EDUCATION PACK
For English A-Level and Drama GCSE students

lyric

Iphigenia in Splott

By **Gary Owen**
Directed by **Rachel O'Riordan**

h&f
hammersmith & fulham

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ARTS COUNCIL ENGLAND

Overview & Contents

The Lyric Hammersmith Theatre's Young Lyric department are committed to deepening and nurturing young people's understanding of theatre and the arts. We aim to raise the cultural aspirations of young people and make theatre accessible to all. We work closely with teachers and students to ensure that our offer fulfils their needs and desires. With this in mind this education pack is designed for teachers of A-level English and Drama GCSE students and is particularly geared towards the GCSE Live Theatre review.

This pack is written from a theatre maker's perspective and we are keen to draw your attention to the section called 'Provocations' which outlines tensions and questions the creative team have identified within the text and which they then explore onstage in Gary Owen's *Iphigenia in Splott*. We hope that these provocations stimulate robust student discussion on prejudice, modern myths and how theatre makers communicate these ideas to their audiences.

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Synopsis

Splott, 2015. Effie is a young woman living in poverty. She scrapes through life living on handouts and drinks herself to oblivion from boredom. A chance meeting with a stranger offers her hope of a new life, but tragedy unfolds and she is forced to make her own terrible sacrifice.

Plot

Effie tells us a story…

It's a Monday morning and she is bored. She takes money from her Nan and meets Kev (her boyfriend) in the street. After a brief altercation with a passer-by they return to their flat to smoke. Effie is still bored and decides to go out. She and her flatmate Leanne head to a club but get kicked out for bringing in their own alcohol. In the second club Effie finds Lee and decides she is going to make him hers.

Effie and Lee leave the club and head to his friends flat to hang out. She and Lee talk about his time in the army and they make love. She leaves early the next morning and finds herself at Splott beach where she decides she will devote her life to Lee. Finally, she feels she has a purpose.

The next day she texts Lee. He doesn't respond. She tries to contact him for several weeks and hears nothing back. She attempts to drink through the humiliation and pain but can't as it makes her sick. She does a pregnancy test and finds out that she's not alone anymore.

She persists in contacting Lee as she wants to tell him she is pregnant with his child. Finally he replies and she goes to meet him, but its not him who is sat waiting for her, it is his friend Tom. Tom explains that Lee is married and Effie finds out that she has been texting Tom's phone all along. Whilst Tom is at the bar Effie steals Lee's number from Tom's phone and later her cousin helps her track down Lee's address.

Effie stands outside Lee's home watching. She sees him pull up in a car and his wife and children meet him. She approaches with the intention of confronting him but can't do it and asks for directions instead. She leaves and gives up on Lee.

At the doctors she tells them that she can't have the baby as she has a problem with drink and drugs. The wait is two weeks for an appointment with a specialist and in the meantime she is continually sick. Kev is baffled by this behaviour and Leanne finally tells him Effie is pregnant. When Kev finds out the baby isn't his he storms out.

Effie is depressed and starts to drink heavily. Leanne parties hard in the flat and sustaining life there becomes impossible so Effie walks away and decides to keep the baby.

At the twenty week scan Effie finds out she is having a baby girl and begins to exercise and live a healthier life. She finds a place of her own and Kev tries to support her. One day she experiences sharp pain in her abdomen but after taking a test is told that she is not in early labour. Effie is left in the hospital waiting to be seen by a doctor and the pain gets worse. She is made to re-take the test and it turns out she is in labour. They don't have space in the hospital for her that day so she is put on an ambulance to another hospital nearby. The winter weather is awful and the roads aren't safe. Her labour progresses fast but the ambulance crashes in the snow and she gives birth. The paramedics fight to save the baby's life but fail.

Effie is devastated. She drinks heavily. Kev comes to her rescue and suggests that they sue the hospital.

Effie and Kev find a lawyer who is optimistic they will win compensation. At court Effie dreams about what the pay-out money might afford her but then she bumps into the midwife who dealt with her on the day. The midwife apologises deeply for Effie's loss and explains that they didn't have enough beds in the special care unit due to financial cuts imposed by the Department of Health. She goes on to say that if the hospital pay out money to Effie, they will have even less money to care for others in need. Effie considers her options and decides not to proceed with the case. She makes a huge personal sacrifice for the sake of others. Effie considers her existence in Splott and all the people like her who have no choice but to battle on despite it all. She asks us what will happen when people like her can't take it anymore.

