren Gibson is costume.



The Sounds of *Jumpy*:

Matthew Morgan on sound design

Matthew Morgan has a name for what he does: psychological acoustic manipulation. He says sound is all about influencing how people feel without them noticing too much.

He finds today's audiences are so used to hearing real sounds from the right direction, that anything that doesn't sound just right can interrupt that wonderful willing suspension of disbelief that keeps an audience in the world of the play. A squeaky bedspring that doesn't sound quite right or a gun shot that doesn't sound like it is coming from the gun will jar an audience back to reality.

These examples happen to be two of the sounds Matthew Morgan is working on for *Jumpy*. In the scene where Hillary and Mark are doing their best not to hear any noise from Tilly and Josh in the room next door, squeaky bed springs are required. One of the Fortune's office chairs has been found to make a very realistic squeaky bed noise. The first preference is a live sound, with someone sitting in chair behind the set squeaking on cue. Of course this all depends on the squeaks sounding authentic in the space. The last thing he wants is for anyone to think about that squeaky bed noise.

He said that his best work goes unnoticed, accepted as part of the world of the play. "Sadly, the whole point of my job is to go under the radar."

So all going well, Matthew Morgan's sound design should hardly be brought to mind.



Matthew Morgan answers a question about a sound issue at the first read-through.

The Gun – A Props Problem

What started as a sound design issue became a sticky props challenge. The gun is a good example of technology used to drive an important moment of tension in the play. It needs to be convincingly real to work. The gun could look real on stage but if the sound comes from a speaker or if the timing is not perfect the audience will be jolted out of the world of the play. So it had to be

the real thing. Artistic director, Lara Macgregor was able to locate and hire a blank firing, Glock 17, thanks to Todd Houston at BATS Theatre in Wellington, but that was only the beginning. How to get a gun and blank ammunition, a hazardous material, flown down the country proved troublesome, but after much problem solving and paperwork the gun is secure in the Fortune safe only to be touched by stage manager, Monique Webster and actor, Lauren Gibson who plays Tilly.

With the gun taken care of, props master, George Wallace can concentrate on sourcing the last of the props on the ever growing props list.



Props Master George Wallace works on the balloon popping ring for Frances burlesque routine.

Meet the Director



SHANE BOSHER

Shane trained as an actor at Toi Whakaari: NZ Drama School. He has since freelanced as producer, director, marketing manager and actor, working for most of New Zealand's major theatre companies, including Auckland Theatre Company, Downstage Theatre, Circa Theatre and NZ Actors Company.

Shane was employed as the Artistic Director of Silo Theatre from 2001-2014. During this time, he grew the enterprise into a robust centre for development and artistic excellence, building a core audience unlike any other company in the country. He was named one of the Aucklanders of 2005 by Metro Magazine, One to Watch by Pavement Magazine in 2006, and in July 2007 was named one of the Most Influential People under 40 by Metro Magazine. He was also been awarded Director of the Year by The Listener three times.

Shane was selected by Creative NZ to participate in the Future Auckland Leaders Programme and has undertaken professional development at the Donmar Warehouse in London and Public Theater in New York.

For Silo Theatre, Shane has directed both parts of *Angels in America*, *Speaking in Tongues*, *Private Lives*, *The Agony and the Ecstasy of Steve Jobs*, *Tribes*, *Top Girls*, *Tartuffe*, *The Only Child*, *The Brothers Size*, *When the Rain Stops Falling*, *That Face*, *Ruben Guthrie*, *Holding the Man*, *The Little Dog Laughed*, *The Real Thing*, *Three Days of Rain*, *Dying City*, *Take Me Out*, *Suddenly Last Summer*, *Mr. Kolpert* and *Bash*.

Most recently, Shane directed *Both Sides Now: Julia Deans sings Joni Mitchell* for the inaugural Auckland International Cabaret Season.

