



THEATRE FOR EVERYONE



DAVID WILLIAMSON'S

SORTING OUT RACHEL

19 JANUARY – 17 MARCH 2018



DIRECTOR'S NOTE BY NADIA TASS

I have always loved David Williamson's work, the issues he concerns himself with, and the careful balance he creates between gravity and humour.

Williamson insists that issues he presents, cannot be shelved or ignored, so he orchestrates situations that are strange, uncomfortable and grittingly real. And it is within those situations our characters are forced to confront the issues, even if they are potentially detrimental to their personal lives.

Each of the characters in **SORTING OUT RACHEL** is facing a mammoth personal dilemma. And each of these dilemmas mirrors the prevailing social issues in Australian society. One has too little money, another too much; and the question is – how is that money best used for the greater good of the community?

What attracted me to **SORTING OUT RACHEL**, was the notion that it examines the human condition pitted against large and intense national issues. Williamson never compromises the issues, nor the way it affects all of the characters. For each of them, the world appears to be collapsing as they realise the truths they are facing. And they can't just

ignore these issues like many of our politicians might do; he insists these characters act on their responsibility. It is not until they are forced to deal with the dilemmas they face, that they achieve perspective, growth, and enlightenment.

From the very first scene, we know the dominant issue in this play, and then we see what effect it has on each of Williamson's beautifully drawn characters. It truly is a joy to work with material that is at the same time both funny and poignant. This narrative is full of surprises, filled with similarities between what is happening on stage and the Australian society at large.

The question remains – how is our world going to deal with these issues? Williamson holds a clear mirror to our world, and tells us to look at who we are, and asks – are we going to take responsibility?

These are serious issues, serious questions, but never at the expense of the primary objective – to entertain. The continuing debate is, how are we going to deal with issues of entitlement, inheritance and our responsibilities to our indigenous community? Great insight into a world that desperately needs sorting out!

**RUNNING TIME APPROX. 110 MINS
INCLUDING INTERVAL**

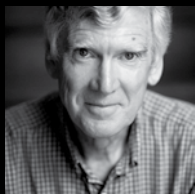
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SET AND COSTUME DESIGNER
TOBHIYAH STONE FELLER
LIGHTING & AV DESIGNER
CHRISTOPHER PAGE
SOUND DESIGNER DANIEL NIXON
STAGE MANAGER RUTH HORSFALL
WARDROBE COORDINATOR
ALANA CANCERI

**CAST CHENOA DEEMAL, GLENN
HAZELDINE, JOHN HOWARD
JENNA OWEN, NATALIE SALEEBA**

EnsembleEd Performance of **SORTING OUT RACHEL** kindly supported by the Clitheroe Foundation



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Rehearsal Photos Heidrun L  hr



DAVID WILLIAMSON PLAYWRIGHT

David Williamson is Australia's best known and most widely performed playwright.

Some of his more than fifty-three produced plays include *THE REMOVALISTS*, *DON'S PARTY*, *THE CLUB*, *TRAVELLING NORTH*, *THE PERFECTIONIST*, *SONS OF CAIN*, *EMERALD CITY*, *MONEY AND FRIENDS*, *BRILLIANT LIES*, *DEAD WHITE MALES*, *AFTER THE BALL*, *THE JACK MANNING TRILOGY*, *THE GREAT MAN*, *UP FOR GRABS*, *SOULMATES*, *SCARLETT O'HARA AT THE CRIMSON PARROTT*, *NOTHING PERSONAL*, *WHEN DAD MARRIED FURY*, *MANAGING CARMEN*, *CRUISE CONTROL*, *RUPERT*, *DREAM HOME*, *JACK OF HEARTS* and *ODD MAN OUT*. His plays have been translated into many languages and performed internationally, including major productions in London, Los Angeles, New York and Washington (*THE CLUB* in 1979 and *RUPERT* in 2014 at the Kennedy Centre as well as a season at the Theatre Royal, Sydney). *UP FOR GRABS* went on to a West End production starring Madonna in the lead role. David's screen adaptations of his own plays include *THE REMOVALISTS*, *DON'S PARTY*, *THE CLUB*, *TRAVELLING NORTH*, *EMERALD CITY*, along with his original screenplays for feature films including *LIBIDO*, *PETERSEN*, *GALLIPOLI*, *PHAR LAP*, *THE YEAR OF LIVING DANGEROUSLY*, and *BALIBO* (as co-writer) and for television he adapted *ON THE BEACH*. Some of David's many awards include 12 Australian Writers' Guild Awards, 5 Australian Film Institutes' Awards for Best Screenplay and, in 1996, and the United Nations Association of Australia Media Peace Award. David has been named one of Australia's Living National Treasures.



