

Shipwrecked!

Research and Sound Concept

Research

"Truth is stranger than fiction
But De Rougemont is stranger than both"
—The Wide World Magazine, June 1899, No. 14

Louis de Rougemont (1847-1921), hoaxer, was born as Henri Louis Grin on 12 November 1847 at Gressy, Vaud canton, Switzerland, son of Antoine Samuel Emanuel Grin, farmer, and his wife Jeanne, née Perret. Educated at a local primary school, he moved with his family to Yverdon, where he worked in his father's wagon business. At about 16 he became a footman to the actress Fanny Kemble, touring extensively and learning fluent English. In 1870-74 he was a valet in London, and in 1875 came to Australia as a butler with the new governor of Western Australia, Sir William Robinson; to Lady Robinson he was insolent and ambitious, and left after five months.

In June, Grin became master and owner of the pearling cutter *Ada*, which was posted missing in February 1877 some months before it was found wrecked near Cooktown, Queensland; Grin claimed to have sailed the 3000 miles (4828 km) from Fremantle and to have been the sole survivor of an attack by Aborigines at Lacrosse Island. By May 1880 he had arrived in Sydney. He worked as a dishwasher, waiter and seller of real estate and mining shares, but mainly as a photographer. On 3 April 1882, as Henri Louis Grin, he married Eliza Jane Ravenscroft at the Presbyterian manse, Newtown; they had seven children. He was also known as 'Green' and 'Grein'. Early in 1897 Grin deserted Eliza and fled Sydney taking a copy of the diary of a bushman, Harry Stockdale. He surfaced in New Zealand as a spiritualist and then worked his way to England, arriving in March 1898. As Louis de Rougemont he called on (Sir) J. Henniker Heaton, who gave him a letter of introduction to the editor of the new *Wide World Magazine*. From August 1898 to May 1899, it serialized 'The adventures of Louis de Rougemont', which focused fancifully on the astounding experiences he had had while allegedly spending thirty odd years as a castaway among the Aborigines of North-West and Central Australia. The articles were republished as *The Adventures of Louis de Rougemont, as Told by Himself* (1899); they were fluently and cleverly written, but essentially the plausible concoction of a colonial Munchausen.

In the furore that erupted de Rougemont was supported by his publishers and by John Moresby; he lectured in September 1898 to the geography and anthropology sections of the Bristol meeting of the British Association for the Advancement of Science. But his claims were doubted by Louis Becke and strongly disputed by D. W. Carnegie in the London *Daily Chronicle*. Assisted by revelations in the Sydney *Evening News* and *Daily Telegraph*, the London paper established that the hoaxer had been identified by Eliza from a copy of *Wide World*; the *Chronicle's* articles, republished as *Grien on Rougemont; Or, the Story of a Modern Robinson Crusoe* (London, 1898), provide the information on Grin's life from which most subsequent accounts derived.

At the time of the controversy de Rougemont was described as tall and lightly built with a thin, seamed face, full eyes, heavy lids, bristly hair, pointed beard and cultured voice; as caricatured by Phil May he looked remarkably like May's *Bulletin* companion of the 1880s, Livingston Hopkins. In 1899 he was a music-hall attraction in South Africa as 'The greatest liar on earth'; on a similar tour of Australia in 1901 he was booed from the stage. As 'Louis Redman', handyman, he died in London on 9 June 1921, and was buried in St Mary's Roman Catholic cemetery, Kensal Green. He was survived by his second wife Thirza Ann Wolf, née Ellis, divorcee, whom, as Louis de Rougemont, he had married on 28 July 1915. She had his death certificate amended in 1929.

Dedication

To my Devoted Wife,

YAMBA,

The Noblest Work of the Creator,

A GOOD WOMAN,

*And to her People, my True and Steadfast Friends,
who never wavered in their confidence or
attachment, and to whom I owe the
Preservation of my Life,*

THIS WORK

Is gratefully Dedicated

DESIGN CONCEPT

Shipwrecked! The adventurous Louis de Rougemont..fact, fiction, fantastical....
orall three?

The play itself has always intrigued me and pulled me in. The way the playwright wrote it is such an homage to storytelling and live theatre. Louis, who truly was a real person, invites the audience to hear his amazing story of bravery, survival and becoming a celebrity that left nineteenth-century England spellbound. The contents not so unfamiliar to modern day audiences.

The way I view sound, sitting in this world, is a tool for Louis himself. I want the show to begin with live foley objects performed by the actors. These can be seen by the audience and can suggest that he is not trying to hide anything! He just has a tale to tell, and he has some friends to help.