The text

Iphigenia in Splott

By Gary Owen (b. 1972)

Gary Owen is a multi-award winning Welsh playwright and screenwriter. Over the past 20 years Gary Owen has written over 20 stage plays that have been 'translated into more than a dozen languages and produced all over the world' [1]. He grew up in rural Pembrokeshire and, after reading philosophy at Cambridge, had planned on an academic career. He is known as a fiercely moral and compassionate writer who bases his characters on real people who are often marginalised or overlooked. His plays focus on the vulnerable, raising up their stories and speaking their truths in rhythmic verse – a vernacular poet of the people.

[1] Gary Owen, www.curtisbrown.co.uk/client/gary-owen [Accessed 17/8/2022]

Iphigenia in Splott (2015)

Iphigenia in Splott was first performed at the Sherman Theatre in Cardiff in 2015 and is a contemporary revision of the original *Iphigenia in Aulis*, the final work of the Greek dramatist and tragedian Euripides (b. 485 BC – d. 406 BC). Euripides' text was first performed at the Dionysia[2] in Athens in 405 BC and is itself a reworking of a traditional story very much older than Classical Greece and common to several cultures. This text tells the fate of Iphigenia the daughter of the war commander Agamemnon whose fleet of warships are becalmed at the straits of Aulis on their way to wage war in Troy. Calchas the prophet tells Agamemnon that only the sacrifice of his eldest child, Iphigenia, to the goddess Artemis will cause the winds to change. Agamemnon is put in a tragic dilemma but he chooses his political career over his daughter's life and she is tricked into visiting her father's camp with the promise of marriage to war hero Achilles. 'Her father is prepared to lie to his wife, manipulate his colleagues and murder his daughter in order to keep command of the Greek force against Troy' [3]. Iphigenia's life is sacrificed to the mythical powers of the Greek Gods and watching on is the helpless Chorus, horrified and yet complicit.

Owen's innovative monodrama sees Effie (as Iphigenia) sacrifice her life to the mythical force of austerity [4] which 'legitimises violence against the most vulnerable' [5] and rips a hole in her heart as she struggles simply to survive. Effie finds solace in nature and seeks security in love. She is given hope in her relationship with Lee and the promise of loving their unborn child, however, the circumstances of her life and the state of the National Health Services (NHS) conspire against her. Effie's tragic existence is shockingly real and Owen deliberately frames the audience as perpetuators of another kind of myth – the myth of the 'benefit scrounger' – which sees working class women like Effie stigmatised and marginalised for life. *Iphigenia in Splott* is a plea for humanity, compassion and, above all, political action.

[2] The Dionysia was a large festival in ancient Athens in honor of the god Dionysus, the central events of which were theatrical performances of dramatic tragedies

[3] Taylor, Don. 2004. *Euripides, Iphigenia in Aulis*. London, Methuen.

[4] Austerity is a set of economic policies, usually consisting of tax increases, spending cuts, or a combination of the two, used by governments to reduce budget deficits and avoid debt crisis.

[5] Gualberto, Rebeca. 2021. *Adaptation against Myth: Gary Owen's Iphigenia in Splott and the Violence of Austerity*. Alicante Journal of English Studies 35: 119 – 140.

Our vision

Iphigenia in Splott

By Gary Owen
Director Rachel O'Riordan

Iphigenia in Splott is a profoundly visceral and challenging play. It is a monodrama (monologue) so at first seems to be about one girl's experience, when in fact it's about an enormously political position. It becomes clear by the end that the protagonist Effie represents all those like her who are demonised by so called 'civilised society' and who go unheard or who are overlooked. Gary Owen implicates the audience, challenging them to take action, and does so by telling parts of Effie's story as if in 'real time' so she and the audience re-live it together. It was therefore essential to work collaboratively with actor, Sophie Melville (Effie), to create an immediate emotional connection with the audience and we did this by developing a specific physical and vocal language. Effie plays multiple characters but in a counterintuitive way this actually makes the audience's relationship with her even more intense. We have found that the immediacy and power of the play is intensified when you (the audience) feel like Effie is yours, just yours. We want the audience to feel utterly invested in the actor to the point where they forget it's one person with one voice as this is when the tragedy of her circumstance and the sacrifice she makes really hits home.