Director's Note

Like a precocious child, I love the fact that this play doesn't sit still. It swings from one hard truth to another, often within the space of a single line. It's deeply uncomfortable and it's wickedly funny. To me, it feels as if April De Angelis has taken the formula for the great British domestic comedy and rejigged it. It's Alan Ayckbourn or Mike Leigh, but seen through a very contemporary lens.

And it is about a woman. Thank God. Unless you're rehearsing *Top Girls* or *The House of Bernarda Alba*, it's very rare to encounter a play where the *dramatis personae* is skewed towards women. With 5 wildly

different women at the fore, *Jumpy* more than wins the Bechdel Test. And what women they are. They're alive with contradictions and complexities, they're hilarious and heartfelt. They're self-aware and completely blind. De Angelis writes about something that is of huge worth but is often unnoticed in society, which is a woman's relationship to parenting.

And through Hilary, we're allowed the opportunity to explore the extraordinary in the ordinary. But unlike other identity-driven narratives, *Jumpy* isn't ever reductive. Instead it posits big questions about this contemporary life that we're currently grappling with. These questions explode in a deeply meaningful, authentic way.

How do we deal with how our ideals have played out in the real world? Did we actually choose to settle or did inertia just sidle in, unnoticed?

How do we get going again when we've just run out of puff?

Post-Steinem, post-Paglia, post-Madonna, where is feminism actually at? Miley Cyrus? Really?

How does an evolving young woman assert her identity in a world which expects so much of us? And how does a mother let her child go?

The male mid-life crisis is a stage staple, yet the word menopause is barely whispered in the theatre. Let's talk, I say. And let's have a bloody good time doing it. Enjoy.

Shane Boshier
Director

Meet the Cast



Rima Te Wiata - Hilary

Rima is a stage, television and film actress, singer, writer and occasional director. Over the past three decades, Rima has established herself as one of NZ's leading performers. Recent credits include: *Top Girls* and *White Rabbit, Red Rabbit* with Shane Bosher for Silo Theatre, and the new movie *Housebound* which premiered in Texas, garnering a USA national release from three screenings. The film premiere is in New Zealand at Auckland's Film Festival in July. Rima is honoured to be part of the Fortune Theatre's 40th Anniversary production, *Jumpy*. Her past work with Fortune Theatre includes: *Middle Age Spread* (director), *Macbeth* (Lady Macbeth), *Noises Off* (Dotty Otley), and *The Taming Of The Shrew* (Katherine) with long-time colleague Ross Gumbley as Petruchio.



Hilary Halba – Frances

Hilary has worked in professional theatre, television and film throughout Aotearoa/New Zealand as well as in Europe and the USA for more than 20 years. She studied acting at the prestigious Neighborhood Playhouse School of Theatre in New York City. Fortune audiences will remember Hilary for her 2012 performances in *Play*, for which she won Dunedin's Best Female Performance, *In the Next Room* and *Calendar Girls*. Other notable performances include: *Three Days of Rain* (Fortune 2003) for which Hilary was named Dunedin's "Best Female Actor" by the *New Zealand Listener*, *Arcadia* (WoW! Productions 1998), *Hamlet* (Fortune 2005), *Cherish* (WoW! Productions 2004), *Unidentified Human Remains and the True Nature of Love* (WoW! Productions 1998), *Lulu* (Fortune 2005) and *Backwards in High Heels* (Circa 2007). Hilary is Senior Lecturer and Head of Theatre Studies at the University of Otago.