However, once he begins his journey, the more fantastical it becomes, the more SFX are used digitally through the sound system, as if the story he is telling has become too big for even his friends on stage to help him out.

For example, with the opening storm, we see the thunder sheet and the rain stick. When he goes 'outside' on page 14, we see a bird call sound maker being used. However, some of those 'fantastical sounds' are the high seas, flying wombats, a mast breaking, and a monstrous man-eating octopus.

Conversely, whenever Louis introduces a new chapter, I want a hand bell always done by an actor..so he's always a little bit in reality.

The story he tells examines how far we're willing to blur the line between fact and fiction in order to leave our mark on the world. I want the sounds to reflect that blur. What is fact..what is fiction.. and what is fantastical.

Below are my Read Though Notes and thoughts..

- Page 12- *Real???* Gramophone- flourish of music
- Page 13- Storm
 - Thunder Sheet
 - Rain Stick
- Page 14- bird sounds
 - Bird Call – Sound Maker
- Page 15- Flourish of music into marketplace
 - Use the Gramophone **if it's real**
 - Actors make the sounds of marketplace
- Page 16- 'The Wonder World,' chimes
 - Chimes
- Page 17- Chapter 2
 - Hand Bell
- Page 17- Transition into the sea
 - FIRST DIGITAL SOUND—All sounds after are digital unless stated otherwise
- Page 18- Sea Monster if revealed
- Page 18- Bruno Barks
- Page 19- Fishermen jump into the water
- Page 19- Louis jumps in the water
- Page 19- Chapter 3
 - Hand Bell
- Page 20- Wind and rumble of thunder
- Page 21- Crack of Thunder
- Page 21- Eye of the hurricane
- Page 21 –Bruno Barks
- Page 22- Whirlpool
- Page 22- SMACK!!!
- Page 23- Mast breaks
- Page 23- Bruno Barks
- Page 23- Chapter 4
 - Hand Bell
- Page 23- Mother's Voice-- recorded with reverb.

- I think this would be a cool visual of the mother walking on stage, but not talking and instead having those lines pre-recorded. It kind of insinuates that she didn't *really* say those words.
- Page 23- Bruno Barks
- Page 24- Chapter 5
 - Hand Bell
- Page 25- Fire
- Page 25- Island Sounds
- Page 26- Bruno bark
- Page 27- Chapter 6
 - Hand Bell
- Page 28- Yamba and Louis 'fall in love'
 - Harp??
- Page 29- Bruno growls
- Page 30- Fire
- Page 30 – Bruno Sounds
- Page 31- More Bruno Sounds
- Page 31- Chapter 7
 - Handbell but...
 - Digitally we hear going back to the sea
- Page 33- Yamba +Louis Wedding
- Page 33- Chapter 8
 - Hand Bell
- Page 34- Victory Celebration
- Page 35- Out to sea again!
- Page 35- Chapter 9
 - Hand Bell
- Page 36- Sounds of creatures
- Page 36- Australians singing
- Page 37- Steam ship
 - Voices behind- pre-recorded
- Page 37- Chapter 10
 - Hand Bell
- Page 38- Sounds of London (1898)
- Page 38- Factory Whistle
- Page 39- 'Wide World Magazine' *ding

- Page 39- Type writer
- Page 40- 'The adventures of Louie De Rougemont' *ding
 - **but a DIFFERENT ding
- Page 41- Harpsicord
- Page 42- Fanfare
- Page 42- Music to Celebrate
- Page 43- Applause
- Page 43- Uproar
- Page 44- Uproar
- Page 47- harpsichord but in minor
- Page 48- mother's lullaby
- Page 48- Whirlpool of insults
 - My thought with this is we mimic the whirlpool from earlier in the story. However, instead of waves, we hear the insults said to Louis as they engulf him in his breakdown. And then they all fade OUT immediately after he says, "delusions of grandeur" Then he is left in silence for the rest of the dialogue until...
- Page 50- Gramophone
 - After he gets on the sea turtle, the gramophone comes back on by itself. Who turned it on? Is he ACTUALLY riding the sea turtle? Who knows? Besides Louie.

****WE DO KNOW. IF WE REMEMBER FROM MY RESEARCH**
"In 1899 he was a music-hall attraction in South Africa as 'The greatest liar on earth'; on a similar tour of Australia in 1901 he was booed from the stage."

But BOY, could he tell a story.