Set and costume designer Hayley Grindle

The beauty of this design is in its simplicity and symbolism. The stage is stripped back to the exposed back wall and installed at its centre is a structure made up of fluorescent strip lights – a set of five blinds that traverse the space. With strip lights scattered across the floor, from the forestage to its upstage depth, and with the full height of the Lyric's fly tower exposed, Grindle's design breathes into the space and yet keeps a tight focus on the single performer. The five blinds and the floor lights together navigate our journey through the show and conjure the essence of all the places and spaces we visit. Costume and make up echoes the set design, as Effie's look is raw, stripped back and bare.

Lighting designer Rachel Mortimer

Working in close collaboration with Grindle, Rachel Mortimer has created a lighting design in which the fluorescent strip lights of the set work in conjunction with stage lighting to transport the audience through time and space. The strong visual impact of the strip lights add drama to the stage and the effects made possible by controlling them in isolation or as a whole becomes symbolic as they flicker, die out or snap on sharply.

Socio-cultural & political context

Critical perspectives

Iphigenia in Splott is set in Splott, an area of South Cardiff known for its once vast steelworks and tightly knit terraced houses. Its setting is significant as it provides a critical social and historic context to the play. The impact of deindustrialisation in the 1980s had disastrous consequences for Wales, this coupled with the gradual withdrawal of the Conservative government's welfare [6] support for the working class, plunged generations into poverty.

The immediate political context is the post-2010 cuts by the Conservative and Lib Dem Coalition government as a part of their austerity programme; at its core a set of economic reforms to cut welfare benefits, housing, pensions, higher education and which saw privatisation of public services. The impact of these financial cuts were felt most by those already on unemployment benefit, disability benefit, income support and housing benefit. For the communities living in Splott the closure of their public services including libraries, community centres and Job Centres, intensified their already dire situation.

> *Shops are gone, bingo hall burned, pubs closed, doctors shut*
> *STAR centre getting pulled down and more flats thrown up.*
> *She says we used to live. You could live here and live well.*
> *Now they're stacking us up, and we're supposed to just exist.*

Around this time a new form of British political drama emerged with a furious combative energy and a sole purpose to disrupt the dominant political narrative of 'Austerity Britain' and to shock audiences into action (see article: Gualberto, 2021). Although *Iphigenia in Splott* was written and first performed in 2015, Owen's text falls squarely into this category of 'in-yer-face' political drama. This is due, not only to its furious attack on the audience's prejudices and refined sensibilities, but also to its written form; its urgent verse rises and falls will flexible rhythmic energy and anger akin to slam poetry (a form of social protest which gives voice to the most marginalised).

The play tears apart the myth of austerity, which defends its own injustices ('We're all in this together' [7]) and turns a blind eye to the cruel reality of life for the British working class.

> *I strut down the street, and your eyes dive for the ground*
> *Face on I'm too much for you to handle*

Owen strategically plays into the popular opinion of the ubiquitous chav by disgusting the audience with details of Effie's grim life and so deliberately reinforces the audience's middle-class worldview. This serves a purpose, not only to maximise the horror they feel as Effie's tragedy reveals itself, but moreover to debunk the dehumanizing myth of the 'benefit scrounger'. The writing of this text was itself a political action and so is the performance of it.

> *It seems, it's always places like this*
> *And people like us who have to take it,*
> *When the time for cutting comes.*
> *And I wonder; just how long*
> *Are we gonna have to take it for?*

[6] Welfare state – is a set of programmes and grants available to British citizens. These include benefits for working parents, the unemployed and disabled, housing benefits and national state pension.

[7] 'We're all in this together'– a phased coined by PM David Cameron's speech at the Conservative Party Conference in 2009 which marked the beginning of 'Austerity Britain'. Read full speech here: www.theguardian.com/politics/2009

Provocations

Tensions & questions

Iphigenia in Splott raises many complex questions about contemporary British society and the stigmatisation of the working class. It demands that we not only examine our own prejudices but also interrogate the role of government have played in demolishing the welfare the state and dehumanising whole generations.

The statements below outline a few of the provocations the creative team have identified in the text. Use these points to trigger discussion and encourage your students to analyse our interpretation. Set your students the task of identifying the moments in which these tensions are explored on stage and then ask them how the acting and design elements (set, costume, lighting and music / sound design) combine to communicate these ideas. How effectively are the creative team able to convey the layers of meaning to the audience? How might your students do it differently?

