



Nikas takes his audience on a journey of defeat and painful self reflection

Nikas has written an excellent play that draws from tragedy to take his audience on a journey of defeat and painful self reflection. His characters are critically aware of their world and how unfulfilling it is, yet must face their nemesis. Nikas is a talented and relatively new writer who is writing work with universal appeal and mature use of theatre convention. Don't miss the opportunity to be of the first to know his work.

From the first moment that a man squirms for the

woman of his dreams, we relate to Proxy by Kostas Nikas.

We all dream and project the futures we would like, thereby setting up our own devastation when it does not actualise. The play is a series of fluid scenes that mix reality, fantasy and phantasmagoria. The characters are tragically trapped in the layers within and call out in disappointment for their unfulfilled lives.

Barabara Gouskos performs the lead role of Sarah

with such dimension that you ache for the character's barren life, as if she were real. Gouskos' caustic interpretation creates the mood and atmosphere that the others must dance to.

Pat Brennan plays Gouskos' husband Richard, as a duplicitous slime bag who lost his wife long ago but replaced her with a wine collection.

Sarah Mawbey plays the expressionistic Maxine, a character from one of Sarah's books and is clearly a symbolic critique of Syd-

ney 'yuppiedom'. She is sexy and delicious but very bad for you - like all good things.

Simone Oliver and Scott Milling play the newly weds, whose very thin veneer of happiness is quickly scratched away by the circumstances of the play.

Subra Velayutham's direction understands the worlds of the play and he brings out its narrative threads like a master weaver.

*Costa Loucopoulos
Drama teacher-tutor
UNSW*

DIRECTOR'S NOTE

It was meant to happen. Kosta and I met under this very roof where Proxy is played today. A unique concept, almost spooky but special; very modern in that regard. The writing contained dabs of Miller and Pinter, a story that was not only entertaining but highly innovative. More importantly, it held a promise which had far reaching implications and led me to ask myself if I should embark on this project.

There was something happening in the script, an energy I could feel. However, the knots were not tight. As we worked on it, draft after draft, the strength of Kosta's writing became clearer. Proxy embodies a voice which is uniquely Australian and carries heavy symbolisms which reveals the afflictions of our present day society in an uncanny and truthful manner. It was the newness and innovative use of a fictional character as a device to highlight the inner conflicts of the key characters that braced my decision to work on this play.

Some knots were cut, others were re-configured and new ones were even created. We persevered frustrations, blocks, anguish, love, joy and fun in creating this work. Yet, it is our unflinching resolve to stage a new piece of work that not only expands artistic latitude, but carries wide reaching appeal and commercial potential and even possibly find its permanence on a reel, that has driven us to create Proxy.

Enjoy.
Subra Velayutham.

PROXY

The story of a female author, her agent husband and the imaginary heroine of her novel, MAXINE; three characters locked in a relationship, which is ultimately tested by their inner desires for freedom.

SYNOPSIS

Author Sarah Wehnter is encouraged by her ambitious agent/ husband to write a third book to her MAXINE series.

However, a very personal and traumatic event affects her writing, and her state of mind, which leads to her gradual deterioration.

She finds refuge from reality, in the life of her book's protagonist and slowly begins a complete rewrite of her own life through the fictional character.

Unfortunately, this third edition is not what her agent/husband was expecting.

Now, husband and the fictional character Maxine confront Sarah over her writing. Their struggle with each other and their inner desires for freedom lead to devastating consequences.



I thank everyone who supported this piece of homegrown theatre, but I don't intend to be polite and politically correct. If 'theatre' is to thrive and not survive on government welfare, but on market demand, then the very gatekeepers and power-brokers in the industry will have to do a lot more to develop, nurture and engage audiences, and also fulfil their charters and be more proactive in their pursuit of homegrown content. The complaint is the same across the small "independent" theatre groups: Agents, artistic directors, theatre companies, media, producers... snub them or have little time for them.

And yet, our screens and stages are pleading for Australian content. Miller, Aristophanes, Shakespeare, Kushner et al did well for their countries; and tackled issues of their times. What are we doing here? Why aren't we hearing more of our (local) voices? Voices of our times. Contemporary voices that have the capacity to engage audiences and develop new ones. We're seem to be importing most of our Content, Creativity, Views, Opinions and Perspectives

rather than creating and exporting our own to the world. So, I feel quite proud of what we've achieved; another humble Australian play to make it to the small stage. A play that hopefully has engaged audiences in a dialogue, not a monologue. The cast and crew really poured their hearts into it. Bravo to them!

It's time the gatekeepers open those gates, otherwise, theatre in Sydney, will have the same fate as Narcissus!

-Kosta Nikas

