

2019 SEASON

THE BIG TIME

BY DAVID WILLIAMSON

18 JAN – 16 MAR

THE APPLETON LADIES' POTATO RACE

BY MELANIE TAIT

22 MAR – 27 APR

THE LAST FIVE YEARS

WRITTEN & COMPOSED

BY JASON ROBERT BROWN

29 MAR – 27 APR

FOLK

BY TOM WELLS

3 MAY – 1 JUN

MURDER ON THE WIRELESS

BY ARTHUR CONAN DOYLE & MARK KILMURRY

7 JUN – 13 JUL

A VIEW FROM THE BRIDGE

BY ARTHUR MILLER

18 JUL – 24 AUG

THE LAST WIFE

BY KATE HENNIG

30 AUG – 29 SEP

FULLY COMMITTED

BY BECKY MODE

11 OCT – 16 NOV

BABY DOLL

BY TENNESSEE WILLIAMS

ADAPTED BY PIERRE LAVILLE & EMILY MANN

18 OCT – 16 NOV

THE ODD COUPLE

BY NEIL SIMON

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THREE PLAYS BY ALAN AYCKBOURN

THE NORMAN CONQUESTS

19 OCTOBER 2018 - 12 JANUARY 2019



FOR EVERYONE



**TABLE
MANNERS**

**LIVING
TOGETHER**

**ROUND AND
ROUND THE
GARDEN**

WELCOME

A NOTE FROM ARTISTIC DIRECTOR MARK KILMURRY

THE NORMAN CONQUESTS are about relationships and the fraught, funny, sad, sometimes preposterous way husbands and wives act and react with each other. The trilogy looks at a desperate weekend in which a family is thrown together. Even though the plays were written in 1973 and set in Britain, their universal and timeless themes are still very much relevant to today. We are still trying to work out who we are in relation to gender, family, love, sex and belonging. The characters' interaction is funny because we recognise ourselves. Society may have changed the way it reacts to certain gender politics but the rift between partners and the desperation of trying to make things work within a family is still exactly the same.

Each play stands alone and you get a full story with no compromise in writing or plot. Alan Ayckbourn's brilliance is in his clever plotting within each play and if you see all three you will see why I use the word genius when describing the trilogy. It is breathtaking, simple storytelling that happens to be extremely entertaining. The plays are wonderful when seen individually but really pay off when seen all together, in any order. You hear people laugh at a moment in the living room because they saw the moment before, with different detail, in the dining room. It's extraordinarily clever. And I'm thrilled to be staging such a remarkable feat of writing particularly with this incredible cast.

Mark Kilmurry
Artistic Director

PROGRAMS: \$2 which helps enormously with the cost of printing.

Ensemble Theatre acknowledges the Cammerajgal people of the Eora nation as customary owners of the land on which we work and share our stories. We pay our respects to Elders past and present.

SYNOPSIS

Norman doesn't exactly look like one of the world's great lovers. There's no square jaw or twinkle in his eye. Instead he has a beard that wanders aimlessly, a penchant for puffa puffa rice and the libido of an oversexed sheepdog. Over the course of one weekend in the English country, Norman has a simple mission: to disrupt, inspire and make his extended family happy. Whether they like it or not.

He's arranged to meet Annie, stuck at home and tired of looking after her cantankerous invalid mother, for an illicit weekend away. But there's a hitch – Annie is the sister of Norman's to-the-point and career-driven wife Ruth. And now her oblivious brother Reg and his controlling wife Sarah have arrived to help. Add the local vet Tom and the scene is set for one hell of a weekend.

TABLE MANNERS

Act 1

Scene 1 – The Dining Room.
Saturday evening 6pm.

Scene 2 – The Dining Room.
Sunday morning 9am.

Act 2

Scene 1 – The Dining Room.
Sunday evening 8pm.

Scene 2 – The Dining Room.
Monday morning 8am.

RUNNING TIME APPROX.
2 HRS 5 MINS (INCLUDING
INTERVAL)

LIVING TOGETHER

Act 1

Scene 1 – The Sitting Room.
Saturday evening 6.30pm.

Scene 2 – The Sitting Room.
Saturday evening 8pm.

Act 2

Scene 1 – The Sitting Room.
Sunday evening 9pm.

Scene 2 – The Sitting Room.
Monday morning 8am.

RUNNING TIME APPROX. 2 HRS
(INCLUDING INTERVAL)

ROUND AND ROUND THE GARDEN

Act 1

Scene 1 – The Garden.
Saturday evening 5.30pm.