NADIA TASS DIRECTOR

Nadia Tass made her Ensemble directorial debut with *e-baby* in 2016. That year Tass directed *DISGRACED*

for Melbourne Theatre Company, *EXTINCTION* for Red Stitch/GPAC, *THE BOOK CLUB* for AKA in Melbourne and London, and *UNCLE VANYA* for Red Stitch. 2017 saw her re-stage her acclaimed 2014 production of Annie Baker's *THE FLICK* for Queensland Theatre. Amongst other recent work, Tass directed *OUT OF THE WATER*, *THE ALIENS*, and *THE GRONHOLM METHOD* for Red Stitch, *THE OTHER PLACE* for MTC, *PROMISES, PROMISES* for The Production Company, and *THREE WOMEN IN AN ICE CREAM CONE* in London. Her 2002 production of *THE LION, THE WITCH AND THE WARDROBE* toured Australia and garnered her a Helpmann Award nomination for Best Director of a Musical. Tass is well known for directing films including the Australian classics *MALCOLM* and *THE BIG STEAL*, as well as *RIKKY AND PETE*, *MR RELIABLE*, *AMY*, *MATCHING JACK* and *FATAL HONEYMOON*. Nadia also directs films and high-end television movies in the US for Universal Studios, Disney, Warner Bros and CBS. Recently she was honoured by the American Cinematheque in Los Angeles with a retrospective of her work. Retrospectives have also screened in Moscow, Cape Town, Johannesburg, and New Delhi. Tass is a recipient of the Film Victoria Screen Leader Award for Outstanding Leadership, Achievement and Service to the Screen Industry, and the AFI Byron Kennedy Award for the Pursuit of Excellence.



CHENOA DEEMAL TESS

Chenoa holds both a Bachelor of Fine Arts (Acting) from Queensland University of Technology and an Advanced

Diploma of the Performing Arts from the Aboriginal Centre for the Performing Arts (ACPA). She has been working professionally since 2009. Most recently Chenoa appeared in Queensland Theatre's AN OCTOROON, and prior to this the critically-acclaimed one woman show THE SEVEN STAGES OF GRIEVING, a co-production between Queensland Theatre and Grin & Tonic Theatre which toured NSW and Victoria as well as visiting London for the 2017 Border Crossings' Origins Festival. Other theatre credits include: RAINBOW'S END for Riverside Theatres – national tour, MOTHER COURAGE AND HER CHILDREN, ST MARY'S IN EXILE (QLD Theatre), THE VOICE IN THE WALLS (Imaginary Theatre), MR TAKAHASHI & OTHER FALLING SECRETS (Corrugated Iron/Jute Theatre Co) and A MAN WITH FIVE CHILDREN (Darlinghurst Theatre). On television, Chenoa has appeared in the children's physical game show, SPLATALOT! Earlier this year Chenoa was the narrator for the Stradbroke Island Chamber Music Festival.





GLENN HAZELDINE CRAIG

Since graduating from NIDA in 1994, Glenn has worked in over 50 professional productions

for the STC, Ensemble Theatre, Griffin, Malthouse, MTC, Belvoir, Darlinghurst Theatre, The Old Fitz, Seymour Centre, Bell Shakespeare, Marian St and La Boite. Recent appearances at the Ensemble include THE JACK MANNING TRILOGY, MANAGING CARMEN, RAPTURE BLISTER BURN, TUESDAYS WITH MORRIE, HAPPINESS and RHINESTONE REX AND MISS MONICA. Other credits include for the STC, THE FATHER (also for MTC), AWAY (also for Malthouse), DISGRACED, LOVE AND INFORMATION (also for Malthouse), AFTER DINNER, PERPLEX and TOT MOM; for Griffin, A HOAX, PORN CAKE; for Merrigong Theatre Company, LETTERS TO LINDY. Recent Film and Television gigs include HOUSE OF BOND, THE MOODYS, ANZAC GIRLS, REDFERN NOW 2, THE ELEGANT GENTLEMAN'S GUIDE TO KNIFE FIGHTING, ALL SAINTS, BLACKJACK, LAST TRAIN TO FREO and DRIPPING IN CHOCOLATE. Glenn is a proud member of Actors Equity, where he serves as Vice President of the NSW branch, and is Deputy Chairman of the Actors Benevolent Fund of NSW.