Barbara Power – Bea

Barbara graduated from Toi Whakaari – The New Zealand Drama School in 2000 and has since appeared in many professional theatre productions and in film. Theatre highlights for WoW! Productions include *Miss Julie*, *Lines Of Fire* and *Tracey and Traci*. For Fortune Theatre - *Middle Age Spread*, *Much Ado About Nothing*, *The Country Wife* & *God Of Carnage* are all favourite memories and in 2012 she was part of the cast in the critically acclaimed *Play* by Samuel Beckett directed by Lara Macgregor for the Otago Festival Of the Arts. Barbara is the 'B' in RBS Productions a Dunedin company specialising in devised theatre. RBS's first work *One Day* premiered at the 2009 Fringe Festival; then, after re-working, at the 2010 Otago Arts Festival. Barbara is an actors' agent and corporate account director at The Robert Bruce Agency Ltd. She represents actors in film, television and theatre nationally and is sole founder of The Dunedin Actors Studio which provides professional development opportunities for performers. She is an original member of StageSouth and a continuing core group member of Transforming Dunedin.



Lauren Gibson – Tilly

Lauren first appeared on stage in Wellington at Circa Theatre in 2007's *Blackbird* and returned to the company in 2011 for her Chapman Tripp award winning performance in *August: Osage County*. She graduated from Victoria University the same year after completing a BA in Theatre and Media Studies, and also performed in two of BATS Theatre's Young & Hungry Festivals during her time at University. Lauren made the move back to Auckland in 2012 after 14 years in Wellington to continue her study at The Actors' Program. Her recent theatre credits include *Apocalypse Z* for Royale Productions, *Anne Boleyn* and *The Heretic* for Auckland Theatre Company and *When The Rain Stops Falling* for The Court Theatre.



Priyanka Xi – Lyndsey

Originally from Wellington, Priyanka has a background in performing arts with credits including *The Killian Curse* and *The Water Horse*. In her later teen years she veered off to explore other creative avenues where she found her passion for acting reignited tenfold, so packed her bags and moved up to Auckland to complete a year of training at The Actors' Program in 2013. Earlier this year she made her debut in professional theatre, performing in *Fallen Angels* with Auckland Theatre Company, Dir. Raymond Hawthorne. Having worked with Shane on The Actors' Program, she is delighted to be working with him again alongside this wonderful team bringing you *Jumpy*. Priyanka is thrilled to be performing at Fortune Theatre for her first time, and enjoying the gorgeous city that is Dunedin.



Jon Pheloung – Mark

Jon trained at The Court Theatre in Christchurch, completed a Master's Degree in Speech Communication from the University of Illinois, and, while lecturing in theatre at North Carolina State University, directed Ken Duncum's *Blue Sky Boys*, the play's first overseas production. Recently, he has appeared in productions at Auckland Theatre Company, Wellington's Circa Theatre, and Centrepont Theatre in Palmerston North. Last year, he performed his solo musical *One Man Guy: Dirty American Decade* around the country. He was last seen at Fortune Theatre in *The Tutor*.



Stephen Butterworth – Roland

Stephen has worked extensively in Theatre film and Television in New Zealand for over 20 years. Since graduating from Toi Whakaari the Drama school in 1994, he has toured New Zealand and Australia with Musicals such as *West Side Story*, *Braindead*, *Secret Garden*, and worked for international festivals in works such as *Beauty and the Beast*, *Blue Smoke*, and recently for Auckland Festival as Tina in *Hui* at Silo Theatre.

Other productions include; *In Flame*, *A Beautiful Woman*, *Boys at the Beach*, *Travesties*, (Circa), *Rosencrantz and Guildenstern are Dead*, *Sweet Charity*, *Chicago* (Auckland Theatre Company), *On the Razzle* (Downstage), *Waiora* (Hawaii and NZ), a tour to Japan as a magician, *Alone It Stands* (Court Theatre), *The Mystery of Irma Vep* (Centrepont Theatre) *Boys in the Band* (Silo Theatre). Other television and film credits include the remake of *Evil Dead*, *Orange Roughies*, *Nothing Trivial*, *Rude Awakening*. Later this year he will be performing in *The Importance of Being Earnest* at Q theatre in Auckland.



Nathan Mudge – Josh

Since training as a member of Wellington's Long Cloud Youth Theatre, Nathan has performed in various productions throughout New Zealand. *Jumpy* marks Nathan's second play with Fortune Theatre having previously performed in *Tribes*.

