

# **THE LEWIS TRILOGY ACCESSIBILITY AND PRE - SHOW INFORMATION**

This document contains relevant accessibility information and production information to help prepare you for your visit to our venue. This includes information such as lighting states, content or trigger warnings, running times, access and the venue.

**Please note that this document will include key show information and plot points.**

**This is a live document, which will continue to be updated during pre-production and during the season as required.**

**Document Contents:**

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# THE LEWIS TRILOGY

By Louis Nowra

## About the Show

*The Lewis Trilogy* is an (8) eight person show which takes place on stage with close raised seating. It is shown in three parts, in the following order: *Summer of the Aliens*, *Così*, *This Much is True*

Themes include:

### ***Summer of The Aliens***

Child sexual abuse and family violence, sexual and physical violence, racism, suicide.

### ***Così***

Ableism and medical trauma, racism, physical violence, self-harm and suicide and weapons and warfare.

### ***This Much Is True***

Drug use and alcoholism, physical violence, self-harm and suicide, and transphobia.

## Running Time

Each play in the *Trilogy* has a run time of 1.5 hours with no interval. The Run time is as follows if you:

### **View on the same day:**

Approximately 4.5 hours minutes – two intervals (first interval 45 mins, second interval 2 hours)

### **Viewing parts on separate days:**

1.5 hours – no interval

## Content Warnings

*Summer of the Aliens* features production elements that pose risk to people with disabilities including strobe lighting, smoke/haze/fog, herbal cigarettes, loud sounds (thunder), open flames, prop gun and gunshot sound effects.

*Audiences are advised of content that may be distressing, particularly descriptions and/or depictions of child sexual abuse and family violence, racism, suicide and use of prop guns including gunshot sound effects.*

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*Così features production elements that pose risk to people with disabilities including flashing lights, smoke/haze, herbal cigarettes and loud sounds.*

*Audiences are advised of content that may be distressing, particularly descriptions and/or depictions of ableism and medical trauma, racism, physical violence, self-harm and suicide and weapons and warfare.*

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**This Much is True** features production elements that pose risk to people with disabilities, including strobe lighting, smoke/haze/fog, loud sounds, herbal cigarettes, open flames and fake blood.

*Audiences are advised of content that may be distressing, particularly descriptions and/or depictions of simulated drug consumption and alcoholism, physical violence, self-harm and suicide, and transphobia.*

Please contact us on [info@griffintheatre.com.au](mailto:info@griffintheatre.com.au) or (02) 9332 1052 if you require further detail or have any questions. There is further detail on these content warnings in the 'performance content' section and in Appendix A.

### **Allergens**

The production makes use of theatrical smoke/haze and herbal cigarettes.

### **Lighting and Sound**

The production contains loud and dynamic sounds, flashing lights, smoke/haze/fog and open flames.

### **The Space**

The performance will take place in the SBW Stables Theatre. This is accessible via a set of stairs encompassing 15 steps. You will enter the auditorium, up a set of 15 stairs, on each side of the seating bank there are 10 stairs on the prompt side (stage left) and 14 steps on the opposite prompt side (stage right) with each row comprising of bench seating.

### **Seating**

- The auditorium seats 105 patrons.
- Patrons will be seated in the auditorium in general admission seating. This means you can choose your seat when arrive to the theatre.
- Seating is raked from front to back, meaning that patrons in the front row will be on

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- Stage Level, and patrons seated further back will be higher up from the stage.
- The house lights will be on when you enter the theatre. There will also be house music playing.
  - There will be an usher present to help you to your seat if you need.
  - Once everyone is seated, the house lights will be dimmed.
  - If you need to leave at any point during the show, please exit through the same door you entered the theatre by.

### **Amenities**

- There are three (3) all-gender bathrooms on the Lower Ground floor:
  - A bathroom with two cubicles to the right of the bar.
  - A bathroom with urinals and 1 cubicle to the right of the bar.
  - An accessible bathroom to the right of the bar.
- There is a bar in the foyer on the Lower Ground floor. Access is via Nimrod Street.