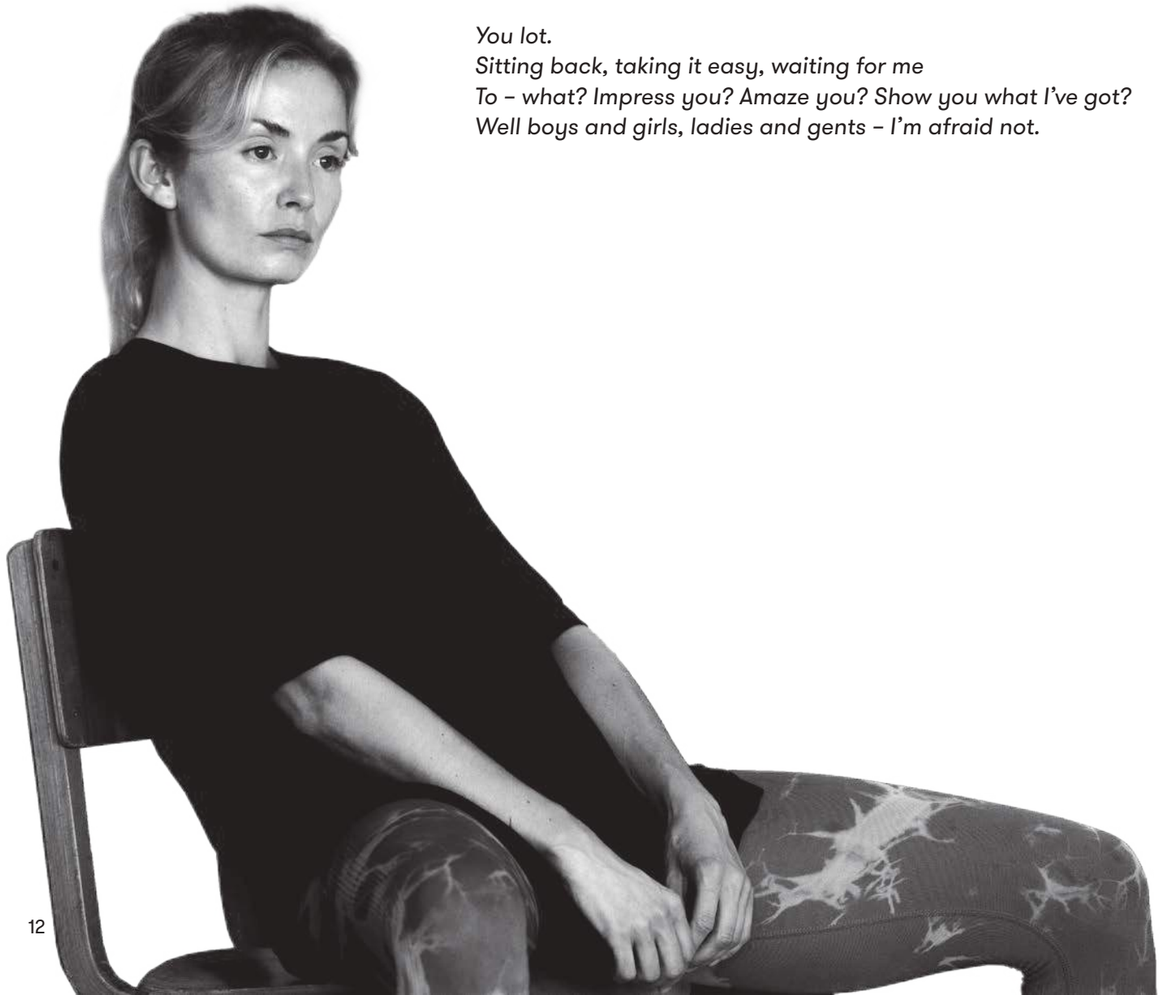
- Effie does not want your pity, she'd rather disgust you. Why?
- Effie is a benefit scrounger not a victim of class hatred.
- Effie has chosen her life and is responsible for her daughter's premature death.
- Effie transforms from foulmouthed chav to mythical princess. How and why?
- There is nothing we can do to help Effie and others like her. We are powerless to bring about change.