JOHN HOWARD BRUCE

John graduated from NIDA in 1978 and his career has seen him work on the stage, in cinema and television as an actor,

director, writer and composer. For Ensemble Theatre he appeared in Nick Enright's MONGRELS, which won him a Sydney Critics' Circle Award for Best Stage Actor in 1991. His other theatre work includes MARK COLVIN'S

KIDNEY, TWELFTH NIGHT, IVANOV (Belvoir); ALL MY SONS, THE CRUCIBLE, DEAD WHITE MALES, THE LIFE OF GALILEO, MONGRELS, THE RECRUIT (Sydney Theatre Company); SHRINE, RISING WATER (Black Swan State Theatre Company); THE ROVER (State Theatre Company of South Australia). His film credits include MAD MAX: FURY ROAD, LAST CAB TO DARWIN, THE MAN WHO SUED GOD, A MAN'S GOTTA DO and JINDABYNE. For TV, John has appeared in WARRIORS, SOUL MATES, JANET KING, SEACHANGE, ALL SAINTS, ALWAYS GREENER, PACKED TO THE RAFTERS and CHANGI. John's awards include a 2015 Sydney Theatre Award for Best Supporting Actor in a Mainstage Production for IVANOV. He won his first Silver Logie for Most Outstanding Actor for his role in SEACHANGE in 2001. He will be seen in cinemas around the globe as Bill Barlow in THE MERGER in 2018.



JENNA OWEN RACHEL

As Rachel in SORTING OUT RACHEL, Jenna Owen makes her stage debut. First introduced as Naomi in Channel

Ten's PUBERTY BLUES, Jenna has gone on to write and perform for ABC2's Aaron Chen Tonight, Fox8 and Princess Pictures THE SLOT, and ABC's FRESH BLOOD CLASS OF 2017. Jenna will next be seen on screens as Mia in Jungle/ABC's comedy series SQUINTERS. As a founding member of the Sydney-based sketch troupe 'Freudian Nip', Jenna has performed sell out sketch shows at Sydney Comedy Festival, and Sydney Fringe Festival and has been a fixture at several comedy rooms around Sydney. She is also a performer at The Chaser's Giant Dwarf Theatre, making her one of the youngest improvisers to perform to their sell-out crowds.





NATALIE SALEEBA JULIE

Natalie is best known for her roles as Abi on **HOUSE HUSBANDS**, Rosie Cammeniti on **NEIGHBOURS**, and as

Jessica Singleton in the medical drama **ALL SAINTS**; which saw her nominated for a TV week Logie for Most Popular New Talent. Natalie's further screen credits include roles in the feature film **TRUTH**, opposite Cate Blanchett and Robert Redford, **UNDER THE LIGHTHOUSE DANCING**; television series: **DEAD LUCKY** opposite Rachel Griffiths, **UTOPIA**, **TRICKY BUSINESS**, **WINNERS AND LOSERS**, **STINGERS**, **THE SECRET LIFE OF US**, **ALWAYS GREENER**, **HEAD START**, **CORRIDORS OF POWER**, **SWEAT** and **LOVEBYTES**. On stage, Natalie made her debut with the prestigious Bell Shakespeare Company and went on to star in three productions for the company; **MAD ABOUT YOU**, **MUCH ADO ABOUT NOTHING** and **ROUGH JUSTICE**. Natalie's other theatre credits include **THE RETURN AT THE NEW THEATRE**, **IS THAT YOU NANCY AT TWISTY CLUB** and **RIDING THE TIGER** for the Art Rage festival.



David Williamson would like to thank John Bell, Mark Kilmurry, Miranda Tapsell, Nadia Tass, Kristin Williamson and the cast of **SORTING OUT RACHEL**.



TOBHIYAH STONE FELLER

SET & COSTUME
DESIGNER

Tobhiyah is a design graduate from NIDA

and previously attended the College of Fine Arts UNSW where she studied sculpture, installation and art history. Set & Costume Design credits include: e-baby, GOOD PEOPLE, MY ZINC BED, BLOOD BANK, BLUE/ORANGE, CLYBOURNE PARK (Ensemble); REPLAY, LIGHTEN UP (Griffin); PARRAMATTA GIRLS (Riverside Productions); ORPHEE AUX ENFERS, DAISY BATES AT OOLDEA (Sydney Conservatorium of Music); VARIANT (Performing Lines); HUMAN RESOURCES (Siren Theatre Co.); MY NAME IS SUD (Blacktown Arts Centre); ANNA ROBI AND THE HOUSE OF DOGS (Tamarama Rock Surfers); PLAYHOUSE CREATURES, BLOOD WEDDING (AADA); CAMARILLA (Merrigong); A VIEW OF CONCRETE (B Sharp). Her multi-purpose set design for Ensemble's repertory productions MY ZINC BED and BLOOD BANK won the Installation category of the Australian Interior Design Awards 2016. Tobhiyah is a co-founder of Architecture and Design studio Stukel Stone, and a proud member of Australian Production Design Guild.