For venue accessibility, including parking and facilities, please visit  
<https://griffintheatre.com.au/about/access/>

## Appendix A—Content Advisory Specifications

### Summer of the Aliens

- The production features **Ableism** in the following ways:
  - Scene 1, in script as use of the slur “cripple” (also see Slurs)
  - Scene 2, staged as character mocking a historical figure’s disability that affected their height
  - Scene 3, staged as shock at touching an amputated arm (without consent), in script as character being called “sick” for doing so
  - Scene 3, in script as talking exploitatively about an amputee’s disability and four uses of the slur “stump/s” (see also Slurs)
  - Scene 4, in script as use of “dumb” derogatively
  - Scene 5, in script as use of “moron” and “cretin” derogatively
  - Scene 7, in script as use of “nutter” and “not the full quid” derogatively
  - Scene 7, in script as “I think I’m going mad” and “You must be going mad” (see also Mental illness)
  - Scene 8, in script as “looney” and “loon” derogatively (see also Mental illness)
  - Scene 8, in script as “How about I shoot off her good arm”
  - Scene 11, in script as “Visit me in the madhouse” (see also Mental illness)
- The production features **Blood/gore** in the following ways:
  - Scene 1, in script and stage directions as Lewis peeling off Dulcie’s skin and the two discussing it
  - Scene 6, in script as “bloody” used colloquially for emphasis
- The production features **Child abuse** in the following ways:
  - Scene 7, as descriptions of a character abusing another with a “strap” and references to further violence “... If he comes into my room” (see also Sexual abuse and Violence)
  - Scene 11, as reference to sexual violence between an adult and a minor (see also Pedophilia, Rape and Sexual abuse)
  - Scene 13, in script as discussion between characters about another character’s arrest for abuse and the accusation of a child lying about abuse (see also Sexual abuse)
  - Scene 14, as references to child sexual abuse (see also Sexual abuse)
- The production features **Death/dying** in the following ways:
  - Scene 11, in script as “You must kill me when I get old...Put a pillow over my face; I won't struggle”
- The production features **Domestic Violence** in the following ways:
  - Scene 4, in script as “He always beats her up”
- The production features **Drug use** in the following ways:
  - Scene 11, staged as consumption of prop consumables signifying alcohol

- The production features **Guns** in the following ways:
  - Scene 1, setting is a shooting range, nine sound effects of gunshots, collection of bullet shells and clay pigeon
  - Scene 8, a character has a non-working prop slug gun on stage
  - Scene 8, staged as a character indicating shooting another character with a non-working prop slug gun (see also Guns)
- The production features **Homophobia** in the following ways:
  - Scene 1, in script as use of the slur “sissy” (see also Slurs)
  - Scene 4, in script as use of slurs “poofa” and “nancy boy” (see also Slurs)
  - Scene 5, in script as “Fairies!”
  - Scene 7, in script as use of the slur “poof” (see also Slurs)
- The production features **Mental illnesses** in the following ways:
  - Scene 7, in script as “I think I'm going mad” and “You must be going mad” (see also Ableism)
  - Scene 8, in script as “looney” and “loon” derogatively (see also Ableism)
  - Scene 11, in script as “Visit me in the madhouse” (see also Ableism)
- The production features **Racism** in the following ways:
  - Scene 2, in script as “Irish scum”
  - Scene 3 and 5, in script as five uses of the slur “wog/s” (see also Slurs)
  - Scene 3, in script as “I had to sit next to one in school”, “Why don't you learn English?”, “You migrants can be really stupid”, “ I command you to take it off”
  - Scene 3, in stage directions as mocking a German accent
  - Scene 3, in script as denial/disparagement of Italian heritage and unsubstantiated/ stereotypical references to “Mafia”
  - Scene 4, in script as use of the slur “Krauts” (see also Slurs)
  - Scene 4, in script as use of “convict” derogatively
  - Scene 6, staged as a stereotypical presentation of Asian dress worn by a white male character
  - Scene 6, in script as use of the slur “Japs” (see also Slurs)
  - Scene 7, in script as “How do you greet a Commie?”, staged as a throw to the ground and two further uses of “Commie/Communist” derogatively (see also Violence)
  - Scene 7, in script as use of the slur “dago” (see also Slurs)
  - Scene 7, in script as use of the slur “Indians” and the stereotype “we scalp white men” (see also Slurs)
  - Scene 8, in script as “I didn't think they let them out on weekends. Don't they have guards?”
- The production features **Rape** in the following ways:
  - Scene 11, as reference to sexual violence between an adult and a minor (see also Child abuse and Sexual abuse)
- The production features **Self-harm** in the following ways:
  - Scene 1, a red mark is seen on Dulcie who describes being instructed to self-