Our interpretation

Themes & symbols

For director Rachel O'Riordan there was no question *Iphigenia in Splott* must be tightly choreographed with its own visceral physical language. Not only does this provide a strong structural framework for Sophie Melville's (Effie) performance as she moves in rhythm to the verse, but it also serves to highlight two key themes within the text; Effie as mythological 'chav' and Effie alone.

From the moment the lights fade up on Effie she is in performance mode. Her voice and body work in perfect union as she directly addresses the audience with gusto, flair and razor sharp precision. Her movements are deliberate and controlled in synergy with her vocal pitch, pace and tone. In the opening scene she rolls her Rs like a ringmaster with the audience hanging off every syllable.



You lot.
Sitting back, taking it easy, waiting for me
To – what? Impress you? Amaze you? Show you what I've got?
Well boys and girls, ladies and gents – I'm afraid not.

As Effie struts across the stage or sits with pelvis thrust forwards, her relaxed demeanour disguises the tightly coiled energy held just beneath the surface – her body poised ready to attack. This is Effie performing Effie; the mythologised 'in-yer-face' foulmouthed chav.

Her mask slips as she is struck by the unexpected beauty of nature. In section three she emerges onto Splott beach and her breath slows, the tone of her voice normalises and her movements soften. These moments of stillness work in stark counterpoint to her brash physicalized rage seen earlier in the play and highlight the key theme of 'aloneness'. For although she is alone with nature in these moments, she senses she is not alone and feels a sense of purpose emerging.

> *I sit there. Can't see anyone. Can't hear anyone.*
> *Ahead of me a broken brick road, leading to the sea.*
> *I'm as on my own as I can be.*
> *And…*
> *It's still there!*
> *That feeling*
> *Of not being along any more.*

Her physical and emotional connection to the sea is significant as it echoes the fate of Iphigenia in the Euripides' original for she too finds solace in the ocean as she sacrifices her own life to ensure the Greek army passage across the Aegean sea to Troy.

Our process

Exploring use of voice in Iphigenia in Splott

By Tyler Holland (Resident Assistant Director)

This section will offer you an insight into the vocal skills and techniques used by actor Sophie Melville in her performance of Effie. In our 2022 remount, Melville performs for a house of 600 in a proscenium arch formation, whereas the original production of *Iphigenia in Splott* toured to small studio spaces. As a consequence it is vital that vocally, Melville projects out clearly, accurately and with support / power to ensure Effie's story meets every audience member in this new space. We will be covering three key moments in the text, which demonstrate Melville's vocal precision, range and dexterity as a performer.

Opening

Very early on in the rehearsal process, the team agreed that the opening lines of the play are an invitation to the audience and that it is not important for audiences to *like* Effie. Instead it is vital they feel included in her story. Therefore, Melville's first interactions with the audience are slow paced and volatile, giving herself the chance to take in the crowd. She projects out, reaching the back of the auditorium:

> *You lot.*
> *Sitting back, taking it easy, waiting for me*
> *To – what? Impress you? Amaze you? Show you what I've got?*

It is critical in these first few moments that Melville is startling, taking on a bullish demeanor to intimidate and jolt the audience. In order to do this the rhythm of Melville's delivery is spoken with staccato to violently cut through the cavernous auditorium. She then turns the attention on individual members of the audience, shifting to a smoother rhythm as she surveys and judges them. Melville shifts yet again by the third line of dialogue by taking a more goading, teasing tone. Skilfully using her voice she generates intrigue, asserts her power and takes the audience on a journey.

Moments of Quiet

Amongst the aggression in the play, Effie also finds moments of tenderness and tranquility. In section nine as she is placed into the back of the ambulance waiting to give birth to her daughter she observes…

> *Flakes of white drifting down,*
> *Touch down on the blanket,*
> *Sit with me for just a second, so pretty*
> *Then they're gone, soaking*
> *The grey of the blanket to black.*

Vocally, Melville retreats from a sharp and inflected vocal delivery to a quieter, softer tone of voice. Melville is now incredibly vulnerable. Her voice is much slower in pace, higher pitched and fragile. Yet it is still important to keep clarity on every syllable and continue to project. In order to achieve this she keeps her voice rooted in her lower abdomen, where it can remain supported and strong, whilst still able to project. This moment becomes increasingly poignant, as a shift in tone connotes the imminent death of her daughter, whilst the snowflakes melt soaking the blanket from grey to black.

