Thanks to

CIG Gas & Gear

Vision City

Sue Healy
Gorman House
Paul at Megalo Arts Access
George Wilhelm Freidrich Hegel
Keiron Blackburn
NATEX
Narrabundah College
Dickson College
Heather Gault
Remo Valance
Jennifer Gorzula
Tony Hunter
National Folk Festival
Cybelle Blakebrough
Don Burrows Carpets & Curtains
Mathew
Daius Pilker

Temple State

CMF Canberra Metal Flyscreens

Bertoia Liano

THE FX FACTORY

Thrifty Car Rental

Australia Council for the Arts

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Splinters

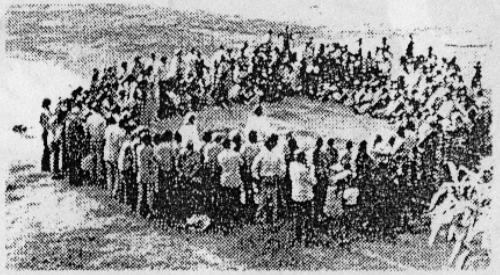
Theatre Company

presents

Text adapted from Chris Barnett

Thirst...is a Place

Water to Burn



THIRST IS A PLACE. NEAR A DESERT. PERHAPS WITHIN IT. THE FRUITS FROM THE TREE OF KNOWLEDGE HAVE BEEN DEVOURED. IT IS BARE. PERHAPS IT ALWAYS WAS. THERE ARE FORCES OPERATING HERE. PURPOSE & INTENTION SING THEIR SONG HERE SO ALL CAN HEAR. THE HUNTER & THE HUNTED. THE BLESSED & THE DAMNED. THE LOVER & THE LOVED. THE STORYTELLER & THE MUTE. ALL HAVE A PLACE HERE. WE ARE GOING NOWHERE ELSE.



The Blessed and the Damned

Rachel Barrer
David Branson
Phillip Crotty
Lyndel Cureton
Luhsun Tan
Anna Simic
Greg Walker
Anne Maria Sinclair
Adam Herbst
Nico Lathouris
Gustavo
Katherine Pepper
Clint Hurrell
Chris Barnett
Sarah Moss
Sarah Snell
Renald Navarro
Lindsay Dunbar
Amanda Codd
Stephen Howard
Sophie Boord
Jonathon Nix
Matilda Moss
Jane Magnus
Penelope Sass
Kevin White
Fiona Bozic
Christy Gilbert
Stuart Vaskess
Justine Lawler
Bronwyn Gault
Brian Hinksman
Rebecca Rutter
Patrick Troy
Kate McNamara
Emma Robertson
Yana Taylor
Nadia Devecchi
Species: Hussi
Gavin Findlay

Splinters Theatre Company_ Thirst...is a Place. Water to Burn. Text adapted from Chris Barnett. Copyright 1993

THIRST IS A PLACE is the collaboration of the forces of Splinters, Nico Lathouris and Christopher Barnett. This is the first text based work for Splinters where it has been placed in a position of primacy. In early 1993 Splinters approached Nico to direct a work in which there would be a synthesis of a number of elements. To this end Nico offered his continuing work on the texts of Christopher Barnett. With the assitance of le Dernier Spectateur Theatre Laboratory, Nantes and the Australia Council he has been present to work with the director and the group.

The texts being used in THIRST IS A PLACE is a balance of forces within the texts of Barnett. Though the bulk of the work has only been recently written - it draws its narrative strength from previous work and specifically Lathouris's relation to that work. To this Splinters have added their particularised energies in possessing texts that can be realised at this time.

In many ways this work is a collaboration where seperate parties have connected through their similar needs to resolve a number of performance problems that are essential for a viable theatre practice. The work clearly does not guarantee the success of that project but it does attempt to resolve that which can be resolved under the circumstances that have brought us together. Clearly the audience is part of that resolution.

THIRST IS A PLACE has been in rehearsal for a number of months positing these problems within a narrative structure that is not incidental to our needs. On the contary we are searching for a refined way in which to explore the multiplicity of narratives.

We assert the primacy of the process. The participants, the observors or the witnesses are an integral part of that process. We are not speaking to ourselves or each other. We are speaking with you. It is a communion of necessity. That necessity is our highest goal.

Theatre unlike science has rejected the groundbreaking work of Meyerhold, Artaud, Grotowski and Kantor. We in our work here are attempting to interpret under these conditions the lessons of that labour.

This is a theatre of transformations. We have demanded of the participants a demanding interaction that is required for any transformation to take place. Transformation only occurs when the dialectic of self and other has been integrated into the body of the performer. That is its basis. That is its future.

The body of the actor here is where the ship of meaning sets sail. That ship is travelling here through many ports. The audience is only one but important port.

This work is an offering by all of us to you. It is not necessary for you to receive it as you would desire. To surrender is not to submit. It has taken us a long time to get to this point. You too need a little time to familiarise yourself with our condition. That is your sole contract with us.

The performance on any given night will alter not only in time but also in its trajectory. That is not an incidental feature of our toil but an integral function.

We stress that you are not witnessing a work in progress but the synthesis of our labours at this particular point in time, space & place. It is not for this moment to succeed or fail but to pass.

Hopefully you will pass through it with us.





There are also a multiplicity of forces at work here and at times it has involved the energies of over thirty people. We think and celebrate what we believe to be unique conditions. Clearly it is not a matter where a director coheses the energies of a group, throws in a text and expects a narrative resolution at the end of it to be performed for a particular purpose. Our intention was to highlight the contradiction between those forces and to exaggerate the natural material alchemy that has/is/will ensue. We have not attempted to conceal our differences - rather we intend to highlight them because we believe it to be an obscenity to involve ourselves in any deception. Of any kind. As complex as some may find this work - our goal is transparent. We are attempting to place the human body in a space while speaking within and outside the work. To breath, to speak, to move, to dance in a way that reveals our purpose is to experience then absorb and finally to transform. Previous work has only interpreted theatre practice - our role is to transform it.

Finally our labour is essentially a human labour and should we be recognised as fundamentally being that - we certainly have no intention of mystifying what we believe to be the higher dignity of working within the cultural arena. We are also here to settle accounts as any performance before an audience must inevitably be - again this fact is not hidden behind mystification or melodrama. It is clearly intended, clearly stated and hopefully strives toward a position of clarity for an audience that is too often ignored by a theatre that merely confuses both the context and the situation.

Christopher Barnett
for Splinters & Nico Lathouris