

PIANISSIMO

Through a sweetly macabre ritual of song and dance, a songstress and her accompanist are catapulted into an unexpected nasty little whirly-gig! Very quietly, just between us, the tall one says there's something very familiar about the small one... and can't help but notice a little more at play... play softly. It's all fun and games until someone loses their marbles!

Well known for her birdcalls and architectural warblings. Pianissimo thrusts Christine Johnston into a world where Laurie Anderson meets the Prodigy.

Highly acclaimed for her individual works as well as her extensive performance repertoire with the prolific and renowned company Frank Theatre, Lisa O'Neill joins Christine in a meeting made in twisted heaven.

CREDITS

Created and directed by Christine Johnston and Lisa O'Neill

Dramaturg and directorial assistance – Therese Collie

Composer/ sound designer – Brett Collery

Lighting designer – Matt Scott

Costume designer – Selene Cochrane

Costume construction – Louise Gerard

Props construction – Kylie Burke

Pianissimo was commissioned and produced by the Queensland performing Arts Centre

PERFORMANCE HISTORY

Premiered at the Queensland Performing Arts Centre 2003

The Studio, Sydney Opera House 2004

REVIEW EXCERPTS

'Only Johnston speaks and sings; O'Neill mimes and dances. These dual disciplines of voice and movement have been seamlessly integrated, and are used both narratively and atmospherically. Johnston and O'Neill help expand the possibilities of theatre with such a work, while enchanting us, entertaining us, and reminding us that life should never lose its sense of wonder.'

Sydney Morning Herald 2004

'Pianissimo is a visually stunning work. To say that Johnston is statuesque is an understatement and with O'Neill barely reaching chest height they create a constantly engaging duo. Pianissimo is a bemusing entertainment, a distinctive cabaret/musical theatre/dance hybrid.'

RealTime, Australia 2004

'The political aspects of pianissimo astound and delightfully confuse as much as the production itself. On the surface it is a great piece of visual and aural entertainment. Dig deeper and you will find a psychology and philosophy that belongs to the world of the show, rich, haunting, spectacular, gothic, on the brink of insanity and with a sexy element of derangement.'

Time off, Brisbane 2003

TECHNICAL SPECIFICATIONS AVAILABLE ON REQUEST

CONTACT

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