Stage highlights include *Lord of the Flies* and *The Motor Camp* for Auckland Theatre Company, *Stockcars: The Musical* and a second season of *The Motor Camp* for Centrepont Theatre, Tawata Productions' *Sunset Road* at Circa Theatre, *The Night Visitors* for the Oamaru Scott 100 Festival, and *Punk Rock* for The Outfit Theatre Company.

Nathan is a member of Equity NZ, and can next be seen in *Sunset Road* at Auckland's Q Theatre in August.



Jordan Selwyn – Cam

A graduate of the 2012 class of The Actors' Program, Jordan's past television credits include *Harry*, *Field Punishment Number 1* and *Shortland Street*. He has also appeared in feature film *The Map Reader* and two seasons of the web series *Flat3*.

Upcoming screen credits include rugby film *The Kick*, in which he plays All Black first five-eighth Aaron Cruden, and the six episode World War One miniseries *When We Go To War*. Prior to training at The Actors' Program, Jordan trained at Ecole Philippe Gaulier in Paris and twice performed in ATC's Young and Hungry Festival at The Basement Theatre. Jordan is enjoying being back in Dunedin, having previously spent many happy summers in his mother's hometown in Central Otago.

Further Discussion Questions

Hilary: ... I said – ‘It’s all a journey of self-understanding, of knowing what you want and standing up for it. And that’s very important especially if you’re a woman.’ And that I’ve tried to pass on those values to her – even though - you know – I’m not perfect.

Mark: Yes

Hilary: And she turned to me and laughed

Mark: What kind of laugh?

Hilary: Well I was thinking about that afterwards. And I couldn’t really – I don’t know.

- **Why do you think Tilly laughs?**

The play is named after Tilly’s old toy monkey. In the last moments of the play Hilary tells Mark that she was really touched when Tilly packed Jumpy to take with her to university.

Hilary: ... And I said Oh you’re taking that, and she said, ‘There’s this ceremony at Freshers’ Week. They light a bonfire and each fresher burns something that represents their childhood. Like a rite of passage. You drink shedloads and then you throw this object on to the fire and watch it burn.’ She thought she’d immolate Jumpy. So I tried to be like we said, not to be too – to hold on too tight. So I said, ‘Well, if that’s your decision –’and she said, ‘God no, what do you think I am, some kind of sick bitch?’ It was a joke.

- **How does this speech capture Tilly and Hilary’s relationship?**

One of the many things Hilary wants to control in Tilly’s life is the amount she studies.

Hilary: She’s got AS-levels in two weeks. As far as I know she’s done a completely inadequate amount of revision... She wouldn’t actually apply herself. The only thing she applies with any diligence is eyeliner.

(AS-Levels are the first part of A-levels)

Hilary: Life has to be a balance. Work and Play.

Tilly: I do work.

Hilary: ...I mean, How you did so well in your GCSEs. You won’t get by on that amount of work this time – A-levels are a different level.

Tilly: Yes, they’re A-levels. It’s Saturday night.

- **Why is Hilary surprised that Tilly did so well in her GCSEs? Tilly says she does work. She later says she is revising with Cam. Hilary doesn’t believe her. Do we? It seems the more Hilary tries to control Tilly the less she sees who she really is. Can you find different examples of this?**
- **Hilary and Tilly have some spectacular fights and say terrible things to each other. It is such a common thing between parents and teenage children, almost a cliché, but what lies behind Hilary and Tilly’s conflict? How is this generational conflict similar or completely different in your life? Does it ring true?**

Arts Page, Thursday, 26 June

The young and the restless

By Charmian Smith

Few of us end up as we thought we might when we were young, something the Fortune Theatre's upcoming production of *Jumpy* explores with great humour. Charmian Smith reports.