Scene 2 – The Garden.
Saturday evening 9pm.

Act 2

Scene 1 – The Garden.
Sunday morning 11am.

Scene 2 – The Garden.
Monday morning 9am.

RUNNING TIME APPROX. 2 HRS
(INCLUDING INTERVAL)

First presented by the Library Theatre Co., Scarborough in June 1973 and subsequently by the Greenwich Theatre Company in May 1974, and in London by Michael Codron at the Globe Theatre in August 1974.

CAST

Sarah **Danielle Carter**
Ruth **Rachel Gordon**
Reg **Brian Meegan**
Tom **Sam O'Sullivan**
Norman **Yalin Ozucelik**
Annie **Matilda Ridgway**

CREATIVES

Director **Mark Kilmurry**
Assistant Director **Liz Arday**
Set & Costume Designer **Hugh O'Connor**
Lighting Designer **Scott Allan**
Stage Manager **Dani Ironside**
Assistant Stage Manager **Erin Shaw**
Costume Supervisor **Alana Canceri**
Dialect Coach **Amy Hume**

Special thanks to: Kia Snell, costume maker; Brooke Cooper-Scott, costume assistant; Kimberley Morris, costume assistant; Steven Vella, costume art finishing.
Rehearsal observers: Michael Dean, Warwick Doddrell.

WRITER'S NOTE

An excerpt from Alan Ayckbourn's '40 things you probably didn't know about THE NORMAN CONQUESTS (though some of them you probably may have done.)'

1. I never intended to write a trilogy originally but I mentioned the idea to a local press man at the end of the season the previous year (Him: What you are planning next, Mr Ayckbourn? Me: (airily) No idea, yet. Who knows? Maybe a trilogy.) Motto: never talk off the record to journalists...

2. When the trilogy was publicly announced in the spring the following year, I was forced to write them whether I wanted to or not. Actually I still quite fancied the idea.

3. All three plays were written in less than a fortnight.

4. They were constructed cross-ways i.e. all the scenes 1, then all the scenes 2, etc.

5. Consequently I finished two of the plays in the space of a single night. (I realised then I had never done that before and probably never would again). I proved myself wrong; some years later I was to write HOUSE & GARDEN.

6. Half way through writing them, I heard from one of the actors, (Christopher Godwin, cast to play Norman) that his current job had been extended by an extra week and that he would be unable to join us till the second of our initial three week Scarborough rehearsal period.

7. To compensate for his absence, I wrote the character of Norman out of scene one of one of the plays altogether.

8. I dictated the plays, as was my custom at the time, from half illegible pencil notes to a long suffering assistant (Heather, now my wife) who typed each page on to stencils (before photo-copiers in those days).

9. We then ran them off page by page on a hand cranked duplicator, pausing after completing one set of pages in order to replace one stencil with the next.

10. We then punched up the pages, paginated them by walking round in circles in our tiny Hampstead home, finally assembling each script individually. Thirty six in all. Six sets for the cast, three sets for the stage management, one set for the theatre management, one set required to register at the British Library and one set for me, author and director. Quite a cottage industry, playwriting in those days!

11. The plays were originally entitled FANCY MEETING YOU, MAKE YOURSELF AT HOME and ROUND AND ROUND THE GARDEN. Originally they had no overall title.

12. The plays had no intended 'proper sequence' and were meant to be seen in any order. They still are.

13. Due to the absence of Norman we were forced to wait for him and for the initial rehearsal week concentrated principally on the first scene of FANCY MEETING YOU.

14. FANCY MEETING YOU thus became known, by default, as the 'first' play in the sequence. The belief continues to this day that this was my original intention. ("I'm afraid I did see them in the wrong order but I must say I really enjoyed them, despite that.") Very irritating!

...

40. The plays proved extremely popular during that summer of 1973 with audiences. Somewhere or other, somewhere in the world, in some language or other, individually or all together, there's usually a performance of THE NORMANS going on. Nice that.