Moments of Outburst

The character of Effie uses her voice to exert power and this is seen clearly as she searches for a midwife in the hospital. Her use of breath brings a sense of liveness to the moment and invites the audience to share her pain and frustration. In order to remain safe and supported (and not to damage her vocal chords), Melville must keep her voice grounded as she projects. Together, these vocal choices make the audience feel huge sympathy in the wake of Effie's final defining sacrifice.

Design elements

Set design – Hayley Grindle

The original production of *Iphigenia in Splott* first performed at the Sherman Theatre, Cardiff in 2015, was a touring production, consequently the design principals were driven by the need to transport it easily and fit up /strike it in a number of hours. Grindle's design for the remounted production at the Lyric Hammersmith Theatre (2022) keeps to the integrity and simplicity of original design but breathes new life into it. The stark difference between the original design and the remount is the amount of space there is to fill and Grindle takes full advantage of the opportunity to expand into a large proscenium arch stage. Whereas the original set had one broken strip light blind, the remounted production has five; likewise where there were seven floor lights in the original, in the remount there are 37 and much more scope for an array of effects.

Appreciating the symbolism of the five broken fluorescent strip light blinds is critical to unlocking the social and political context of the play. They speak of deterioration, broken lines, bent, fractured and scattered about the space. In this way, the lights are meant to represent the state of the underfunded National Health Service (NHS) and also the state of Effie's own existence as she battles through life. In the original production, a single strip light blind extended vertically into the space and the fluorescent tubes positioned to look as if they were tumbling down. In the remounted production at the Lyric the five strip light blinds run horizontally across the space and less are tumbling down, but more are missing, twisted or broken. The blinds sit at the base of a vast wall so the actor is dwarfed by the height above her, which symbolises her position in society.

There is an authenticity too to using the whole stage space; its width, depth and full height, plus exposing the Lyric's original back wall remains within the urban world of Splott. As the back wall at the Lyric is often painted black, it has been repainted to give it a broken down, grimy effect. Similarly, the stage has been given a weathered look using paint to dirty the floor up where water damage might have warped and stained it. Grindle plays with proximity in the space by extending the stage into the auditorium (bringing the forestage through the proscenium arch) which brings the action closer to the audience at key moments.

Costume by Hayley Grindle

Hayley Grindle graduated from The Royal Welsh College of Music and Drama in 2002. Her costume design for *Iphigenia in Splott* has been informed by research trips to Splott where she collected images and sketched designs to ensure that Effie's style is authentic and in keeping with street fashions trends. In line with this, the costume for this production has been shop bought rather than made.

Effie's look is gritty and paired back. Whereas in the 2015 production Effie wore pattered purple/ black leggings in our remounted production, she wears plain dull colours grey/beige tones. The cream sleeveless knitted vest is replaced by a sleeker sportier look. Effie's shoulders are still bare and the neckline remains high reducing the amount of flesh on show. Over the top of this she wears a dark hooded coat which she uses at the beginning of the play to mark shifts in mood and tempo. New to this remount, Grindle has added small neon details in Effie's nails and hair accessories. Her hair is still worn up in a messy bun and she sports gold jewellery and high-end trainers.

Mirroring the key themes within the text, Grindle's design comprises of two looks one dark and one light:

- Dark: Effie as mythological 'chav': hood up, obscured form, shrouded appearance.

  Hooded Effie typifies the visual images of a chav but when she lets her guard down in moments of still reflection and we see:

- Light: Effie alone: shoulders exposed, feminine torso, open appearance.

  Effie's sleek feminine look echoes the ancient Greek silhouette as women traditionally wore sleeveless robes called stolas which exposed their shoulders but concealed their torso.

Lighting by Rachel Mortimer

The play takes place over several months in various locations in Splott, Cardiff. The cold white flourescent strip lights of the set work in conjunction with stage lighting to indicate changes in location, time, space and mood. The colour of the stage lighting matches that of the strip lights that make up the blind, a cold white, this evokes the harsh lighting of NHS waiting rooms and hospitals which feature throughout the play. There is one exception to this, which is the scene where Effie spends the night with Lee, where she is highlighted in a warm orange spot light, with the same orange spilling through the blind behind her. This evokes a street light coming through the window, but also the joy and hope Effie feels on finding her purpose.