When the cast of *Jumpy* read through the play for the first time, they all felt they'd had some of the conversations before, either with their own parents or with their children, says director Shane Boshier. Artistic director of Silo Theatre in Auckland for 13 years, he has recently spread his wings to go freelance and is in Dunedin directing *Jumpy* for the Fortune Theatre.

Written by British playwright April de Angelis, *Jumpy* is about the relationship between 50-year old Hilary and her truculent, sexually precocious teenage daughter, Tilly. "So many plays which feature women are about their relationship with men or they are feeds to the male experience but in this the central relationship is between Hilary and Tilly," he said. He finds it refreshing because although most theatre ticket-buyers are women, plays are often about the experiences of white middle-class men. "To me it feels like a very authentic articulation of the clash between generations. I find Hilary's journey through the play unexpected, surprising and so really exciting. It's a great role for Rima [Te Wiata] and I'm excited about the fact that it's a play in which the women drive it forward." When he first talked to Fortune Theatre artistic director Lara Macgregor about the play, Te Wiata's name came immediately to mind for the lead role.

It needs a storyteller who can hold the show, has a ferocious mind and who can deftly navigate between comedy and drama, he said.

In her early 20s, Hilary joined the women protesting against nuclear missiles at Greenham Common, but at 50 she finds



herself leagues away from what she thought her life was going to be and worried about her job with a reading and literacy programme in the face of government funding cuts during the recession. The play is also about the relationship we have with who we intended to be and what we actually become, Boshier said.

She married Mark, at the time a provocative art student but who now sells blinds. Not only is she turning 50 but she feels she's considered redundant by the rest of the world.

"It all sounds very bleak but it's wonderfully funny. It's certainly a comedy before a drama," he said.

"It mines the suburban neurosis of early Alan Ayckbourn but in a really contemporary way so it works with a whole lot of extraordinary discomfort with people."

Fifteen-year-old daughter Tilly is trying to assert herself in the world as an adult without the skills to do that yet.

"She goes through this extraordinary journey where she wears tight skirts and massive high heels and is going out there trying to assert adulthood through liberating herself sexually. She has several boyfriends across the play and her best friend Lindsey is 15 and pregnant: a 15-year-old going on 30 but without the maturity for that.

"Hilary the mother is trying to keep her where she is and/or operate as her best

friend. It's about the rub of all those things in a world where sexuality is so incredibly liberated. Hilary's relationship with her husband is fractured and fatigued and has settled into patterns," he said.

"There's a blisteringly funny scene where they are getting ready for bed and Hilary starts reading *Great Expectations* aloud to him, which is very clearly a sticking plaster for the lack of physical intimacy in their lives."

Boshier particularly enjoys working with contemporary plays like *Jumpy*.

"While I've directed a number of classics, I'd say my passion is for articulating the contemporary experience. I think theatre very strongly has a responsibility to work through what we are experiencing in the world and our obligation is to provide audiences with experiences where they can riff around what their experience is in the world and can shift and change as a result."

Macgregor said she scheduled *Jumpy* because the large cast of nine would provide a great energy in the building and as the play mixes two generations with great insight, it would appeal to the wide variety of ages present over the Fortune's 40th anniversary celebrations from July 18-20. She also wanted a strong contemporary female playwright in the season and plays with strong viewpoints from differing generations are fascinatingly funny, she said.

Jumpy Quotes

On Aging:

Frances: ... Old Women. Our only chance is to run some country or some vast significant organization like Sainsbury's. That's all that's going to save us from invisibility. Being a woman and getting old is a disaster.

Tilly: Has she gone mental-pausal?

Frances: The best we can expect of life now is avoiding the worst.

Roland: Sometimes I lie there – Wondering which is the next bit of me that's going to fall apart – I'm morphing into an old geezer. Hairy back, balding legs. Like an ostrich.

Tilly: Am I going to get those things round my eyes?... Like I've been attacked by a cat.

On generational conflict:

Mark: They may be angry with us. We're responsible for them being here. It's dawning on them, as they look at us; it's not going to be a fairy tale.