Alan Ayckbourn, 2013

Read the full note on our website
ensemble.com.au/discover



www.fox.com



ALAN AYCKBOURN PLAYWRIGHT

A playwright and theatre director, to date Alan has written 82 plays – his latest, *BETTER OFF DEAD*, premiered in September 2018 at the Stephen Joseph Theatre where nearly all his plays continue to be first staged. His work is performed on stage and television throughout the world and has won countless awards. Major successes include *RELATIVELY SPEAKING*, *HOW THE OTHER HALF LOVES*, *THE*

NORMAN CONQUESTS, *SEASON'S GREETINGS* (all recently revived to great acclaim), *ABSURD PERSON SINGULAR* and *WOMAN IN MIND*. In New York, biennial visits with the SJT company performing his plays for the Brits off Broadway Festival at 59E59 Theatres regularly receive an enthusiastic response. 2018 was no exception. His last play, *A BRIEF HISTORY OF WOMEN*, was lauded by *The New York Times* (Critics' Pick) and *The Wall Street Journal*, amongst others. Inducted into American Theatre's Hall of Fame, a recipient of the Critics' Circle Award for Services to the Arts, he became the first British playwright to receive both Olivier and Tony Special Lifetime Achievement Awards. He was knighted in 1997 for services to the theatre.



MARK KILMURRY DIRECTOR

Mark is the Artistic Director of Ensemble Theatre. Recent directing credits include: *SHIRLEY VALENTINE*, *TAKING STEPS*, *NEVILLE'S ISLAND*, *TWO*, *ODD MAN OUT*, *RELATIVELY SPEAKING*, *BAREFOOT IN THE PARK*, *BETRAYAL*, *GOOD PEOPLE*, *MY ZINC BED*, *EDUCATING RITA*, *ABSENT FRIENDS*, *OTHER DESERT CITIES*, *THE ANZAC PROJECT*, *RICHARD III*, *THE GLASS MENAGERIE*, *FRANKENSTEIN*, *MANAGING*

CARMEN, *RED*, *THE SPEAR CARRIER* and *HAMLET*. Mark's recent acting credits include: Frank in *EDUCATING RITA*, Richard in *RICHARD III*, Hamlet in *HAMLET*; Otto in *THE ACT*; Angus in *THE DRAWER BOY* and Serge in *ART*. Mark's recent plays and adaptations include; *RICHARD III* (with Patrick Dickson); *HAMLET* (with John Trutwin); *THE BIG DRY* (based on the novel by Tony Davis); *CASANOVA* (based on the TV series by Russell T Davis); *DIARY OF AN OLYMPIC CABBIE* (based on the book by Anthony Sharwood); *MERCY THIEVES*; *HAPPY AS LARRY & VIV* and *ONE SHOT*. Mark is the recipient of two Norman Kessell Memorial Awards for Outstanding Performance by an Actor for his roles in *HAMLET* and *JAPES*. He was awarded the 2006 Hayes Gordon Memorial Award for Important Contribution to Theatre and the 2017 North Sydney Community Award.



LIZ ARDAY ASSISTANT DIRECTOR

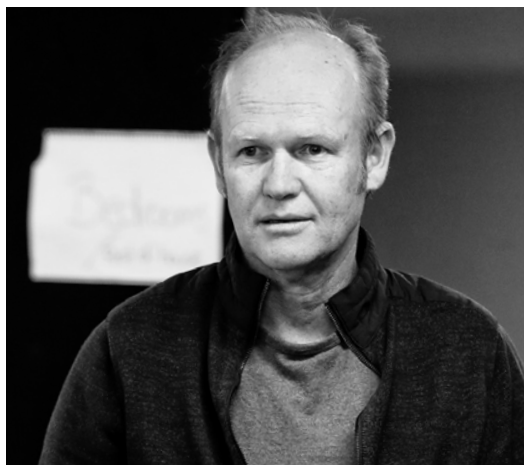
Liz Arday is the 2018 recipient of the Ensemble Theatre Sandra Bates Director's Award. For Ensemble Theatre, Liz was Assistant Director under Janine Watson for *UNQUALIFIED*; Assistant Director under Shannon Murphy for *CIRCLE MIRROR TRANSFORMATION*; and directed a rehearsed reading of Tracey Trinder's new work *KILLING KATIE: CONFESSIONS OF A BOOK CLUB*. As Director, Liz's credits

include *EVERYONE I EVER LOVED OR SLEPT WITH OR BOTH*, *YOURS THE FACE*, *DEBRIS*, *THE EISTEDDFOD*, *A WOMAN ALONE* for LZA Theatre, *RIDE* for Red Scarf Theatre, London, *LOVELY UGLY* for Griffin Theatre, *HEDDA GABLER*, *THREE SISTERS*, *JESUS, YOUR HEART IS MY PIÑATA*, *THIS IS BABY DOLL* for Factotum. Assistant Director credits include *BEACHED* for Griffin Theatre, *THE LUNCH HOUR* and *AS YOU LIKE IT* for Siren Theatre, and *THE VOICES PROJECT: THE ONE SURE THING* for ATYP. Liz is a graduate of the VCA Director's Course and holds a Bachelor of Arts from Macquarie University.