harm by her mother

- The production features **Sex references/scenes** in the following ways:
  - Scene 1, in script as characters talking about alien genitals and sexual activity
  - Scene 2, staged as one character looking at another character's crotch and in script as "you see the most interesting sights when you're this height"
  - Scene 3, in script as "Shagged her yet?", "Felt her norks yet?"
  - Scene 3, in script as a fixation on erotic thoughts about breasts
  - Scene 3, in script as discussion of financial reward for sexual favours to be brokered by a third party
  - Scene 4, in script as characters talking about alien genitals and sexual activity
  - Scene 5, in script as "I'm going to leave school, become a prostitute. You can be my pimp"
  - Scene 5, staged and in script as characters bartering for one to show their bare breasts to the others. Simulation of breasts being touched.
  - Scene 5, in script as "Suppose a fuck's out of the question?"
  - Scene 6, in script as "Dulcie showed herself to Brian", "what happens if you get her pregnant?", "Your father should have told you about sex", "all you're interested in is flying saucers and sex"
  - Scene 6, in script as discussion between characters about masturbation and sex
  - Scene 6, in script as "If you don't get me another pillow I'll tell everyone that you shagged me" (see also Sexual abuse)
  - Scene 7, in script as discussion between characters about sex and contraception
  - Scene 8, in script as "When girls say the word it sort of makes me hot"
  - Scene 8, in script as "I'm pulverising the python. Lately I've been thinking a lot about Dulcie while I'm doing it"
  - Scene 11, in script as "What would you do if I fucked Brian?"
  - Scene 13, in script as "Did you and Dulcie fornicate?", "Before the eyes of God, you didn't fornicate?"
  - Scene 14, in script as "Make love to me"
- The production features **Sexual abuse** in the following ways:
  - Scene 3, in script as description of assaulting women on public transport by falling onto them purposely but pretending it was an accident
  - Scene 6, in script as "If you don't get me another pillow I'll tell everyone that you shagged me" (see also Sexual references/scenes)
  - Scene 7, as descriptions of a character abusing another with a "strap" and references to further violence "... If he comes into my room" (see also Child abuse and Violence)
  - Scene 11, as reference to sexual violence between an adult and a minor (see

- also Child abuse and Rape)
- Scene 13, in script as discussion between characters about another character's arrest for abuse and the accusation of a child lying about abuse (see also Child abuse)
- Scene 14, as references to child sexual abuse (see also Child abuse)
- The production features **Slurs** in the following ways:
  - Scene 1, in script as use of the slur "cripple" (also see Ableism)
  - Scene 1, in script as use of the slur "sissy" (see also Homophobia)
  - Scene 3 and 5, in script as five uses of the slur "wog/s" (see also Racism)
  - Scene 3, in script as four uses of the slur "stump/s" (see also Ableism)
  - Scene 4, in script as use of the slur "Krauts" (see also Racism)
  - Scene 4, in script as use of slurs "poofa" and "nancy boy" (see also Homophobia)
  - Scene 6, in script as use of the slur "Japs" (see also Racism)
  - Scene 7, in script as use of the slur "dago" (see also Racism)
  - Scene 7, in script as use of the slur "poof" (see also Racism)
  - Scene 7, in script as use of the slur "Indians" (see also Racism)
  - Scene 14, in script as use of the slur "dykes" used non-derogatively
- The production features **Suicide** in the following ways:
  - Scene 12, in script as "He told me that Brian's father had shot himself"
- The production features **Torture** in the following ways:
  - Scene 5, staged/simulated and in script as a character burning another character's arm with a magnifying glass (see also Violence)
- The production features **Vulva/Genital References** in the following ways:
  - Scene 3, in script as "norks"
  - Scene 3 and 4, in script as two uses of "dick" colloquially referring to penises
  - Scene 3 and 5, in script as five uses of "tits", colloquially referring to breasts
  - Scene 8, in script as "pulverising the python", colloquially referring to a penis
  - Scene 11, in script as "when boys get stiff"
- The production features **Violence** in the following ways:
  - Scene 1, staged as one character tackling another to the ground
  - Scene 1, in script as "They'll blow your head off!"
  - Scene 5, staged/simulated and in script as a character burning bull ants with a magnifying glass, then to another character (see also Torture)
  - Scene 5, staged as one character punching another twice
  - Scene 5, staged as one character pushing another to the ground
  - Scene 6, staged/simulated as one character slapping another across the face
  - Scene 6, staged as one character tackling another to the ground
  - Scene 7, staged as a throw to the ground (see also Racism)
  - Scene 7, as descriptions of a character abusing another with a "strap" and references to further violence "... If he comes into my room" (see also Child abuse and Sexual abuse)