Roland: Teenage boys and their fathers. Freud was right. Underneath it all they'd like to eat us and take our women.

Hilary: They don't know how to cook, do they?

Roland: you don't need to cook warm flesh. You just need sturdy teeth and a lack of consideration for others. Most teenagers qualify.

Frances: That's why I never had Children.

On Burlesque:

Frances: I'm ironically deconstructing it.

Hilary: It's posh peoples lap dancing.

On Feminism:

Hilary: ...it's not the same for girls ...They have approximately three thousand images of airbrushed-over sexualized women pumped out at them every day.

Roland: That is awful. Unless you are a bloke.

Hilary: The sixties. The dark ages. Women in nylons and stilettos. That's how my mum picked me up from school when it was snowing. Her only concession to the arctic conditions was a headscarf. Femininity must be asserted over everything, even frostbite.

On Marriage:

Hilary: You're very needy. Your marriage is over and you're grasping at me. My marriage is held together by habit, but that's OK.

Pictures of *Jumpy*

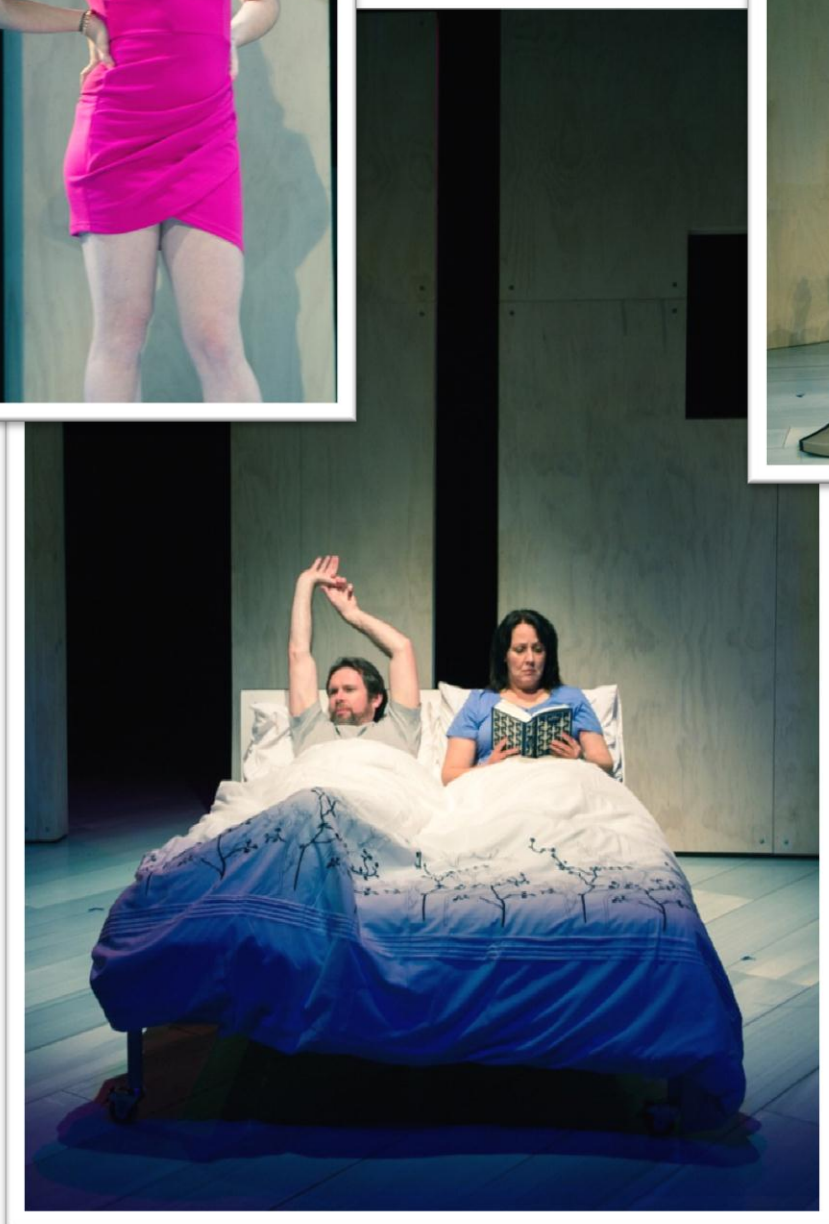
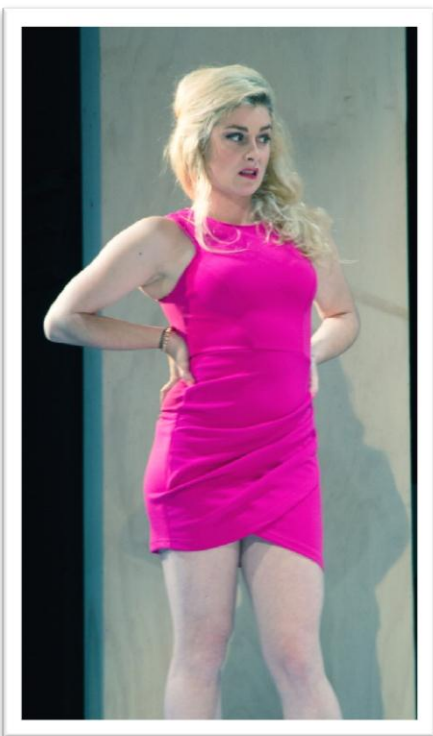
Thanks to Fortune Ambassadors, Michael Glover and Amber Procter from Kaikorai Valley College who helped out as walkers along with Joe Kummer a work experience student from Blue Mountain College.