Critical to being able to control the shift in action through the lighting is the technical specification of the strip lights themselves. Although the lights look like ordinary flourescent strip lights, they are in fact LED tape inserted into fittings designed to look like glass tubes. LEDs offer much more flexibility to the lighting designer, so Mortimer is able to control strips individually and all of them at once as if they were one fixture. The lights can flicker, phase and individually dim. Stage lights and strip lights combine beautifully in four key moments:

I shut my eyes,
And still the lights pulsing through my lids
Or maybe it's the blood in the tiny little veins
And every time I breathe in, I feel like I'm floating up

When Effie dances for Lee in the club, she is lit with a single light from low down. This projects a large shadow behind her and gives her a powerful look, like she is looking down on all around her, it emphasises her height when she stands on the chairs. Keeping the stage floor dark also evokes the darkness of the club, and gives emphasis to the pulsing lights of the blind.

Find a hole in the fence
And there, right in front of me,
Is – the sea

Splott beach (section three) as Effie finds herself lured towards the sound of the sea. The strip light blinds flicker out one by one leaving just dim side light from the wings and strip lights on the floor, which cast a serene pale up-light from floor level which catches Effie's face. The effect flattens the space and extends our view back to the full depth of the stage as if we are looking across water towards the horizon.

Watching littls spots go dark, join up,
Form themselves into two clear blue lines.
And I realise.
I am not alone.

The slow fade transition to blackout between sections four and five illustrates the suspense Effie and the audience feel as she waits for the results of her pregnancy test. The blackout on 'alone' emphasises this significant plot point and we take a collective breath. With the strip lights snapping on up stage the action then effortlessly flashes forward in time and changes location.

And they fight
And they fight
They fight for so long
And then
They stop.
I go to hell

At the end of section nine the strip lights are pulsing in time with the baby's heartbeat but snap off as the paramedics stop ('*They stop.*') leaving Effie braced low between two chairs held in a tightly focussed spot light. The image of Effie in the single spot straight down on her ('*I go to hell*') gives the impression that she is at the bottom of a pit, looking up at the small source of light above her. Shadows cast across her face illustrate her pain and the depths of her despair. From this point on the strip light blind is not lit, instead we recreate the same image using a gobo which lights Effie from behind and also lights the floor. This enables us to continue the feeling of the hospital, but without the lights of the blind.

A Lyric Hammersmith Theatre Production.

Originally commissioned and produced by the Sherman Theatre.

CAST

Effie
Sophie Melville

CREATIVE AND PRODUCTION TEAM

Writer
Gary Owen
Director
Rachel O'Riordan
Designer
Hayley Grindle
Lighting Designer with Hayley Grindle
Rachel Mortimer
Sound Designer
Sam Jones
Associate Designer
Toots Butcher
Associate Sound Designer
Lorna Munden
Assistant Director
Tyler Holland
Company Stage Manager
Claire Bryan
Deputy Stage Manager
Beth Dixon
Lighting Programmer
Matt Turnbull
Lighting Operator
Matt Turnbull / Daniel Miller
Sound Operator
Daniel Ronayne / Lorna Munden
Set Build
Lyric Workshop
Audio Description
Ruth James / Alison Clarke
Open Captioning
Miranda Yates
Artwork photography
Jennifer McCord
Artwork design
Greg Bunbury
Press
Kate Morely PR

This production of *Iphigenia in Splott* is kindly supported by Roger de Freitas

Content warning:
This production contains strong language and themes of an adult nature.

Running time: 75 minutes (no interval)

Photography
Jennifer McCord

Poster design
Greg Bunbury

Credits & resources

Web Articles

Gualberto, Rebeca. 2021. *Adaptation against Myth: Gary Owen's Iphigenia in Splott and the Violence of Austerity.* Alicante Journal of English Studies 35: 119– 140.

Books

Taylor, Don. 2004. *Euripides, Iphigenia in Aulis*. London, Methuen.

Video

- The welfare State – an introduction (4 parts)
- Post-WW2 Development of British Welfare State
- The Breakdown by Huffpost – What is Austerity?
- Splott Beach, Cardiff
- Cities of Great Britain – Cardiff (1931)
- Death of Industry – TIMELINES TV

This education pack was created by Jessica Rae Drader, Producer (Education) at the Lyric Hammersmith Theatre. Designed by Hannah Yates.

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