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- Scene 7, staged as one character holding a knife to another's throat
- Scene 8, in script as "Plenty of cats around here, especially in Gallipoli Street. Bang, right between the eyes"
- Scene 8, staged as a character indicating shooting another character with a slug gun (see also Guns)
- Scene 8, staged as a character throwing a rock at another
- Scene 10, staged as one character punching another to the ground
- Scene 11, staged/simulated as one character slapping another across the face
- Scene 11, staged/simulated as two characters exchanging blows and wrestling
- Scene 14, staged/simulated as two characters exchanging blows and wrestling

## Così

- The production features **Ableism** in the following ways:
  - Blanket warning for patients in a health facility for mentally unwell people
  - Scene 1, scripted as “You're not deaf, are you? The last thing we want is a deaf director”
  - Scene 2, scripted as “whackers”
  - Scene 2 and 4, scripted as “They're mad. It's madness”, “My grandmother went mad...I knew she had gone mad”, “madness” “mad people”
  - Scene 3, scripted as “mad people.. They're definitely mad...They're coming to take me away, ha; ha; to the funny farm”
  - Scene 3, scripted as “You'd better get a straight-jacket”
  - Scene 3, scripted as “Not only are they nuts, but they're right-wing nuts”
  - Scene 4, scripted as “You're dealing with a mad audience”
  - Scene 4, scripted as “You're screwing a mental patient?”, ““You're having sex with a junkie! A mental patient!” (see also Sexual references/scenes)
  - Scene 4, scripted as “right-wing nut”
  - Scene 5, scripted as “nut case”
- The production features **Death/dying** in the following ways:
  - Scene 7, references to characters dying
- The production features **Drug use** in the following ways:
  - Blanket warning for character experiencing, describing and dying from drug addiction
- The production features **Homophobia** in the following ways:
  - Scene 1 and 3, scripted as three uses of the slur “poof/Poofter” (see also Slurs)
- The production features **Medical terms/procedures** in the following ways:
  - Scene 4, scripted and staged/simulated as a simulation of shock treatment (see also Mental illnesses)
- The production features **Mental illnesses** in the following ways:
  - Blanket warning for patients in a health facility for mentally unwell people
  - Scene 3, scripted as “Mentally ill” derogatively
  - Scene 4, scripted and staged/simulated as a simulation of shock treatment (see also Medical procedures)
  - Scene 5 and 7, scripted as “doped-up ones and catatonics”, “catatonics”
- The production features **Murder** in the following ways:
  - Scene 7, scripted as “ I was once a lady-killer in my time. Literally”
- The production features **Racism** in the following ways:
  - Scene 3, scripted as references to “Hitler”, “Mussolini”
  - Scene 3, scripted as a political argument about Communism in Albania and Vietnam
- The production features **Self-harm** in the following ways:

- Scene 7, reference to self-harm scars
- The production features **Sexual references/scenes** in the following ways:
  - Scene 1, scripted as “You get to fuck the actresses?”
  - Scene 1, scripted as “tell me to do something Oedipal, like fuck her or something”
  - Scene 2, scripted as “A laugh is as good as a fuck”
  - Scene 2, scripted as “she's porked every psychiatrist in the hospital”
  - Scene 3, scripted as “woman telling you to go out and fuck any men you can”
  - Scene 3, scripted as “Don't cream your pants”
  - Scene 4, scripted as “Couldn't direct a poofter to a men's dunny”, “Couldn't direct a nymphomaniac to a stag night”
  - Scene 4, scripted as “He just wanted me for sex. Men like sex more than women”
  - Scene 4, scripted as “You're screwing a mental patient?” “I'm not having sex with her” (see also Ableism)
  - Scene 4, scripted as “He's shagging her”, “Lucy is sleeping with the both of you”, “She has sex with me and sleeps with you”, “You're having sex with a junkie! A mental patient!”. “It's just a fuck” (see also Ableism)
  - Scene 4, scripted as “the ingenue always shags the director”
- The production features **Slurs** in the following ways:
  - Scene 1 and 3, scripted as three uses of the slur “poof/Poofter” (see also Homophobia)
- The production features **Suicide** in the following ways:
  - Scene 1, referenced as a plot device in *Così Fan Tutte*
- The production features **Vulva/Genital References** in the following ways:
  - Scene 1, scripted as “hard-on” colloquially describing a penis
- The production features **Violence** in the following ways:
  - Scene 1, scripted as “Shut up, or I'll knock your block off”
  - Scene 1, staged/simulated as one character tripping another
  - Scene 1, references to animal abuse
  - Scene 2, staged/simulated as a character strangling another
  - Scene 3, staged/simulated as characters pushing and brandishing fists
  - Scene 4, scripted as a character recounting an emotional/physical violent relationship