CHRISTOPHER PAGE

LIGHTING DESIGNER

Chris is a creator of worlds and has crafted unique environments for a diverse range of shows. For

Ensemble Theatre Chris' credits include LIP SERVICE, ODD MAN OUT, BETRAYAL, A HISTORY OF FALLING THINGS, THE GOOD DOCTOR, BLUE/ORANGE and video design on e-baby. Other recent credits include: THE NETHER, PLATONOV (Catnip Productions); SHE RODE HORSES LIKE THE STOCK

EXCHANGE, BETWEEN THE STREETLIGHT AND THE MOON (KXT); LA CALISTO (Sydney Conservatorium of Music); A LIFE IN THE THEATRE, THE MAN WITH FIVE CHILDREN and RIDE/FOURPLAY (Darlinghurst Theatre); BU21, 4:12 (Outhouse Theatre); GIRLS LIKE THAT, JOURNEY'S END (ATYP); LIGHTEN UP, THE WITCHES, FIVE PROPERTIES OF CHAINMALE (Griffin Theatre); BLACK JESUS, HIS MOTHER'S VOICE, GREAT EXPECTATIONS (Bakehouse Theatre); THE DARK ROOM, WINDMILL BABY, AS YOU LIKE IT (Belvoir). Site-specific works includes: THIS IS A VOICE, ANCIENT LIVES (Powerhouse Museum), WARATAH (Vivid); EL ANATSUI (Carriageworks); ACTION STATIONS (National Maritime Museum); BECALMED HEART, MET YOU IN A CITY THAT ISN'T ON A MAP (Underbelly Arts Festival) and MANGROVES (Kate Richards & UNSW).



DANIEL NIXON

SOUND DESIGNER

Daniel is a composer, sound designer and multi-instrumentalist. He has performed with the MSO,

Orchestra Victoria, John Farnham Yothu Yindi, Sebina Meyer, Mikko Frank and many others. He has written and recorded multiple albums and worked extensively as a session player and programmer. He has scored and designed numerous films, games, ads and plays including work with Flashgun Films, Cascade Films, Red Stitch Actors Theatre, American Girl, Universal Television, Disney Pictures, MTC, QT, Dirty Pretty Theatre, Little Ones Theatre, Madman Entertainment, NBCU, ABC, Netflix, Farmhand films, and many others.



RUTH HORSFALL
STAGE MANAGER

Ruth is a freelance Stage and Production Manager, and is delighted to be back at Ensemble

Theatre as Stage Manager for SORTING OUT RACHEL. Her previous credits with Ensemble Theatre are THE KITCHEN SINK, THE BIG DRY and BLOOD BANK. Other theatre credits include: NOSFERATUTU (Critical Stages/Griffin Independent and Glen St), THOMAS MURRAY and THE UPSIDE DOWN RIVER (Critical Stages/Griffin Independent and NORPA), MACBETH, TWELFTH NIGHT, HAMLET, ALL'S WELL THAT ENDS WELL, COMEDY OF ERRORS, THE TEMPEST and TAMING OF THE SHREW (Sport for Jove), BLOOD.SEX.TEARS (The Grand Caravan), PLATONOV (Mophead/Catnip/ATYP), ON THE SHORE OF THE WIDE WORLD (Pantsguys/Griffin), PUNK ROCK (Pantsguys/ATYP), THROUGH THESE LINES (NSW regional tour), SCENES FROM AN EXECUTION and BLUE ANGEL HOTEL (Old Fitz), BITE ME (ATYP), and JERUSALEM, THE WEIR and WAITING FOR GODOT amongst many others at New Theatre. Ruth is a proud member of MEAA.



ALANA CANCERI
WARDROBE
COORDINATOR

Alana is a Sydney-based costume designer, maker and supervisor. She trained

at Ultimo TAFE where she received Diplomas in Costume for Performance, Fashion Design & Technology and Printing & Graphic Arts. Alana has predominantly spent the past few years working as a costume supervisor for Ensemble Theatre where she has worked on shows including TAKING STEPS, NEVILLE'S ISLAND, THE PLANT, THE RASPUTIN AFFAIR, TWO, e-baby, THE BIG DRY, TRIBES, GOOD PEOPLE, JACK OF HEARTS, BLOOD BANK, MY ZINC BED, THE BOOK CLUB, MOTHERS AND SONS and THE ANZAC PROJECT. Other credits include ASSASSINS (Hayes Theatre Company, assistant costume supervisor), MURIEL'S WEDDING THE MUSICAL (Sydney Theatre Company, assistant costume supervisor), CHINESE NEW YEAR FESTIVAL (City of Sydney, assistant costume supervisor/maker) THAT EYE, THE SKY (New Theatre, costume designer), 8TH WONDER-SYDNEY OPERA HOUSE THE OPERA (Opera Australia, dresser) and MY FAIR LADY (Opera Australia, maker). Alana has also worked as a stylist for the Ensemble Theatre 2016, 2017 & 2018 Season Brochures.

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