They observed the **light plot** as **walkers**, literally standing in place of the actors while the lighting designer and director look at each lighting moment in the play. Walkers stand patiently in position till it is time to “walk” to the right spot for the next lighting moment. Amber was lucky enough to be a walker who had to lie in bed for some time.

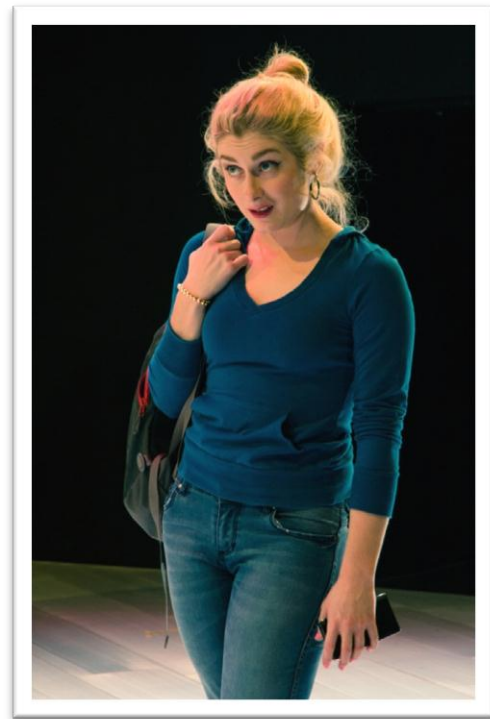


Ambassadors, Megan Robson and Taylor Aitken-Boyle from South Otago High School (top left) and Amber and Michael from KVC (below) and Pippi Miller from Logan Park High School, joined the cast and crew to observe the Cue-to-Cue, when each light and sound cue is set in conjunction with the actors entrances, exits, cue lines and set and costume changes. Even when watching the same moment run several times, while a set change or lighting and sound cues were perfected, they thought the actors were hilarious. It was a good reminder of the many hours of work that go into making the show look seamless.





Lauren Gibson as Tilly, Rima Te Wiata as Hilary, Nathan Mudge as Josh and Jon Pheloung as Mark during the first dress rehearsal.



Priyanka Xi as Lyndsey, Stephen Butterworth as Roland and Hilary Halba as Frances