DANIELLE CARTER SARAH

Danielle returns to Ensemble Theatre having previously appeared in e-baby, MY ZINC BED, RICHARD III, THE GINGERBREAD LADY, MY WONDERFUL DAY, ABSURD PERSON SINGULAR, FACE TO FACE and THE QUARTET FROM RIGOLETTO. A graduate of NIDA, selected theatre credits include: AWAY for Sydney Theatre Company, A MIDSUMMER NIGHT'S DREAM for Theatre Works/Original Shakespeare Company, STILL for Malthouse Theatre Company, the national tour of DAGS and most recently, Joanna Murray Smith's FURY for Red Stitch Actors Theatre. Selected television appearances include OFFSPRING, HOUSE HUSBANDS, MR AND MRS MURDER, PAPER GIANTS - MAGAZINE WARS, SOMETHING IN THE AIR, UNDERBELLY, MAL.COM, CITY HOMICIDE, SATISFACTION, STINGERS, HALIFAX F.P, HOME & AWAY, MEDIVAC as well as the US series LOST WORLD, BEASTMASTER, TALES OF THE SOUTH SEAS and SALEMS LOT. Film credits include NOTHING BETTER, THE LEGEND MAKER, REASON TO SMILE, LAST DANCE, KNOWING, EUSTICE SOLVES A PROBLEM, A FEW THINGS I KNOW ABOUT HER and RIP TIDE.







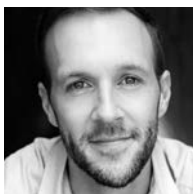
RACHEL GORDON RUTH

Since graduating from NIDA, Rachel has worked extensively in theatre and was most recently seen in *ODD MAN OUT* for Ensemble Theatre and *JASPER JONES* for MTC. Other theatre credits include: *KING LEAR* and *MACBETH* for Bell Shakespeare; *DAYLIGHT SAVING* for Darlinghurst Theatre Company; *BETWEEN TWO WAVES* for Griffin Theatre Company; *CONCUSSION* and *DON JUAN* for Sydney Theatre Company; *BOSTON MARRIAGE*, *LET THE SUNSHINE* and *NINETY* for Melbourne & Queensland Theatre Companies; *MANAGING CARMEN* and *WIT* for Ensemble Theatre; *BOEING BOEING* for New Theatricals; *ALL THINGS CONSIDERED*, *DEATH DEFYING ACTS* and *CRIMES OF THE HEART* for Marian St Theatre; *TAMING OF THE SHREW* for EHJ Productions; and *BIG HAIR IN AMERICA* for Hot House Theatre Company. Rachel's film credits include: *ANGEL OF MINE* and *THUNDERSTRUCK*. Her television credits include: *BACK IN VERY SMALL BUSINESS*, *THE SECRET DAUGHTER*, *THE LETDOWN*, *THE MOODY'S*, *THE GENTLEMEN'S GUIDE TO KNIFE FIGHTING*, *A MOODY CHRISTMAS*, *HOME & AWAY*, *NEIGHBOURS*, *BLUE HEELERS* and *ALL SAINTS*.



