



With special thanks to Petro Vouris

Australian composer Petro Vouris was born in Athens, Greece and came to Perth when he was 3 years old. Originally a visual artist, Vouris' work combines the physical and conceptual edges of both mediums. His music, largely influenced by early Greek music theory, illustrates the harmony within geometry and can be applied to visual as well as music technology.

Petro has worked with esteemed international artists such as KK Null (Zena Geva), Ikue Mori from DNA (NY), Kaffe Mathews (UK), Chrissie Parrott Dance Company (Aus), and Lindsay Vickery (Aus). His sound installations have been featured in San Francisco's Museum Of Modern Art, Perth Institute Of Contemporary Art and Spare Parts Puppet Theatre.

Petro's most recent work, a composition TERAS, won the 2012 Decibel Composers award and in 2014 his Composition 'Pallas Athena Polias' was accepted into the International Computer Music Conference (ICMC) and was performed in Athens, Greece.

Additional Music

- "The Pink Panther Theme" composition by Henry Mancini, arrangement and orchestration by Petro Vouris
- "Eye of the Tiger" written by Survivor, arrangement and orchestration by Petro Vouris johnston brothers
- "Hernando's Hideaway" written by Jerry Ross and Richard Adler (Johnston Brothers Vers) orchestrated by Petro Vouris.
- "Let's get it on" written by Marvin Gaye, arranged and orchestrated by Petro Vouris

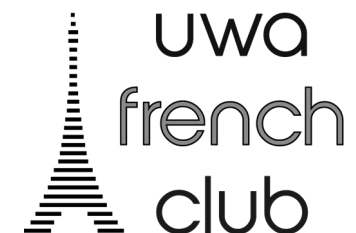
"La guerre est une femme,
une très belle et
très puissante femme,
et nous la vaincrons en
étant plus belles et
plus puissantes qu'elle...
Nous écraserons la guerre
sous les talons de nos
jolies chaussures !"



LYSISTRATA

D'APRES ARISTOPHANE

PROUDLY PRESENTED BY



*Quoique tu rêves d'entreprendre, commence le.
L'audace a du genie, du pouvoir, de la magie.*
Goethe

Learning a foreign language requires you to open yourself up to others. It sends you on an incredible journey where you discover the intimacy that exists between people. The pathway is often long, sometimes painful, but always exciting.

Theatre is an extraordinary way of discovering a new language. It allows you to plunge yourself into the heart and expression of language and to find all the nuances within words.

I truly admire the audacity of these students who have invested themselves in the creation of Lysistrata. What courage, what willpower, what passion they have had to withstand my demanding nature!

Being neither actors nor Francophones, the challenge has been immense. For months, they have sacrificed their Sundays (and more) to perfect their diction, their comprehension; they have worked on their breathing techniques, their voice, their body and their memory; they have learned how to train as an actor, they have built their own characters, they have searched to become more honest and as sincere as possible to present themselves before you with respect.

There are seventeen actors in this play, only three of whom are French – the other fourteen are French students of varying levels.

The “pacifist warriors” of Lysistrata require courageous women, whom all of these are, without doubt.

As for the poor male warriors, they have had to have a good dose of humour to confront this delicate subject – all these men have had plenty, without doubt.

I am very proud of the work which they have produced and I thank them from the bottom of my heart for the confidence they have had in me.

Lysistrata	Imogen Castledine
Cinésias	Solayman Belmihoub
Cléonice	Mary Sippe
La Suivante	Agnès Pallagi
Drakès	Stuart Gunning
Garde 1	Rick Allen
Garde 2	Gary Thomas
Garde 3	Don Inglis
La Nièce	Bronte Young
Jumeaux	Solayman & Elyas
Lampito	Matilda Cornes
La Grande	Trish Leake
La petite	Elysia Gelavis
Myrrhine	Rowena Putland
L'Amie	Holly Jian
Kinéas	Elyas Zenasni
Agathia	Linda Napier
Prostituée	Priya Gokani

Special warmly thanks for all the people who have volunteered their time backstage to create this play: **Petro Vouris** for having created a magnificent soundtrack, his passion for the play has supported us immensely; Muchísima gracias to **Adriana Gonzalez Miro** for launching herself into the set design with the help of **Mark Onslow**. Also, a huge thanks to **Rowena Putland** for arranging the English translation and **Thomas Touche** the sur titles, thanks to our stage manager, **Jason Belinouche**, Assistant Stage Manager, **Dominique Cleary**, and Props Manager, **Aaron La**.

And then of course a huge thank you to **Ea Sulak** for her dance choreography; **Selena Sulak** for her poster and video; **Helia Sulak** for her support; **Audrey** for her critical eye; **Sarah** for having taken care of my son every Sunday (and more) for months and **Catherine** because solely for being Catherine. ;-)

Thank you to **Francis Lalanne** for graciously lending us his voice to Mr H.

Thank you to **Ted Snell**, Director of the UWA Cultural Precinct for financially supporting this project.

And a special thanks to Perth Francophonie for helping us spread the word: **Sabine Kuuse**, Lecturer UWA, **Carine Bougnague** from Alliance Française; **Christine Tolèfe** from Tofa; **Christine Caseris** from FACCI; **Victoria Levadoux** from Perth à la Carte; **Jacques Bernard** from Le Forum; **Sandra Rieu Gournier** from unpointCtout.net; **Claudia Bertram** from Le Petit Journal de Perth. And of course a big thank you to the **UWA French Club** for their trust.

I will finish by particularly thanking Bronte Young, without whom this show would never have happened. She has been by my side since the very first day and she has always supported me with the utmost patience and efficiency.

Stella Sulak