## This Much is True

- The production features **Ableism** in the following ways:
  - Scene 1, scripted as “bonkers”
  - Scene 3, scripted as “barking mad”
  - Scene 3, scripted as “loonies”
  - Scene 4, scripted as “It’s an opera, how come deaf people are here?”
  - Scene 4, scripted as “psycho”
  - Scene 8, scripted as “fucking mad Wesley”
- The production features **Alcoholism** in the following ways:
  - General warning for simulated alcohol consumption and addiction
- The production features **Blood/gore** in the following ways:
  - Scene 5, scripted and staged as blood from a character’s head wound
  - Scene 6, characters discuss blood and incident involving blood delivery
- The production features **Death/dying** in the following ways:
  - Scene 1, scripted as “To die in the arms of a hooker after she's given me a lethal shot of heroin” (see also Drug use)
  - Scene 1, scripted as “The former tenant necked himself a while back” (see also Suicide)
  - Scene 1, character dies on stage
  - Scene 2, scripted as “Tommy’s dead”, “Don't die like Tommy”
  - Scene 3 and 10, one character describes another’s death and funeral
  - Scene 3, scripted as “the most commonest causes of death around here”
  - Scene 3, character/s discuss fictional death written by a particular character
  - Scene 4, characters discuss fictional death in Madame Butterfly
  - Scene 5, characters discuss ghost
  - Scene 6, character discuss near-death of character
  - Scene 8, character dies offstage
- The production features **Drug use** in the following ways:
  - General warning for character who manufactures and regularly consumes drugs
  - General warning for alcohol and other drugs consumption and addiction
  - Scene 1, scripted as “To die in the arms of a hooker after she's given me a lethal shot of heroin” (see also Death/dying)
  - Scene 2, scripted as “he's overdosed again”
  - Scene 3, scripted as “drinking myself to death”
  - Scene 3, scripted as “took too many drugs in Goa”
  - Scene 3, consumption of marijuana cigarette
  - Scene 4 and 7, consumption of pharmaceutical recreational drugs
- The production features **Mental illnesses** in the following ways:
  - General warning for character suffering depression
  - Scene 2, scripted as “She's got seven personalities”

- Scene 3, character describing suicide attempt (see also Mental illnesses)
- Scene 5, characters discuss pyromaniac character
- The production features **Murder** in the following ways:
  - Scene 3, character describes prison inmate's murders
- The production features **Racism** in the following ways:
  - Scene 4, scripted as "It's Orientalism, that's what it is"
  - Scene 4, scripted as "Lebs"
  - Scene 5, scripted as "yokels"
  - Scene 6, scripted as "Pommies"
- The production features **Sexual references/scenes** in the following ways:
  - Scene 3, scripted as "didn't mind doing the nude stuff, even the sex toys stuff", "Sapphire liked to shag me"
  - Scene 4, scripted as "Boy, is she stacked"
- The production features **Suicide** in the following ways:
  - Scene 1, scripted as "The former tenant necked himself a while back" (see also Death/dying)
  - Scene 3, character describing suicide attempt (see also Mental illnesses)
- The production features **Torture** in the following ways:
  - Scene 9, character describes graphic physical violence to threaten another character (see also Violence)
- The production features **Transphobia** in the following ways:
  - Scene 1, juxtaposition of scripted line "unmistakenly female" with entry of trans woman character
  - Scene 1, scripted as "you're not a woman"
  - Scene 9, scripted as "Shut up, you ... you thing" directed at a trans character
  - Scene 10, scripted as "men...look how gorgeous I was and yet they beat me up"
- The production features **Vulva/Genital References** in the following ways:
  - Scene 1 and 10, scripted as five uses of "tit/s" as a colloquial term for character's breasts and staged as indicating their own
- The production features **Violence** in the following ways:
  - Scene 9, character describes graphic physical violence to threaten another character (see also Torture)
  - Scene 10, character tackles another to the ground