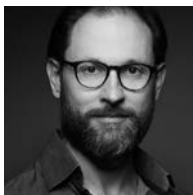
BRIAN MEEGAN REG

Brian graduated from WAAPA in 1984. Regularly appearing on the Ensemble stage, recent Ensemble Theatre credits include *TWO*, *A HISTORY OF FALLING THINGS*, *ABSENT FRIENDS*, *NEIGHBORHOOD WATCH*, *FRANKENSTEIN*, *THE ACT*, *MY WONDERFUL DAY*, *NINETY* and *ABIGAIL'S PARTY*. Other selected theatre credits include *COCK* for Red Line Productions; *GLEN GARRY GLEN ROSS* for the Western Australian Theatre Company; *A MIDSUMMER NIGHT'S DREAM* and *THE GRASS WIDOW* for The Hole in the Wall Theatre Company; *MUCH ADO ABOUT NOTHING* for Shakespeare in the Park; and *HAMLET*, *HENRY IV*, *OTHELLO* and *ANTHONY AND CLEOPATRA* for Sydney Theatre Company. Brian also co-wrote his own show, *THE BOYS GOTTA BONK* which toured to Sydney, Melbourne and Perth. Selected television credits include *RAKE*, *DEVIL'S DUST*, *UNDERBELLY "BADNESS"*, *SEA PATROL*, *WATER RATS*, *ALL SAINTS*, *STINGERS*, *BLUE HEELERS*, *CURTIN*, *BLUE WATER HIGH*, *MARKING TIME* and *GOING HOME*. Brian's film appearances include *BEING GAVIN*, *PRIME MOVER*, *\$9.99*, *JOYRIDER*, *THREADED*, *RISK* and *THE ILLUSTRATED FAMILY DOCTOR*.



SAM O'SULLIVAN TOM

Sam is a NIDA graduate. Previous shows with Ensemble Theatre include *MY ZINC BED* and *A HISTORY OF FALLING THINGS*. He has also worked with the likes of Belvoir, Darlinghurst Theatre, Griffin Independent, Mophead Productions, Cross Pollinate Productions, Sport for Jove and Pantsguys. His screen credits include: *ON THE ROPES*, *BLACK COMEDY*, *WONDERLAND*, *PACKED TO THE RAFTERS*, *HOME & AWAY* and *FAST TRACKS*. As a writer, his credits include, *THE BLOCK UNIVERSE* and *THE WIND IN THE UNDERGROUND*. He is a recipient of the Australian Theatre for Young People's Foundation Commission and his new work, *CHARLIE PILGRIM*, will premiere at the Griffin Theatre in late 2018. Sam was nominated for Sydney Theatre Awards for his performances in *PUNK ROCK* and *JOURNEY'S END* and *THE BLOCK UNIVERSE* was nominated for Best Independent Production. *THE WIND IN THE UNDERGROUND* was nominated for Best Theatrical Production at the Perth Fringe.



YALIN OZUCELIK NORMAN

Yalin is thrilled to be making his Ensemble Theatre debut in *THE NORMAN CONQUESTS*. He has appeared on stages right across Australia, most recently at KXT for Bakehouse Theatre Company in *DRESDEN*. Selected theatre credits include: *SAMI IN PARADISE*, *THE GREAT FIRE*, *IVANOV*, *THE KISS* and *BAGHDAD WEDDING* for Belvoir; *CYRANO DE BERGERAC*, *VERE (FAITH)*, *GROSS UND KLEIN* and *BLOOD WEDDING* for Sydney Theatre Company; *OTHELLO*, *HENRY IV* and *KING LEAR* for Bell Shakespeare; the national tour of 1984 for State Theatre Company of South Australia; *CYRANO DE BERGERAC* for Sport for Jove, receiving a Sydney Theatre Award for playing the titular role; *WHEN THE RAIN STOPS FALLING* for Brink Productions; and *REFLECTIONS ON GALLIPOLI* with the Australian Chamber Orchestra. Yalin recently featured in two television series, *GALLIPOLI* and *DEADLINE GALLIPOLI*. He helped voice the computer game *ROME: TOTAL WAR* and is also the central character in award-winning independent comic *BURGER FORCE*. Yalin graduated from NIDA in 2007.



MATILDA RIDGWAY ANNIE

Matilda has performed in *PROOF*, *SEMINAR*, *MY WONDERFUL DAY*, *BROOKLYN BOY* and *RUBY SUNRISE* for Ensemble Theatre. Her other theatre credits include *THIS, THIS IS MINE* for Corinthian Food Store; *JASPER JONES* for Belvoir; *HENRY IV*, *ROMEO & JULIET* and *HAMLET* for Bell Shakespeare; *THE CRUCIBLE*, *A MIDSUMMER NIGHT'S DREAM*, *A DOLL'S HOUSE* and *MUCH ADO ABOUT NOTHING* for Sport for Jove; *THE BITTER TEARS OF PETRA VON KANT*, *KAYAK*, *COCK* and *SPROUT* for Red Line Productions; *PLATONOV* and *SWEET NOTHINGS* for ATYP; and *SHE RODE HORSES LIKE THE STOCK EXCHANGE* for KXT BAKEHOUSE. Her film and television credits include: *TOMORROW AND TOMORROW AND TOMORROW*, *JACKIE*, *HIDING*, 1919; the Cannes Palm D'Or nominee *THE GUESTS*, *MARLEY*, *SOMEONE*, 2010, *BOOK WEEK* and *DISCLOSURE*. Matilda trained at the Ensemble Studios, Atlantic Theatre Company NYC, SITI Company NYC and L'Ecole Phillippe Gaulier, Paris. Matilda is a proud member of Equity and WITS.



HUGH O'CONNOR SET & COSTUME DESIGNER

Hugh O'Connor is a production designer who works in live and contemporary performance. Hugh holds a Bachelor of Design from NIDA where he graduated in 2013. He was nominated for best set design at the 2015 Sydney Theatre Awards for his work on *THE ALIENS* for Outhouse Theatre. Production credits in set/costume design include: *RELATIVELY SPEAKING*, *NEVILLE'S ISLAND* for Ensemble Theatre; *THE WIND IN THE WILLOWS* and *COSI* for La Boite Theatre Company; *THE WITCHES* for Griffin Theatre Company and Malthouse Theatre; *A LIFE IN THE THEATRE*, *GOODWORKS*, *RIDE* and *FOURPLAY*, *DAYLIGHT SAVING* for Darlinghurst Theatre Company; *THE ALIENS*, *THE FLICK*, *4 MINUTES 12 SECONDS* for Outhouse Theatre; *HIDDEN SYDNEY: THE GLITTERING MILE* for Vivid Sydney; *MY NAME IS ASHER LEV* and *THE MAN IN THE ATTIC* for Moira Blumenthal Productions; *THE FANTASTICKS* for The Hayes Theatre; *THIS HOUSE IS MINE* for Milk Crate Theatre Company; *A DOLL'S HOUSE* for Sport for Jove.



SCOTT ALLAN LIGHTING DESIGNER

Scott first worked for Ensemble Theatre in 1997, and has designed the lighting for TAKING STEPS, BAREFOOT IN THE PARK, THE OLDEST PROFESSION, MOTHERS AND SONS, THE BOOKCLUB, OTHER DESERT CITIES, FOUR FLAT WHITES IN ITALY, LAST OF THE RED HOT LOVERS, BECKY SHAW, AT ANY COST, WISH I'D SAID THAT, and THE GINGERBREAD LADY. Other productions include: THE MAIDS, BENT, DIARY OF A MADMAN, ROOTED for HVTC; DAMN YANKEES, CRAZY FOR YOU for The Production Company; SEX WITH STRANGERS, BAKERSFIELD MIST, THE HAUNTING OF DANIEL GARTRELL for Straightjacket/TTC; SONDHEIM ON SONDHEIM, STARTING HERE STARTING NOW, BLOOD BROTHERS for Manilla Street; DIAMONDS ARE FOR TREVOR, LIZA ON AN E for Showqueen; DER FREISCHÜTZ, LA TRAVIATA, CARMEN, I PURITANI, THE MERRY WIDOW, TOSCA, FAUST, LA BOHEME, FIDELIO, THE PEARL FISHERS for Melbourne Opera. Scott is the Technical Group Manager for the Arts Faculty at Deakin University.



DANI IRONSIDE STAGE MANAGER

Dani is a graduate from Charles Sturt University, holding a Bachelor of Arts in Design for Theatre and Television. Dani's Stage Management credits with Ensemble Theatre include: DIPLOMACY, TAKING STEPS, LIP SERVICE, WHO'S AFRAID OF VIRGINIA WOOLF?, ODD MAN OUT, e-baby, JACK OF HEARTS, MY ZINC BED, LADIES IN LAVENDER, ABSENT FRIENDS, OTHER DESERT CITIES, CRUISE CONTROL, NEIGHBOURHOOD WATCH, SEMINAR, HAPPINESS, MANAGING CARMEN, SKYLIGHT, GINGERBREAD LADY and WARNING: EXPLICIT MATERIAL. Other Stage Management credits include SAINT JOAN and HAMLET: PRINCE OF SKIDMARK for Sydney Theatre Company, SAMSON for Belvoir, DMITRY SINKOVSKY RUSSIAN BAROQUE VIOLIN for Australian Brandenburg Orchestra, THE SHOE-HORN SONATA for Riverside Theatre and A SECRET PLACE for ATYP. Dani is also a Stage Management Mentor & Supervisor at NIDA and Technical Stage Manager at City Recital Hall – Angel Place. For television, Dani has worked on THE VOICE, THE VOICE- KIDS and SO YOU THINK YOU CAN DANCE.



ERIN SHAW ASSISTANT STAGE MANAGER

Graduating from the Technical Theatre and Stage Management course at NIDA in 2016, Erin has previously worked at Ensemble Theatre as assistant stage manager on DIPLOMACY and THE WIDOW UNPLUGGED OR AN ACTOR DEPLOYS. Her previous industry experience also includes Stage Manager on LITTLE BORDERS and LOVE, ME for The 505 and MOTH for ATYP; Assistant Stage Manager on BLISS and as Dresser on GIRL ASLEEP for Belvoir. St. Theatre.



ALANA CANCERI COSTUME SUPERVISOR

Alana trained at Ultimo TAFE where she received Diplomas in Costume for Performance, Fashion Design & Technology and Printing & Graphic Arts. She has worked as a Costume Supervisor for Ensemble Theatre 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 theatre credits include ROMEO & JULIET as Costume Supervisor and THE MISANTHROPE as Costume Assistant for Bell Shakespeare. Credits for Musical Theatre include ASSASSINS and GYPSY as Costume Supervisor for Hayes Theatre, MURIEL'S WEDDING as Assistant Costume Supervisor for Sydney Theatre Company, BEAUTIFUL as Costume Maker, and MY FAIR LADY Costume Maker for Opera Australia. Other credits include CHINESE NEW YEAR FESTIVAL as Costume Assistant for City of Sydney, and THAT EYE, THE SKY as Costume Designer for New Theatre.



AMY HUME DIALECT COACH

Amy Hume is a Voice Tutor at NIDA, Voice and Accents Tutor at ATYP and Founder of leading voice studio, Viva Voice. Amy was Dialect Coach for Ensemble Theatre's SHIRLEY VALENTINE and THE KITCHEN SINK. She was also Dialect Coach for SAMI IN PARADISE and provided voice support on THE ROVER and GHOSTS for Belvoir. Other theatre credits include the Sydney production of MATILDA THE MUSICAL as Voice/Dialect Coach for RSC/Louise Withers, MEASURE FOR MEASURE and THE SERVANT OF TWO MASTERS as Voice Coach for Sport for Jove, and STONES IN HIS POCKETS as Dialect Coach for Critical Stages. In New York she has worked on productions with Shakespeare & Co, The Shakespeare Forum and Columbia Stages. Through Viva Voice, Amy regularly facilitates corporate voice and communication training across different industries.

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BISTRO

ENSEMBLE THEATRE TEAM

Artistic Director **Mark Kilmurry**
Chief Financial Officer **David Balfour Wright J.P.**
Executive Director **Loretta Busby**
Artistic Producer **Claire Nesbitt-Hawes**
Casting & Events **Merran Regan**
Literary Manager **Jane Fitzgerald**
Accounts **Gita Sugiyanto**
Production Manager **Simon Greer**
Head Technician **Adam Chapman**
Production Assistant **Slade Blanch**
Production Intern **Lizzie Mosco**
Marketing Consultant **Margo Weston**
Marketing Manager **Sophie Withers**
Acting Marketing Coordinator **Charlotte Burgess**
Marketing Assistant **Emma Garden**
Media Relations **Susanne Briggs**
Ticketing Manager **Spiros Hristias**
Ticketing Coordinator **Mireille Vermulst**

Box Office Team **Emily Kimpton, Belinda Hodgson, Anita Jerrentrup & Kathryn Siely**
Head Chef **Nathan Jackson**
Restaurant Manager **Camille Hugon**
Front of House Manager **James Birch**
Front of House Supervisors **Cate Broomfield & Hannah-Rae Meegan**
Caretaker **Bing Barry**

Ensemble Limited Board

Chair **Graham Bradley, Hamish Balnaves, John Bayley, Narelle Beattie, Mark Kilmurry, Anne-Marie McGinty, James Sherrard**

Ensemble Foundation Board

Chair **Deborah Thomas, Diane Balnaves, Graham Bradley, Joanne Cunningham, Ross Gavin, Mark Kilmurry, Peter Lowry, Victoria Pollard, Margo Weston**

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CELEBRATING
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ensemble.com.au
78 McDougall St, Kirribilli

The management reserves the right to make any alteration to cast which may be rendered necessary by illness or any other unavoidable cause. Patrons are reminded that out of consideration for others, latecomers cannot be admitted until a suitable place in the performance.